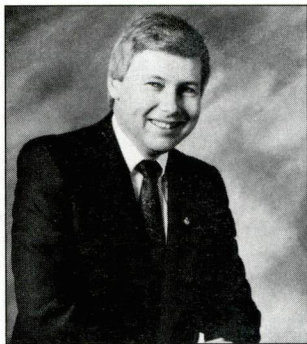


THE TOASTMASTER

MAY 1990

**Close Encounters
of the Worst Kind**





Conducting Productive Meetings

The most important meeting a Toastmaster will have occasion to conduct is the weekly club meeting.

Productive meetings don't just happen. When

I asked one Toastmaster what she expected from club meetings, she replied, "Something which is meaningful to me. In other words, I want to broaden my speaking skills and have fun while I'm doing it."

Every Toastmaster has a right to expect this from attending his or her club meeting. Do we succeed in this endeavor?

There is an old saying, "The onlooker sees most of the game." The general evaluator is our "onlooker," evaluating each meeting in great detail. Too often we listen attentively to the speakers and evaluators but rarely act on any of the valid points raised in their critiques. Perhaps this happens because we seldom create checklists of the points raised, so by the time we are in charge of the next meeting we are doomed to repeat our mistakes.

The secret of successful club meetings lies in preparation. It must be adequate, detailed and purposeful. The more energy you put into preparation, the more outstanding the meeting. You need to create your plan and keep track of the numerous details. This can be achieved by motivating those who have agreed to participate in your agenda. Challenge them — get excited about your creation and put 100 percent of yourself into making the meeting the finest you've ever chaired.

As the chairman, you have to orchestrate your meeting as if you were a conductor. Everyone should be aware of your meeting goals. Paint the big picture you see, clearly and colorfully. The more the participants know, the more they'll realize that every part of the agenda is important. Motivate your players so they see what you want them to achieve and prepare them to accept the importance of preparation — even for what they perceive as a minor role.

Now your team is primed, motivated and raring to go. Make your motto "Everyone gives! Everyone gains!" This way the team wins and the club wins.

The day before the proposed meeting, telephone everyone listed on the schedule and give them a short booster speech. If you talk too long, the motivational element you have worked so hard to get across will drain away like bath water when the plug has been pulled. Keep it brief and upbeat.

Finally, as chairman, relax, be comfortable and remember to be flexible. Start promptly; audiences hate to wait. Catch their interest at the outset and let the meeting unfold just as you planned.

"The program is the laboratory process, the educational method, the training school, the stock in trade of the Toastmasters club. Since it is so important, it should be given primary attention."

*Dr. Ralph C. Smedley
Founder, Toastmasters International*

JOHN F. NOONAN, DTM
International President

THE TOASTMASTER

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

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

TI OFFICERS AND DIRECTORS

Founder

Dr. Ralph C. Smedley (1878-1965)

OFFICERS

President

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

Senior Vice-President

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

Second Vice-President

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

Third Vice-President

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

Immediate Past President

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

Executive Director

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

Secretary-Treasurer

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

DIRECTORS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



PAGE 4

features

4 EVALUATE TO MOTIVATE
Evaluators don't have a monopoly on the truth.
by Robert R. Peck, CTM

6 THREE PRINCIPLES OF SPEECH EVALUATION
Understanding how evaluation works will help you develop your own guidelines.
by Kenneth Pawulski

8 THE FINE ART OF ENCOURAGEMENT
Everyone needs it—and anyone can give it.
by Victor M. Parachin

11 “AND NOW FOR OUR NEXT EVALUATOR . . . MR. SHERLOCK HOLMES”
A lesson in observation from the great detective.
by Ash Sherman, CTM

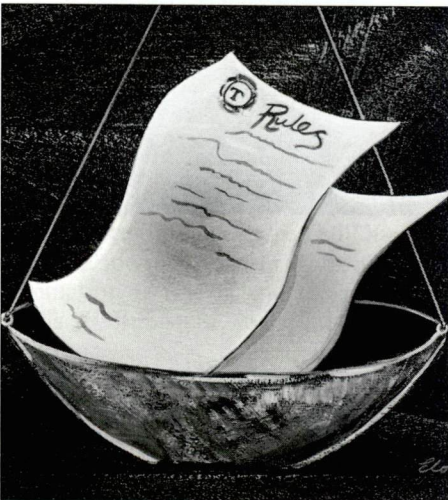
12 DIGGING FOR GOLD
An evaluator is like a miner searching for precious ores.
by Charlene Bunas

14 HOW TO BE A BETTER EVALUATOR: DON'T FOLLOW THE RULES
It's the setting of the speech, not the setting of the speaker, that must be evaluated.
by Ann Louise Truschel, CTM

16 CLOSE ENCOUNTERS OF THE WORST KIND
How to deal with lost notes and other horrors from the lectern.
by Charlene Bunas

20 A MAN WITH A MISSION
Toastmasters Executive Director Terrence McCann reflects on his 15-year tenure.

24 GENDERFLEX
Influence your audience by using language typical of both sexes.
by Judith C. Tingley, Ph.D.



PAGE 14

departments

22 TI BOARD OF DIRECTORS REPORT

28 UPDATE

30 HALL OF FAME

31 LETTERS



PAGE 11



THE TOASTMASTER Magazine (ISSN 0040-8263) is published monthly by Toastmasters International, Inc., 2200 North Grand Avenue, Santa Ana, CA 92711. Second-class postage paid at Santa Ana, CA, and additional mailing office. POSTMASTER: Send address changes to THE TOASTMASTER Magazine, P.O. Box 10400, Santa Ana, CA 92711.

Published to promote the ideals and goals of Toastmasters International, an organization dedicated to helping its members improve their ability to express themselves clearly and concisely, develop and strengthen their leadership and executive potential and achieve whatever self-development goals they may have set for themselves. Toastmasters International is a non-profit, educational organization of Toastmasters clubs throughout the world. The first Toastmasters club was established by Dr. Ralph C. Smedley on October 22, 1924. Toastmasters International was organized October 4, 1930 and incorporated December 19, 1932. This official publication of Toastmasters International carries authorized notices and articles regarding the activities and interests of the organization, but responsibility is not assumed for the opinions of authors of other articles. Copyright 1988 by Toastmasters International, Inc. All rights reserved. The name "Toastmasters" and the Toastmasters emblem are registered trademarks of Toastmasters International, Inc. Marca registrada en Mexico. PRINTED IN U.S.A. All correspondence relating to editorial content and circulation should be addressed to THE TOASTMASTER Magazine, P.O. Box 10400, Santa Ana, California 92711. Phone (714) 542-6793 Non-member price: \$12.00 per year. Single copy \$1.25.



Evaluate to Motivate

Evaluators do not have a monopoly on the truth.

By Robert R. Peck, CTM

Thank you Mr. General Evaluator. Fellow Toastmasters, most welcome guests and especially you, Phil.

"Phil, I'm going to comment on your speech under the categories of presentation and organization.

"This really was a very interesting speech you gave. I do, however, want to make a few, hopefully constructive, comments about it.

"You were obviously nervous at the lectern. You kept your hands behind your back and never made any gestures. You 'ummed' and 'ahhed' too much. Eye contact was not good. Your voice lacked vitality and variety. I could barely hear you and your stutter did rather put me off. You used adjectives well and you pro-

vided colorful imagery, but this lost much of its effect because of your overly quiet presentation.

"Turning to organization, your introduction was not relevant to the body of your speech. Your conclusion was weak.

"All in all, Phil, I really enjoyed your speech. Congratulations!"

Sound familiar? Most of us can probably identify with parts of this evaluation — either because we have suffered through or delivered similar ones.

AN ALTERNATIVE EVALUATION

Instead, wouldn't you prefer to receive an evaluation along the following lines?

"A delightful speech, Phil. I particularly liked your use of adjectives. When you said 'seedy yet urban elegance

of an Oxford Don,' a clear image of Mr. Smythe appeared in my mind. You have a gift for imagery, Phil, that we might all envy.

"You enunciated your words well. Too often we tend to mumble words. I enjoyed your precise pronunciation, which, I found, helped to clearly paint your word pictures.

"Now that you have developed such skill with words, you can afford to concentrate more on their presentation. Many of us are shy about our presentations and do not realize that in giving a speech we must dramatize our voice and gestures a bit to achieve the same effect that a raised eyebrow or frown might accomplish in private conversation. In my opinion, your speech was characterized

"I hate criticism. I joined Toastmasters to get it, but I still hate it."

by this kind of restraint. In future speeches you might want to experiment with exaggerating your voice inflections and gestures. I think you will be surprised at how effective it can be.

"Thank you again for a delightfully literate speech. I can't wait to hear your next one!"

If I were Phil, I would be much happier with this latter evaluation, though it is no less truthful than the first. The second evaluation is better than the first because it:

- Limits the criticism being doled out. After all, Rome wasn't built in one day.
- Gives practical examples of what pleased the evaluator and what did not.
- Offers Phil some practical suggestions on how he might constructively tinker with one aspect of his presentation.

Evaluation is the heart of the Toastmasters program. It is why most of us joined. We can practice public speaking at work or at friends' weddings, but nowhere else do we get the informative, well-intentioned feedback that Toastmasters clubs are renowned for.

However well-intentioned, requested and expected, feedback can still hurt terribly. Knowing how to give a proper evaluation is one of the most valuable skills Toastmasters teaches us.

THE PURPOSE OF A SPEECH EVALUATION

The purpose of an evaluation is twofold: To determine the effects of a speaker's performance on you, and to communicate that impact to the speaker.

The point is that we, as evaluators, do not have a monopoly on the truth. We do not know whether a particular speech has had the same effect on anybody else (let alone everybody else) that it had on us, so let's not pretend that we do.

Have you ever read a movie review in the morning paper that read something like:

"Return of Godzilla' is the best movie of 1990. Direction is fantastic. The lead actor is moving. The sets are incredible. This is a movie you must see!"

...And then read another review of the movie in the afternoon paper the same day that read something like this:

"Return of Godzilla' will only appeal to people who have had frontal lobotomies or are chronic insomniacs who need something stronger than Nyquil to put them to sleep. It gets first place on

my list of the worst movies of 1990."

Such reviews make me wish the two movie critics would take a page from a Toastmasters manual and humbly accept their humanity. Nothing is black or white. Everything is a different shade of gray with the darkness or lightness of that gray depending on the eye of the beholder.

Give the speaker constructive suggestions for improvement. Don't give advice on things the speaker can't control, such as Phil's stutter.

Give concrete suggestions on how

you would improve areas of the speech you felt were weak. Limit your remarks to no more than three major areas, making sure you have more positive comments than negative.

I hate criticism. I joined Toastmasters to get it, but I still hate it. While it's important to be honest, I suggest using discretion when unloading several negative comments on a speaker at one time.

Robert R. Peck, CTM, is Area 20 Governor and past president of Toronto Downtown Club 1744-60 in Toronto, Ontario, Canada.

EVALUATE BY BUILDING RAINBOWS

By Dr. Larry C. Bobbert

Evaluations are like building rainbows—you only need a little water. But you don't need to rain all over someone's parade. When you take your turn as an evaluator, you have certain obligations to yourself, your audience and the speaker you evaluate. You owe yourself and your audience a good short speech. And you owe the speaker some good comments and just a few suggestions for improvement.

Treat an evaluation like any other speech.

1. Use an imaginative opening.
2. Introduce your topic descriptively.
3. Explain how you saw the speech.
4. Summarize your important points.
5. Close with a statement that will dramatically point out the value of the speech.

Begin with one or two significant points that were brought out in the speech. Pick a humorous part if possible. Evaluations are always easier for everyone when humor is used. Emphasizing positive points in the speech lets the speaker and the audience know that you were truly listening. The speaker can tell if you understood the intended message, and it gives you an introduction to your "mini speech."

Find something to praise. Look for improvements over the speaker's last presentation in these areas:

- Volume and clarity in delivery
- Gestures and eye contact
- Poise and congeniality
- Use of humor

—Appeal of subject matter

You can always find something to praise, even if it only is the fact that the speaker had the courage to stand up in front of you.

After you have praised the speaker, offer some constructive criticism toward improvement. One or two "improvements" are enough. Anything more can be put in writing, but shouldn't be mentioned in public. We all need to improve, but we can only concentrate on one or two areas at a time. A litany of mistakes, errors and annoyances does not entertain the audience or help the speaker.

Whenever you make suggestions, be specific. For example: "Bert, your stories were funny. If you could have made them relate to the rest of your speech, your speech would have been more effective."

Be brief, short and sweet. We all love criticism as much as we love our dentists. We must deal with the situation, but we really don't like to hear the whining noise.

Evaluate by example. Make your evaluation an entertaining and positive speech. Explain why you drew attention to certain parts of the speech, then summarize.

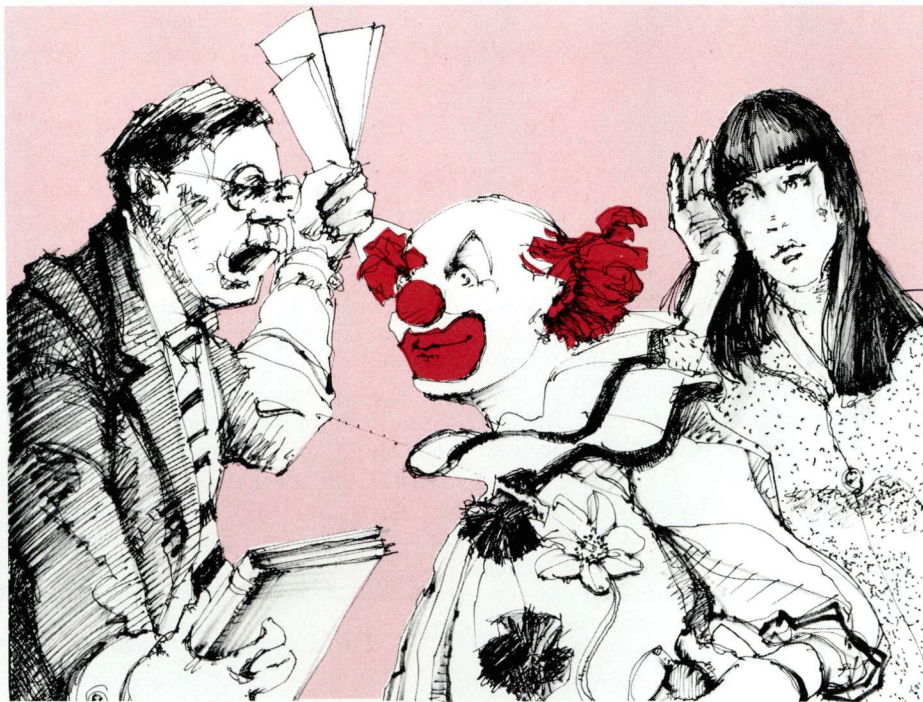
Now go out and start building rainbows!

Dr. Larry C. Bobbert is a TV producer and director at Eastern Kentucky University, and former president of Madco Toastmasters Club 4097-40.

Three Principles of Speech Evaluation

Understanding how evaluation works will help you develop your own guidelines.

By Kenneth Pawulski



Evaluation is the essence of the Toastmasters program. By evaluating everything that happens at a meeting, we improve our communication skills. But evaluating is probably the most difficult task at any club meeting.

Some speeches are harder to evaluate than others. For example, many Toastmasters find it especially difficult to evaluate an “ice-breaker.” Others have problems with non-manual speeches or speeches that seem to have no redeeming qualities.

This article doesn’t provide The Ultimate Speech Evaluation Form to replace all evaluation forms. It presents a more theoretical approach, intended to equip you with a philosophy of evaluation, rather than a tool kit. Not that evaluation tools aren’t important. The point is, without an understanding of what evaluation is and how it works, you can’t develop a tool kit for yourself, or evaluate somebody else’s.

I believe the three main principles of effective speech evaluation are:

- Know your speech
- Know your speaker
- Know yourself

KNOW YOUR SPEECH

What is your speaker trying to accomplish? Each Toastmasters manual speech has formal objectives, stated on the first page of the speech assignment. For example, the seventh speech in the Basic Manual, “Apply Your Skills,” has five ob-

jectives. The speaker is required to:

- apply the communication skills learned in preceding speech assignments.
- organize the speech according to one of three suggested outlines.
- research the facts needed to support points.
- make a personal evaluation of her progress.
- speak for no less than five minutes and no longer than seven minutes.

As evaluator, your primary goal is to tell whether your speaker accomplished these objectives. To do this, you must be familiar with her objectives. After all, if you don’t know what you’re looking for, how will you know when you’ve found it?

But knowing your speaker’s formal objectives isn’t enough. To give yourself a more complete and detailed idea of what your speaker is trying to accomplish, read the entire project. For example, in speech No. 7 of the Basic Manual, the speaker is supposed to apply skills learned in former speeches and organize the speech according to one of three outlines. What are these skills and outlines? The listing of objectives won’t tell you. To find out, you must read the entire project and be familiar with the objectives of earlier projects.

Next, talk with the speaker before the presentation to see if she has any personal objectives that she wants you to watch for and comment on. Every Toastmaster is different, so it is to be expected that your speaker may want to customize her project to some extent. The speaker

may, for example, want you to comment on her use of gestures, eye contact or humor, although these are not part of the speech's formal objectives.

Remember, a new member's evaluator also serves as a mentor. A new member may not yet have any personal objectives—the major objective may be to simply get through the speech without blacking out. Since you, the evaluator, are likely to be more experienced in public speaking than the speaker, it's up to you to suggest some personal objectives that the novice speaker might like to aim for, such as humor, eye contact and body movement.

"Know your speech," then, means "know everything that your speaker is trying to accomplish," whether formally stated or not.

KNOW YOUR SPEAKER

Your speaker is a member of your club whom you know fairly well, right? Wrong. Knowing your speaker is actually more work than knowing your speech. Speech objectives are adequately explained in the project manual; the speaker isn't.

The best way to get to know your speaker is to have observed that person's earlier speeches. Whenever any member is speaking at a club meeting, observe him or her as though you were that person's evaluator—chances are you soon will be. (This is particularly easy to do if your club uses the "Ballot and Brief Evaluation" forms available from Toastmasters World Headquarters.)

Observing the speaker's performance of her No. 3 speech will be useful to you when you evaluate her No. 5 speech. At speech No. 5, does the speaker still have the annoying habit of gripping the lectern as she did when giving speech No. 3? If she doesn't, you've found an area of improvement. If she does, you've found a weak point that, if not corrected now, may be far more difficult to correct in the future. Either way, you're helping your speaker by being aware of her earlier performances.

But what if you've never seen your speaker give a speech? Glance through the speaker's Evaluation Guides for previous speeches. If the speaker's evaluators have done their jobs, you'll be able to get a fairly good idea of the person's oratorical strengths and weaknesses. In fact, even if you have listened to several speeches by your speaker, it is a good idea to review comments by former

evaluators to refresh your memory and perhaps bring to your attention some aspects of the person's presentation style that you may have overlooked. If, for example, former evaluators noted that your speaker's conclusions were weak, you may want to pay special attention to this area as you listen to her current speech.

Knowing your speaker, then, means having some expectation of the speaker's strong and weak points, as revealed by earlier performances. This enables you to

If you don't know what you're looking for, how will you know when you've found it?

notice areas of improvement. Always remember, perfection is not achievable, but improvement is.

Not knowing a speaker is the reason a new member's ice-breaker speech is so difficult to evaluate. This makes it especially important to talk to the speaker before the presentation. The member will appreciate you taking an interest in the speech even before it is delivered.

Knowing your speaker also helps you evaluate an impromptu, or non-manual speech. A member often will agree to deliver an impromptu speech to fill in for another member's last-minute cancellation. Obviously, there will be no formal objectives, but if you are familiar with the speaker's style, you can still provide him or her with a constructive evaluation.

What about a speech that's so bad it has no redeeming qualities? The key is to look for improvement. Perhaps this speech isn't as bad as the speaker's last one. But it's impossible to find improvement if you're unfamiliar with your speaker's prior performances.

Making the effort to get to know your speaker can save you from many difficult, potentially embarrassing situations.

KNOW YOURSELF

"Know what about myself?" you may ask. You must know how to listen. Evaluation is an exercise in listening, and this skill is the hardest communication skill to master and the one that's taught the least. All of us fall short in our listening skills. And it is these shortcomings we must recognize, and work to

eliminate, if we are to become effective speech evaluators.

Once we have identified our barriers to listening, how do we handle them? The first step is to be aware of the problem. Recognize that there will be distractions; that your speaker's mannerisms and clothing may divert your attention from the message, and that the speaker's opinions may differ from your own. It's vital that you don't allow your personal feelings about the speech content deafen the presentation's quality. There is another bonus to be gained by engaging in mental arguments with your speaker: if you listen to—rather than debate with—your speaker, you may learn something.

Don't allow yourself to be sidetracked by words or phrases that may have special connotations for you, but probably don't have the same meaning to the speaker. Try to avoid these "emotional hot spots" that interfere with your ability to hear your speaker's message.

Know your speech, your speaker and yourself. Use these three principles of effective speech evaluation and you will not only become a skilled evaluator, but also help your fellow Toastmasters become skilled orators. ♣

Kenneth T. Pawulski has been a Toastmaster since October, 1982. A member of Carlingwood Club 3319-61 in Ottawa, Ontario, Canada, he is an actuary with the Canadian Office of the Superintendent of Financial Institutions.

Speakers USA

WE NEED

- Seminar/Workshop Leaders
- Speakers, Trainers and Consultants
- Aspiring Speakers and Trainers
- People who speak for public relations
- People who speak for prospecting
- People who speak for fun
- People with a message to share

If the above describes you and you want to get paid for speaking, call or write and ask for our brochure.

Name _____
Address _____
City _____
State _____ Zip _____
Phone _____ / _____

SPEAKERS USA, INC.

P. O. Box 1460 / Pigeon Forge, TN 37863
615-428-7080

The Fine Art of Encouragement

Anyone can give it and everyone needs it. *By Victor M. Parachin*

When Walt Whitman, one of America's premier poets, was a young aspiring writer, he had a very difficult time getting published. In fact, one of his most famous books, *Leaves of Grass*, was rejected so many times that Whitman published it himself. Working with a little print shop, he produced 800 copies.

In order to sell the book he produced newspaper ads, sent review copies to book critics and prominent citizens, and dragged copies from bookstore to bookstore in a large canvas bag. He didn't sell a single copy.

Worse yet was the fact that the book was denounced by those who received complimentary copies. "A heterogeneous mass of bombast, vulgarity and nonsense," wrote one critic. "We can conceive of no better reward than the lash," declared another. And poet John Greenleaf Whittier reportedly threw his copy of the book out of a window.

Then came a letter from the preeminent poet of that day, Ralph Waldo Emerson. The letter contained three short sentences that gave Walt Whitman just the encouragement he needed to keep on writing. It read:

"Dear Sir, I am not blind to the worth of the wonderful gift: *Leaves of Grass*. I find it the most extraordinary piece of wit and wisdom that America has yet contributed. I greet you at the beginning of a great career."

Perhaps it is because the pace of modern life is so hectic and strained that the fine and gentle art of encouragement is often overlooked. Literally, the word means "to put courage into" someone.

Encouragement is something anyone can do and everyone needs at one time or another. A kind word or a compliment can help dreams and hopes become realities. More than anything else, encouragement motivates and inspires people to reach for the stars. Here are six ways to give encouragement:

1. FOCUS ON POSITIVES

Those who are most in need of encouragement feel overwhelmed by the negative factors dominating their lives. When people feel down, the bad seems worse than it usually is. To have someone else point out the good in any situation reeducates the mind, transforms thought patterns and frees people to think in new ways.

A good example is Fanny Crosby, the famous blind hymn writer, born in 1820. As a six-week-old infant, she was treated for an eye infection. Unfortunately, the treatment left her totally blind.

She was raised by her grandmother, who became Fanny's "eyes," teaching her the beauty of the world — clouds, rainbows, sunrises, sunsets, stars and the moon.

When the grandmother saw that Fanny had an interest in poetry, she encouraged the girl to put her thoughts down on paper and commended her highly for every verse written. The grandmother's focus on positives prompted the little girl to write this poem when she was just eight years old:

"Oh, what a happy soul I am!
Although I cannot see,
I am resolved that in this world
Contented I will be.
How many blessings I enjoy
That other people don't,
To weep and sigh because I'm blind
I cannot and I won't."

The result: Fanny Crosby became America's most prolific hymn writer, producing some 2,000 hymns. Although she died in 1915, more than 60 of her hymns still appear in church hymnals.



2. SEND A SHORT NOTE

When people face tough times, there is nothing like a letter to lift the spirits. Unlike ordinary conversation, a note can be put away and then read and re-read many times.

A great note writer was the late Art Rooney, owner of the Pittsburgh Steelers football team. In 1968 one of the Steelers' new players, Rocky Bleier, was drafted by the army and sent to Vietnam. There, uncertain that he would ever play football again, Bleier was pleasantly surprised to receive a handwritten postcard from Rooney that read: "Rock, team's not doing well. Hope things are going better for you than they are here. Looking forward to having you back with us. Art."

During Bleier's Vietnam tour Rooney continued to send cards, newspaper clippings and game programs. When Bleier's platoon ran into an ambush and a hand grenade shattered his right foot, he was told that he would never play football again. However, Rooney continued to send notes of encouragement. One was received while Bleier was in a Tokyo hospital: "Rock, we want you here in Pittsburgh with the Steelers."

Those cards fueled Bleier's determination to play professional football again. Indeed, he did return to the Pittsburgh Steelers, helping them to win Super Bowl IX in 1975. Bleier retired from the team in 1980.

3. PICK UP THE PHONE

A friend of mine is a busy and highly successful executive in Chicago who often receives job offers

from recruiters. Usually, he declines, but he always keeps a list of who called with what kind of position.

Then, when he hears about someone who has lost a job for whatever reason, my friend picks up the phone and calls with words of encouragement and shares job openings out of his personal file of offers. He provides information about the position, whom to call and gives permission to use his name as a reference.

Picking up the phone and making a quick call is a small way to help, but the good that it creates goes a long way.

4. SHARE PERSONAL EXPERIENCES

A testimonial from someone who has overcome an adversity and turned a tragedy into a triumph is always a great source of encouragement.

For example, Virginia Wilcox Fajardo, a vibrant and active woman, was left paralyzed by a spinal tumor. Nevertheless, she adjusted to her loss and continued to parent two daughters. In addition, she became interested in working with prisoners and taught creative writing classes at the penitentiary in her community. On one occasion, a discouraged inmate named Waymon told her she "couldn't imagine what it is like to be in prison." Her reply, sent through the mail, is memorable:

"When you said I couldn't imagine what it is like to be in prison, I felt impelled to tell you that you are mistak-

A kind word or a compliment can help dreams and hopes become realities.



Illustration by Bernie Custodio

en. When, at the age of 31, I awoke one day to find that I was completely paralyzed, I felt trapped — overwhelmed by a sense of being imprisoned in a body that would no longer allow me to run through a meadow or dance or carry my child in my arms.

“For a long time I lay there, struggling to come to terms with my infirmity, trying not to succumb to self-pity. I asked myself whether, in fact, life was worth living under such conditions, whether it might not be better to die. But then, one day it occurred to me there were still some options open. Would I smile when I saw my children again or would I weep? Would I rail against God — or would I ask Him to strengthen my faith?

“I made a decision to turn my seemingly negative experiences into positive experiences, to look for ways to transcend my physical limitations by expanding my mental and spiritual boundaries. You can look at your bars or you can look through them. To some extent, Waymon, we are in this thing together.”

5. MAKE TIME TO VISIT

A frequent complaint heard from those who face difficulties is a sense of isolation and abandonment. This is particularly true among people suffering from long-term illnesses, such as cancer.

One woman, whose husband is terminally ill, almost pleads with family, friends and neighbors to visit and simply “tell us what you’ve been doing. We’d love to hear about your trip or the kids. Tell us a few jokes or come by and let’s talk politics. Believe me,” she says, “anything you care to talk

“You can look at your bars or you can look through them.”

about will be wonderful to a couple who hasn’t seen a visitor in months.”

6. OPEN A DOOR TO OPPORTUNITY

A few years ago a woman was routinely checking out items at a drugstore when the young clerk told her that he dreamed of someday building houses. He had no training, no money and no experience. Yet, he seemed so sincere and determined that the woman hired him to replace her decaying wood patio deck.

The job was relatively simple in that all the young man had to do was remove old boards and lay new ones. However, he studied the deck for hours before he began working. The boards he laid never did quite fit, but he completed the job and the deck is still solid.

That woman lost track of the young man, but recently they met at a social function. She did not recognize him, but he spotted her immediately and tapped her on the shoulder. When she turned around she saw a confident-looking young man who identified himself as the one who built her deck. He was president of his own successful construction company and he wanted to thank her for giving him not just the opportunity to build a deck, but for instilling confidence in him at a critical time in his life.

Finally, the best thing about encouragement lies in its universal simplicity. Anyone can give it and everyone needs it. All it takes is a kind word or a small deed. The best time to start is now.

Victor M. Parachin is an ordained minister who works as a counselor and therapist in Chicago, Illinois.

EVALUATION OR ROAST? *by Mary Thayer, CTM*

It was my fourth speech from the Basic Manual. It had to be better than good—it had to be great. So far, every speech I’d heard in the Toastmasters club I’d joined had been terrific.

I started looking for a topic two weeks before I was to give the speech. I discarded one idea after another. None were interesting enough to match the fascinating subjects addressed by other members.

I began to get nervous as the day of delivery approached and I was still speechless. I panicked when, one day before my presentation, I still had not found a perfect subject. The day arrived all too quickly, and I was numb. In desperation, I grabbed my most recent issue of *The Toastmaster* magazine, flipped through the pages and stopped at an article titled “Humor in Your

Speech.” I hoped that a little humor would disguise my lack of preparation.

Unable to concentrate, I wasted my last precious hour scanning the article several times. I clutched the magazine to my bosom and drove to the Toastmasters meeting prepared to face judge and jury for my crime.

I went through the motions, greeting fellow Toastmasters. The meeting moved along. Words and laughter seemed distant and unintelligible. Then a Toastmaster gave me an introduction that I couldn’t live up to. Somehow, I moved my body behind the lectern.

I read the article word for word. No one laughed at the jokes. No one even smiled. I returned to my seat, head bowed.

Judgment came quickly. My evaluator began by saying he couldn’t find anything good to say about my speech,

and went on from there. He threw me a bone at the end of his evaluation: “At least you didn’t call and refuse to give a speech.”

I know it’s not a good idea to wait so long to choose a topic and prepare a speech. My procrastination may have contributed to one of the worst speeches ever, but there were still good things to say about it. When you are an evaluator, remember not to put every speaking flaw under a microscope. Your job is to encourage, not discourage.

I don’t belong to that Toastmasters club any longer, but I know from experience that Toastmasters can be the friendliest, most encouraging group of people around — if they work at it.

Mary Thayer, CTM, a retired school teacher, is a member of Kauai Club 2525-49 in Lihue Kauai, Hawaii.

“And Now For Our Next Evaluator... Mr. Sherlock Holmes”

*A lesson in observation
from the great detective.*

By Ash Sherman, CTM

It is my great pleasure to evaluate the speech of my friend and colleague, Toastmaster Watson.”

Sherlock Holmes’ penetrating gray eyes darted restlessly around the room, briefly scanning each of us. We attended him closely; his evaluations were famous among members of the Baker Street Toastmasters as models of clarity and insight. His evaluation this day was of special interest to me, as I and my speech, “The Case of the Most Curious Circumstances,” were its subjects.

“The purpose of Toastmaster Watson’s speech was to ‘Work with Words,’” the great detective began, smiling at me. “I confess, I am flattered that I should figure so prominently in the good doctor’s story, which I found most engaging. Your organization was logical, your narrative engrossing — for I perceived from the rapt expressions on our members’ faces that they could not wait to hear what marvels you would next attribute to me.” He paused for irony, and smiled wryly. “Although, they are no great marvels at all, I assure you.”

Holmes stepped out from behind the lectern to better address his audience and continued, gesturing smoothly. “Yes, Watson, you seem a natural storyteller. I beg you, pray continue to practice your speaking skills as you have so done. It should not surprise me to see your talents as a public speaker in very great demand one day.”

I fairly blushed, so unaccustomed was I to praise of this sort, from no less a man than Sherlock Holmes. “However,” Holmes resumed, “if you will permit me, I should like to address some reservations I felt about your fine speech. As your objective was to ‘Work with Words,’ it was your task to select precisely the right words required to communicate your ideas clearly, vividly and appropriately. Being intimately acquainted with the



minutest details of your speech, I felt your words were insufficiently graphic. Why merely a ‘speckled band’? Why not a ‘blue and red speckled band’? And this ‘hound of the Baskervilles’ you mentioned. How large and ferocious was this terrible beast?”

Holmes took out his pipe and began to fill it with tobacco. “One may hear well enough,” he said, “but it is another matter to *listen*.” He spoke the final word softly and crisply for emphasis. “So, too, may one see well enough, but it is rare indeed when one observes.” He lit his pipe, quickly puffing three times. “You see, my dear Toastmaster, but you do not *observe*.”

“The distinction is clear. I will illustrate. Tell me, Watson, how many ribbons festoon our club banner hanging just behind you?” I did not know, and told him so.

“That is because you do not observe. I, on the other hand, know that there are precisely 17 ribbons.” Vaughan, seated to my right, turned to count the ribbons. I did not doubt that he would find 17.

“Believe me, my dear fellow,” Holmes said, “you must regard the world with an eye both inquisitive and acquisitive. Look for details and when you have found

them, hold them. As your powers of observation accrue, you shall find your audience’s interest doubled!”

Holmes’ steady stare had grown increasingly intense since he began — to observe. Presently, his features relaxed and my friend’s familiar smile returned to his lips. He inhaled and exhaled again from his pipe.

“If I may be allowed one final observation,” he said, addressing the club members generally. “Toastmaster Watson has made fine progress since his ice-breaker (‘Why I Like Being a Doctor’) and I shall enjoy hearing more of his delightful speeches in the future.” He nodded at me. “I should be very glad to discuss these comments with you at the conclusion of the meeting, Watson. Madam General Evaluator?”

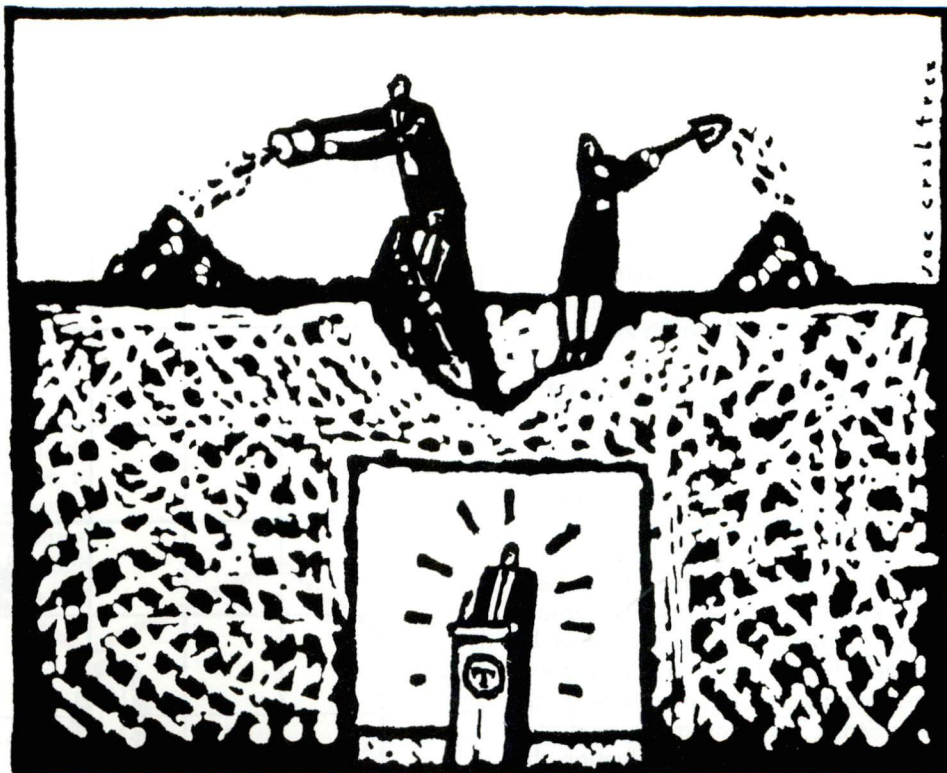
And with that, Holmes returned control of the meeting to Mrs. Hudson. Thus ended Sherlock Holmes’ evaluation of “The Case of the Most Curious Circumstances.”

Ash Sherman, CTM, is a freelance writer and member of the CSC Club 2561-36 in Falls Church, Virginia.

Digging for Gold

An evaluator is like a miner. There may be a lot of dirt at first, but after you clear away the dross, precious ores will be revealed.

By William J. Aspden



Just as a pole-vaulter striving for an Olympic gold medal needs feedback from his coach to achieve even greater heights, a public speaker requires illuminating evaluation to consistently capture audience attention.

When asked to evaluate a fellow speaker, many new Toastmasters react as if they've been thrown into a lion's cage. Yet evaluation is easy if you know how to take the thorn out of the lion's paw. After all, we are constantly evaluating others' performances; it's merely a matter of learning to be constructive and helpful. Even someone new to public speaking can give an opinion that will help a more experienced speaker. A fresh, outside point of view is often more helpful than a stale, in-house one.

The Macquarie Dictionary defines criticism as "the act of passing judgment; censure; fault finding." Evaluation is "ascertaining the value of; appraising carefully." Criticism and evaluation are as different as winter snow and spring dew.

BUILD SELF-CONFIDENCE

It has been said that "evaluation is the art of making speakers feel good about being bad." To be correct, we must add "while showing them how they can do better the next time." Self-esteem is the key to quality evaluations. Because public speaking is a terrifying experience for many, evaluation must be worded care-

fully to give encouragement. Follow the golden rule for evaluation: Evaluate others as you would have them evaluate you.

An evaluator is like a miner. There may be a lot of dirt at first, but after you clear away the dross the precious ores will be revealed. Encourage speakers to uncover and develop their latent talents.

MAKE A SANDWICH

Although there are many aspects to a successful performance, it's best to concentrate your evaluation on the one or two points you feel would most benefit the speaker. If you cover too many aspects you'll only leave the speaker confused.

The sandwich technique works by commending the speaker on an aspect of his presentation that was good, then suggesting improvement in one area, and finishing with a positive note. This way you've got the "buttering up" on both sides and the "meat in the sandwich." Three or four points are enough for an oral evaluation, with an appropriate time length of approximately one-third the speaker's allocated presentation time. You may go into more detail in a written evaluation.

A MATTER OF OPINION

Since evaluation is your own opinion, it is best prefaced with comments such as, "I think," "I feel," "I believe," "In my opinion," "The way I see it," "Perhaps if" or

"It is a thing of no great difficulty to raise objections against another man's oration. But to produce a better one in its place is a work extremely troublesome."

— Plutarch

"Possibly you could." There are no absolute rights and wrongs, there are only more or less effective ways. Benjamin Franklin wrote, "The way to convince another is to state your case moderately and accurately. Then scratch your head, or shake it a little, and say that is the way it seems to you, but you could be mistaken about it. This causes your listener to receive what you have to say, as like as not turn about and try to convince you of it, since you are in doubt. But if you go at him in a tone of positiveness and arrogance, you only make an opponent of him."

TAKE THE GOOD WITH THE BAD

Mentioning good points is extremely important; speakers not only need encouragement, but require reinforcement of good behavior so they know what speaking skills to use as a foundation to build on.

Suggestions for improvement should be phrased constructively, with examples of improved performance provided. Instead of saying "You used no gestures," say "I believe several segments of your talk could have been better illustrated with the use of gestures. For example..." If you can see something wrong, yet don't know what can be done to improve it, silence is golden. Plutarch once said, "It is a thing of no great difficulty to raise objections against another man's oration—nay, it is very easy matter; but to produce a better in its place is a work extremely troublesome."

BE REASONABLE

Always give reasons why a particular aspect of the speech is good or needs improvement. For example: "I think your eye contact was excellent because it really built empathy between you and the audience." Or, "If you had used a visual aid, you may have helped the audience understand this complex subject more easily." If you give a good reason for your suggestion, it will stick like glue in the speaker's mind, and he or she is more likely to understand and take notice.

Be like Tom Sawyer and avoid whitewashing whenever possible. People join Toastmasters because they want to im-

prove their skills. No matter how experienced they may be, they still welcome suggestions for improvement, if phrased constructively. Mentioning only good points builds confidence and helps greatly, but speakers need suggestions for improvement if they are to gain the utmost benefits.

A DEBATEABLE POINT

I once gave a wonderfully convincing talk supporting boxing as a safe sport. My evaluator stood up and said, "William gave a very persuasive speech, though of course we all know that boxing is dangerous." I was fuming. In evaluating, you may comment on the speaker's style of delivery, speech structure and effectiveness, but never on the validity of the material presented. If you disagree with a speaker's viewpoint, feel free to debate it over coffee later, but never disagree with a speaker in a public evaluation.

REPEATING IS DEFEATING

Don't simply rehash what the speaker said; rerun movies are boring enough after a year, let alone repeated immediately. Evaluation focuses on the effectiveness of the delivery, not the actual content. You may, of course, mention apparent lack of preparation or poor audience analysis in relation to the content, but be tactful.

WHAT'S MINE IS YOURS

An oral evaluation is the property of the whole group, not just the speaker. It should therefore be delivered in the third

person. That is, not "John, I believe your body language..." but rather, "I believe John's body language..." This allows everyone in the audience to benefit from your comments and apply them to their own speaking.

SIDE EFFECTS

When you help someone up a hill, you find yourself closer to the top. Giving an evaluation is valuable training toward improving your own speaking. Analyzing others' speeches reinforces successful speaking techniques in your own mind. You also receive valuable practice in listening and in putting your thoughts together coherently with short notice.

GO FOR GOLD

Look at your next chance to evaluate as an opportunity to benefit both the speaker and yourself. Your comments can make a speaker feel as tall as a mountain or break him into 1,000 splinters. Avoid the sharp knife of criticism. Follow these suggestions and you'll find it easy to provide evaluations that nourish self-esteem and build a framework for a speaker's success. It might take a little bit of digging, but always remember to "go for the gold." ♣

William J. Aspden, DTM, is a member of Rockhampton Club 3732-69 in Queensland, Australia, and is a past division governor. He is author of Successfully Speaking—How to Speak in Public Without Being Trying.

JOKES for SPEAKERS!

For Toastmasters, Business Executives, Club Officers, Banqueteers, or anyone who has to talk.

An up-to-the-minute **Topical Joke-Bulletin** with approximately 100 funny one-liners, stories and roast lines. Created by top Hollywood comedy writers. A great source of fresh professional material to humorize your speech for any audience; any occasion. Current issue: \$9.50

Our 18th Year. Send check or M.O. to:

JOKES UN-LTD.

8033 Sunset Blvd., Dept. 0-8, Hollywood, CA 90046

Maintain eye contact." "Move away from the lectern." "Inject a little humor into your speech."

As Toastmasters, we've all heard these comments. As evaluators, we've probably all made these remarks. These kinds of observations are part of the evaluation process and designed to help us improve our public speaking techniques.

But evaluations only work well if we think about the applicability of our comments *before* we make them. After all, we want the quality of our evaluations to be at least as high as the quality of the speeches we evaluate.

Unfortunately, we all have a tenden-

cy to get lazy. We sometimes find it easier to memorize the rules and apply them by rote rather than analyze each individual speaking situation and judge our own comments before passing them along.

In other words, we occasionally forget that there's more to a speech than just content and delivery. And that's understandable; we can hear content and see delivery. Rules abound for evaluating these two elements.

But what about the aspects of a speech that have to be felt or visualized, such as context, scenario or purpose? These elements set the scene, create a mood or arouse the audience's emotions. They are like scenery in a play: they can turn your words into pictures in the minds

of your audience. Obviously, then, these aspects can have a considerable influence on the success or failure of a speech, depending on how well they relate with the other elements. They can make the difference between a good speech and a great speech.

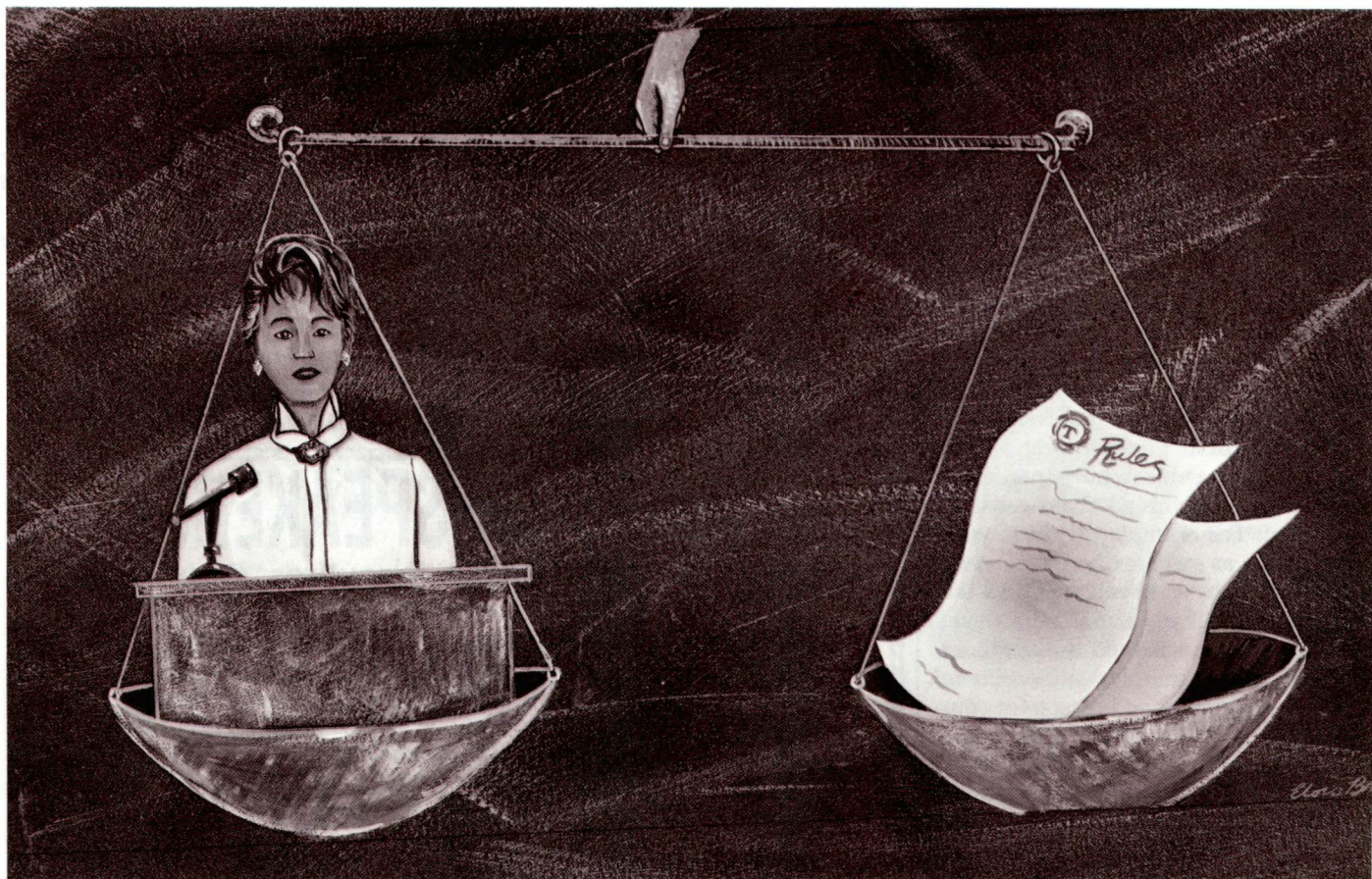
If we fail to comment on all of these elements in our evaluations, we also fail to give the speakers complete and honest appraisals of their efforts. At the same time, we run the risk of giving criticism that sometimes doesn't make much sense. I'll illustrate with some actual examples:

Periodically our club has a "Liar's Night" theme. On one such occasion, a speaker "revealed" that she had poisoned her boss. The humorous "revelation"

How To Be a Better Evaluator: Don't Follow the Rules

It's the setting of the speech, not the setting of the speaker, that must be evaluated.

By Ann Louise Truschel



took the form of a soliloquy uttered by a seemingly worried individual who was ostensibly suffering from a mixture of guilt and fear of discovery.

When it came time for the evaluator's comments, although they were generally positive, one suggestion was, "Maintain eye contact." (For a soliloquy? Now I ask you, what would Hamlet have done in a situation like this?) While the evaluator obviously meant well, he clearly separated delivery from context. That's like separating lyrics from music.

What is context? Webster's New Collegiate Dictionary defines the term as "the parts of a discourse that surround a word or passage and can throw light on its meaning; the interrelated conditions in which something exists or occurs."

In other words, the context of a speech is its environment. That environment establishes a mood, and the mood, in turn, has an influence on the audience. This mood—or ambience—elicits a reaction from the listeners—sympathy, anger, tension, curiosity, happiness, discomfort—and the audience begins to become involved with the speaker and the speech.

It's the job of a good evaluator to comment on how the context of the speech influenced the audience's feelings and to assess how well this audience-involvement effort succeeded.

Another aspect of speech-making that has an important effect on the audience is the scenario the speaker tries to create. In a recent speech contest, a contestant gave a humorous speech in which the scenario he created cleverly took the form of a celebrity "roast." The speech was quite funny. Unfortunately, so was one of the evaluations.

One evaluator criticized the speaker for failing to "move away from the lectern." Now, since a "roast" is traditionally delivered at a banquet table located on a dais, to "move away from the lectern" would be difficult at best and clearly inappropriate under the circumstances. This evaluator failed to see the relationship between the speech and the scenario the speaker had contrived as a backdrop to his talk.

A scenario represents the occasion for which a speech is ostensibly prepared. It enables the listeners to visualize that occasion, to use their imaginations to heighten the effect of the speech—if the speaker's effort is successful. It's part of the evaluator's job to appraise that effort and to comment on the effect of the scenario on the audience. After all, it's the setting of the speech, not

the setting of the speaker, that must be evaluated.

Humor also heightens the effect of many speeches. The use of humor, however, depends on the purpose of the speech; there are serious speeches for which humor is not appropriate. I prepared such a talk on the illegal use of anabolic steroids by high school and junior high school athletes. My talk detailed the potentially life-threatening health hazards of such steroid use. Before I presented the speech at a combined PTA-school board meeting, I gave it at a Toastmasters meeting to have it evaluated. But what did my evaluator say?

"Use some humor in your speech. For example say, 'Look at me. I don't take

***"The quality of
our evaluation should be
at least as high as
the quality of the speech
we're evaluating."***

steroids, and I'm strong.'" Since I'm barely five feet tall, the comment was ludicrous.

Nobody laughed.

The evaluator didn't think there was something funny about using illegal drugs. He simply fell back on a rule that he had memorized and thus failed to consider the purpose of the speech, which was to educate, to create an awareness about a little-known, but increasingly serious problem among adolescent athletes.

The purpose of a speech is extremely important. It's not enough for the audience simply to know what the speaker is talking about; they also need to know why the speaker is talking about it. The "why" of the speech tells the audience what the speaker wants them to do—laugh, learn, take action. The audience shouldn't have to guess. A good evaluator should determine if the purpose of the speech was clear to the audience and if it moved them to do what the speaker wanted them to do.

The point I'm trying to make with all of these examples is not that the evaluators did poor jobs. On the contrary, many—and in some cases most—of their remarks were germane and contained

some very perceptive observations. However, what sticks in the mind of the listener are comments that "missed the mark."

We're all guilty of "missing the mark" from time to time. We all have the tendency, on occasion, to fall back on the "rules" and apply them automatically. But knowing about this tendency isn't enough. What can we do about it? How can we keep our evaluations from becoming trite, simplistic or repetitious? How can we make our evaluations as creative as the speeches we're evaluating?

The answer is that we can cultivate our analytical thinking processes. We have to go beyond what is written in the speaker's manual, beyond content and delivery. Specifically, we should be able to answer such questions as:

— Did the speaker create a scenario for the audience? Did the scenario enhance the effect of the speech?

— What was the context of the speech? Did it create a mood or atmosphere that had a tangible influence on the audience?

— Was the purpose of the speech clear to the audience? How did the audience react?

Once we get the answers to these questions we have to determine if these elements were:

- effectively interrelated with content
- appropriate to the subject matter
- consistent with the style of delivery

There's a lot more to a speech than just words; it's a combination of many things that either work together or don't. Our job as evaluators is to look at each of those aspects individually and determine how each element affects the speech as a whole. In other words, we can't listen to a speech as if it were an exercise in public speaking. To be effective evaluators, we must remember that for every different speech, we have to be a different audience.

Being a good evaluator is harder than it seems. It takes work, but from that work we learn not only to be better evaluators, but to be better speakers. We learn to give constructive criticism designed to help our assigned speakers improve their public speaking and presentation abilities.

The next time you serve as an evaluator, do your job—creatively and originally. Don't just follow the rules. ♦

Ann Louise Truschel, CTM, a business consultant, writer and editor, is president of Truschel Management Consultants in Skokie, Illinois.

Close Encounters of the Worst Kind

How to deal with lost notes and other horrors from the lectern.

By Charlene Bunas

All speakers experience their share of nightmares from the lectern. Even actor Robin Williams has said he has felt that “horrible feeling when your insides fall out and every pore starts exuding sweat. Time stops for an eternity.”

From novice Toastmasters to seasoned pros, all speakers have, or will have, horror stories to tell.

PERSONAL EMBARRASMENTS

History was made when Johnny Carson, after his opening monologue, noticed his zipper was down. A professional, always in control, Johnny used a common happenstance and turned it into the pivotal joke of the evening. In subsequent skits he referred back to the incident as the “gap in the monologue.” That night, he asked the guests on the show to reveal their performance nightmares. These conversations also brought lots of laughter and mutual embarrassments. Johnny’s strong professional security was not threatened by a personal blunder.

One guest said the same thing had happened to him. To avoid attracting attention, the guest said, he kept his hands folded fig leaf-style in front of him during his skit. The more he pretended that nothing was wrong, the more his audience laughed. He said it would have been better just to turn his back, zip up his pants, apologize or make a joke about the situation, and continue on. He could have used the situation to his advantage rather than to his detriment.

An 82-year-old poet, Maude, demonstrated how to acknowledge an embarrassing situation. When asked to share some of her poems at a church service, she became extremely nervous. After the introduction, she walked to the



microphone, looked out over the pulpit and asked, “Can you tell I’m nervous? This morning I was trying to remember my notes, my books and my directions to come here. I forgot something kind of important.” She raised her skinny right leg as high as she could: On her feet were red furry bedroom slippers. The audience roared with laughter. She took a deep breath, confidence intact, and proceeded to inspire all who heard her. She was honest; her mistake became her strength.

Another elderly speaker had a set of dentures that would not stick. “As I spoke, my teeth talked on their own,” he explained. “I pretended to cough, hiding my mouth behind my napkin while I tried to attach my dentures. No luck — the teeth would not stick. My talk was a short one. Afterward, I asked my wife if she could hear the clicking of the dentures. She didn’t even know what I was talking about.”

Another speaker didn’t ask anyone for feedback. His situation was, unfortunately, too apparent. “Added weight and tight timing caused me



to pop my buttons — literally. Hurrying to dress for a meeting, I grabbed an old shirt because it was ready to wear — white, clean and pressed. Unfortunately, it was tight. Very tight. My red power tie would cover the straining buttonholes, I reasoned. My jolly talk became a stuffy, stilted lecture. About halfway through my talk, I took a breath and popped every button off my shirt! We all laughed, I hardest of all.

“I quickly concluded by saying I was proud to be their speaker — proud enough to bust my buttons. I’ve since lost 55 pounds.”

Traveling speakers often report forgetting belts, socks, shoes and accessories. Oversights in planning teach people to rely on checklists. Consider preparing one or two complete “travel outfits” just for trips.

A last minute pantyhose snag can be stopped with a dab of nail polish. But nude colored nylons look pretty tacky, and discredit a presentation, when dabbed with red polish. Better yet, pack a spare.

I once had a spare pair of pantyhose tucked in the leg of my jump suit while speaking to 250 people. I knew my material well and felt confident in my yellow knit jump suit. Nothing could go wrong. I spoke for about 45 minutes, got lots of laughs and received

an enthusiastic applause at the end. I sat down, happy as can be. After the meeting I went to the ladies restroom only to discover my spare pair of pantyhose trailing out from my pant leg! During my talk, I had moved around among the audience, and the spare pantyhose, which I had forgotten to remove, worked down and out the leg of the jump suit. No wonder people laughed! I no longer undress with such efficiency.

Nor do I dress with haste. Last week I learned another lesson. I had only 10 minutes to dress and leave for a Toastmasters meeting. I put on a

“Added weight and tight timing caused me to pop my buttons—literally.”

“Troubles today can be magic moments in the future. Bad experiences, in time, are good anecdotes.”

knit dress, scarf, earrings, hose and pumps to match and dashed out the door. I was feeling pretty smug about how organized my closet was and how quickly I could dress for any occasion. Congratulating myself on my ability to “dress for success” so quickly, I reached up to adjust my scarf, only to discover I had put the dress on backward! It wasn’t noticeable unless I put my hands in my pockets, which were facing my back. The joke was on me. With some self-deprecating humor I made

a serious point: I used my dressing as an example of being “too rushed for reality.”

A female marketing teacher revealed how she put one particularly embarrassing moment to good use: “As I approached the stage, my slip fell to the floor. I stooped, picked it up, climbed the stairs to the stage, leaned into the microphone and said; ‘We’ve all slipped up before. Let’s not let a little slip stop us from learning and improving. Let’s do what we have to do to make this session count. Let’s learn about our target markets and how we can best reach them.’ Then I shoved my slip underneath the lectern. I never referred to it again.”

An audience takes its cues from the speaker. As a speaker you can tell the audience what you want it to feel, think and remember; then stick by what you say.

DIFFICULT AUDIENCES

Dealing with the unexpected from the audience is trickier. What would you do if a woman near the back of the audience appeared to be having an epileptic seizure? One speaker didn’t know what to do, so he asked the meeting planner, who advised him to continue talking. Fortunately, the woman’s father, a physician, was there to handle the situation.

If you’re not clear about a situation, ask for advice or help. Once, while talking to a group of 125 people, I was disturbed by a woman in the front row who had a tracheotomy and a bizarre cough. Each time she coughed, the hole in her throat emitted a hissing, strangled sound. The audience waited in fearful anticipation as I continued talking and she continued coughing. Finally, I stopped and asked her if she needed help. Would she feel better with fresh air or water? She shook her head, oblivious to the hint.

Audiences get embarrassed and sometimes angered by offensive people. Usually the group will handle a heckler. One speaker took a chance when he invited a drunken heckler to share his views at the microphone. Fortunately, the heckler’s friends took the cue and escorted him outside before anything could happen. Then, breaking the silence, the speaker joked, “I wouldn’t give this spot to a dermatologist.”

Dealing with an after dinner crowd can often

cause nightmares. Comedian Paula Poundstone says the nightmare begins when you can’t decide what the problem is: “They drank too much; they didn’t drink enough. They were too tired; they were too awake. You don’t know which it is. If you knew, you could control it.” Crowd control comes from years of experience, some luck and a gambling attitude.

COPING WITH LARYNGITIS

You might not go to a doctor for laryngitis, but it is a debilitating condition for active speakers, which often attacks without warning. One speaker handled her last minute case of “foggy throat” with this story: “The last time I got laryngitis, I had a few days warning and called the chairwoman of the event to let her know the situation. Her husband answered the phone. Whispering, I asked to talk to her. He replied, in a whisper, that she wouldn’t be home for two hours — so I should come on over!” Whether or not the husband was joking, she was able to use humor to ease the audience over her condition. Show your vulnerability and your humanness. Audiences want to support speakers because they feel a good speaker will make their meeting more enjoyable.

People like speakers and leaders with a sense of humor. Few politicians have received more criticism from the press than Vice President Dan Quayle. He turned the tables on the media corps at the 1989 Gridiron Club dinner, the purpose of which is to allow press and politicians to relax and laugh together, and at each other. Quayle proved confident despite the onslaught of the press. “I guess I wasn’t in the world’s toughest National Guard unit,” Quayle said. “I mean, when we were eating our K-rations out on maneuvers, our guys would say things like ‘Pardon me, do you have any Grey Poupon.’” Laughter feels good, but don’t use it at the expense of anyone other than yourself.

NOTABLE QUOTABLES

If anxiety gives you a shaky start, try: “You may have noticed this is my fish speech — at first I flounder, but it builds to a whale of a conclusion.” Lost your place in your notes? Try: “Don’t worry. This is all part of the program. This is the part we didn’t practice.” If you forgot to bring your notes: “At an annual sales meeting, one of the CEOs described the lovely poolside pre-luncheon reception during which he noticed some papers gently blowing into the pool. His notes! He debated diving in after the papers, but remembered his suit had just come from the cleaners and opted to give us a shrunken speech rather than a soggy speaker.” All of these quips can give you command of the situation.

At his second sermon, a young minister realized he forgot his notes. Fortunately, he was candid enough to tell his congregation. His seven-year-old boy, seated in the third pew, jumped up

and shouted, "Oh, Daddy, I saw them on the back of the toilet. I'll run home and get them." In 22 years, that minister has never again forgotten his notes.

Lost notes don't always mean a cancelled talk. Quickly define your objective and ask a few discussion questions that lead to your objective and give the audience the spotlight. For after-dinner speeches, you may want to ask questions about the organization, its history and objectives, and the participants' reasons for belonging. Remember what the audience tells you and write down some of their responses, if necessary. Summarize their material and finish with two or three motivational conclusions.

OTHER UNEXPECTED EVENTS

A pompous and critical bank executive was humbled by a speech his secretary typed for him. He dictated the message and applied the usual ASAP time frame for the speech. When, at the lectern, he began to read page three, he stopped. He saw the following: "I've taken enough abuse from you. You had pages one and two — the rest is up to you. I quit."

One of the best motivational speakers I've ever heard is a woman who has been deaf since she was 22. She was delivering an anti-drug speech to a high school with about 2,500 students when the audience, in unison, got up and left the gym. They heard the fire alarm; she didn't. After the drill they all returned to the gym and she reintroduced the topic by saying this was the "sequel episode."

During a "Save the Lion" campaign, a member of the "Save the Lion" speaker's bureau addressed a local philanthropic group. She was asking for funds to protect animals like Leonard, the lion she brought with her. After the talk, the president of the group came up to the speaker to present a sizeable check. Leonard decided he was nervous and would be more relaxed by sitting on the president's foot. He wouldn't move. Neither would the president. It took a lot of coaxing to get Leonard off her feet.

CONCLUSION AND POSITIVE PREVENTIONS

From lions to lost notes, from cold, drafty rooms to white-hot embarrassments, speakers encounter all types of nightmares. Horror stories not only add drama, humor and humanness to your presentations, they also prove educational. Lessons to be learned may include some of the following:

- Take time to be professional.
- Have the telephone number of a contact person.
- Have the address of the meeting room.
- Keep two copies of notes, both numbered.
- Tend to small details.
- Double-check your meeting room.
- A complete preparation assures confident presentation.

- Expect the unexpected.
- Remember the notable quotes for emergencies.
- Learn to share your horror stories.

Troubles today can be magic moments in the future. Bad experiences, in time, are good anecdotes. You grow up the day you learn to laugh at yourself. Keep a journal of your unique trials and use your experiences to illustrate your talks. The more experiences you have, the richer your stories.

Most importantly, don't lose your poise and professionalism. Laugh at yourself with confidence, not self-consciousness. You can lose control of a situation, but not of yourself. ♣

Charlene Bunas is a freelance writer residing in Santa Rosa, California.

SPEAKING WHEN THE EARTH MOVES

By D. C. Stultz, DTM

Fortunately, I was not in the audience when the San Jose Convention Center swayed to the tune of October's 7.0 earthquake, centered only 12 miles away. Unfortunately, I was speaking!

As an eight-year veteran Toastmaster who has made numerous outside presentations, I have endured my share of dead microphones, burned out projector bulbs and embarrassing introductions. But nothing—not even Florida hurricanes—prepared me for that earthquake in October.

It was a technical conference with an audience of 150 people. The moderator and another speaker were with me on a raised platform when it started.

The moderator felt the first tremor, looked at me staggering behind the lectern and assumed I was having a seizure. I caught the lectern, preventing it from toppling forward, off the platform. After seven seconds the lights went out. Audience reaction varied. The locals dropped to the floor and covered their heads, like they're taught in grade school; those from out-of-state mostly froze in their seats and hung on. Like the other rookies, I did not panic because I had no idea of how to judge the severity of the quake.

We evacuated the building after the rumbling and shaking stopped. After a building check by local fire officials during the night, the building was reopened and the conference continued the next day. The hotel where I was staying was not damaged, though half the swimming pool's water ended up in the lobby and a chest in my room had overturned (revealing two four-year-old Penthouse magazines).

In retrospect, I could have been better prepared and could have given more directions and guidance to my audience if I had known what to do. When keynote speaker Doc Blakely encountered a dead microphone at the International Convention in August, at least his audience stayed. Mine ran out midway through my presentation.

Jim Cofer, DTM, of Atlanta, Georgia, gave me some good advice: "Stay away from that guy San Andreas. You both have a lot of faults."

D. C. Stultz, DTM, is a member of Ham's Communicators Club 363-47 and resides in Melbourne, Florida.

A Man with a Mission

Executive Director Terry McCann reflects on his 15-year tenure at Toastmasters World Headquarters.

Executive Director Terrence McCann probably is more well-known for winning the gold medal in wrestling in the 1960 Rome Olympics than for his guiding hand at Toastmasters World Headquarters. During his 15 years at the helm of the organization's management team, McCann has watched Toastmasters International become the fastest growing organization in the world, presently having a record 160,000 members in 50 countries and averaging 600 new clubs a year. As the following interview indicates, McCann emphasizes that this growth is caused by many factors, the most significant being the organization's strong volunteer leadership and management.

"Toastmasters International has doubled its membership in the last 10 years, and the momentum is gaining," McCann says. "I'm pleased to be part of such a successful organization. I look forward to working with our organization's leaders to make our organization expand and excel in the 1990s and beyond."

THE TOASTMASTER: What brought you to Toastmasters International?

McCann: In the early 1960s, I worked for the U.S. Jaycees, another service organization devoted to leadership. I applied for a management position with Toastmasters because I wanted to stay in association work. I was a Toastmaster and loved what the organization stood for: personal development and achievement. But I wasn't hired. I went to work for other associations after that. Fifteen years ago, while I was assistant executive administrator and chief financial officer at Lions International, I was asked to apply for the position of executive director. I did, and was hired. I've never regretted my decision to join the management team of Toastmasters. It's one of the best things that's ever happened to me.



Executive Director Terry McCann during a routine construction inspection of the new World Headquarters facility. Here he stands in front of the building's future lobby.

What achievements at Toastmasters International are you most proud of?

I'm proud to work for the fastest growing organization of its kind in the world. I think the reason we are growing is because we've never been afraid to change or improve things. For example, I think it's a great achievement that we've created a useful Communication and Leadership Program and the Advanced Communication and Leadership Program. We are devoted to meeting the needs of our growing and diverse membership, and I believe our 12 advanced manuals exemplify this focus. Our emphasis on

improving the quality of leadership at club, district and international levels through thorough training is another example. The fact that this organization has continually maintained its focus on excellence is our greatest achievement.

From 1967 to 1975, membership declined by 18,000. How was this trend reversed?

Strong district and international leadership and a focused goal orientation made the difference. One obvious factor was the decision to open membership to women. Another was the emphasis on

quality educational programs. In the 1960s, the achievement programs and the recognition systems weren't synchronized with the growth we wanted to achieve. Since then, we've developed district, division, area and club recognition programs that focus on critical success factors, the things those organizational units must do to achieve excellence. But the movement into the corporate community was most significant. We are now considered "the best deal in town" when it comes to employee communication training. Today, approximately half of our clubs are in corporations.

How have World Headquarters operations changed in the last 15 years?

For starters, we've improved our computer technology and can now provide more efficient service to our members. Most employees now have personal computers that are tied to a mainframe IBM computer system. Our focus on publishing and merchandising are also significant improvements. We now have a more specialized and qualified staff. Our managers and employees better understand Toastmasters and Toastmasters programs, and they're very dedicated to serving our clubs and the members in those clubs.

What's in store for the 21st century?

Our mission is to reach 350,000 members and 15,000 clubs by the year 2001. We're looking at where and how we can grow to reach that target. I believe there is a market for our organization internationally, as well as in the corporate

community. The more members and clubs we have, the more we can develop and improve our educational materials. Our aim is to always create more excitement among our membership and to provide ever increasing opportunities for personal growth.

What do demographics reveal about the average Toastmaster and Toastmasters International?

Our member profile has changed. Our research shows that the average Toastmaster today is between the ages of 31 and 50, has a college degree, is upwardly mobile and earns between \$32,000 and \$50,000 a year. Currently, 50 percent of our clubs are in corporations. This is a significant change for an organization that at one time was largely community-based. This means the average Toastmaster today is interested in improving his or her career by acquiring communication and leadership skills.

Toastmasters World Headquarters will be moving to a new building in June. How will this affect the organization?

The move will enable us to better serve our members in the next 35 years. Because of our organization's growth, our current building no longer meets our production or distribution needs. Since Toastmasters World Headquarters produces and distributes materials in large quantities, we require much space for printing, binding, warehousing and shipping. The new building is very spacious and has been designed to accommodate the technology and distribution capacity

needed to serve a growing membership.

Have you fulfilled your lifelong goals?

Yes. There are four main things that I wanted to achieve: First—and this is very important to me—I wanted to learn all that I could about the association business. I have a natural inclination toward helping people and I like being with organizations that provide that service. Toastmasters is the fourth association I've worked for, and I enjoy being part of the Toastmasters experience because we're helping people to develop their abilities to perform, to lead and to be successful.

Second, I wanted to win a gold medal in the Olympics — and I did.

My third goal was to see America become number one in the world in the sport of wrestling. In the early 1960's, I was a volunteer coach at the Mayor Daley Youth Foundation Wrestling Team in Chicago, Illinois. Our team won 14 National Championships and seven team members placed on one Olympic team. Back then I thought I could somehow contribute to our country winning the Olympics. Unfortunately, we fell short and never placed higher than second. But as volunteer president of the United States Wrestling Association, I recently witnessed a United States victory over the Soviet Union in World Cup wrestling competition. We now can be considered the number one wrestling country in the world.

My fourth personal goal was to be an effective parent and see my children grow to be well adjusted and good citizens of the world. I think they're well on their way to doing that. ♣

Your World Headquarters Is Moving!

Toastmasters' World Headquarters is expanding and relocating to Rancho Santa Margarita.

EFFECTIVE JUNE 1, 1990, our new mailing address will be:

P.O. Box 9052, Mission Viejo, CA 92690-7052

EFFECTIVE JUNE 15, 1990, our new phone number will be: (714) 858-TALK (858-8255)

The actual move will take place in mid-June, resulting in an anticipated down time of 7-10 working days. This means that there will be an interruption of service during that time, as well as a few days before the move and a couple of weeks after.

In an effort to make the move with the least amount of inconvenience to our members, we ask that you submit your membership applications, educational completions (CTMs, ATMs and DTMs), program registrations and supply orders as soon as possible.

Once operations are back up to speed, we anticipate that this new facility will give your World Headquarters staff the opportunity to provide the best possible service to members worldwide.

In Pursuit of Excellence

In describing his impressions of the first half of his term as International President, John F. Noonan, DTM, told the Board of Directors in February that he is "exceptionally proud to represent Toastmasters International" and is very pleased by the warm reception he received by dedicated Toastmasters during his district visits.

He said his visits to businesses and community groups were very successful: "I'm impressed with how well known and well respected our organization is." To illustrate this, he said he received a letter from the Director of the United States Office of Personnel Management officially endorsing Toastmasters membership for all U.S. government employees.

Toastmasters also has a good reputation internationally, Noonan said, as was evidenced when his visit to the Manama Toastmasters Club 2916-U in the State of Bahrain was turned into an official state visit with the Amir of the State of Bahrain, H.H. Shaikh Isa Bin Sulman Al Khalifa.

"I was met by a senior government official at the airport and also got to meet the Minister of Information informally at his residence," Noonan said. "Toastmasters is held in very high regard in Bahrain." Noonan was invited as a guest of the Manama Toastmasters to attend the club's Silver Jubilee celebration, at which the Minister of Information was the guest speaker.

President Noonan also made official visits to six districts —11, 36, 1, 25, 57 and 33 — since his election last August, traveling 33,709 miles in 34 days from his home in British Columbia, Canada. He met with officials of 19 corporations and eight government groups, and addressed many business associations and service clubs.

The media covered his visits with 30 minutes on television, 80 minutes on radio and in eight newspaper interviews.

"I was especially proud of the Toastmasters who worked so hard to ensure that every aspect of our visits was organized with meticulous care," Noonan said.

"All visits were extremely successful. The dedication to excellence, member service and to doing things right was obvious throughout each district conference."

He said he looks forward to the second half of his Presidential term. "Stevie and I treasure the opportunity to meet and talk with so many friendly and dedicated Toastmasters," he concluded.

Executive Director Terrence McCann discussed the organization's vision of increasing membership to 350,000 members in 15,000 clubs by the year 2001. To reach this goal, he stressed the importance of club leaders being dedicated to excellence and to a uniform set of values.

"If we want our clubs to function according to the values and beliefs we hold true, we must share these values with leaders in our organization," he said. "Once values are known, they can then be translated into priorities."

McCann informed the Board that our organization continues to grow. As of March 31, Toastmasters International had 702 clubs and 156,178 members throughout the world.

The Board of Directors will meet again on August 14, during the International Convention in Dallas, Texas.

BOARD OF DIRECTOR'S ACTIONS:

After splitting up into its component committees for discussion, the Board reconvened and took the following actions:

- Reviewed the Distinguished District awards system and determined that the present system functions well to motivate Districts to achieve the critical success factors of the organization.
- Selected the Town and Country Hotel in San Diego, California, as the site of the 1995 International Convention.
- Discussed annual collection of per capita payments. Based on available information and experience of other organizations, no change was made to semiannual per capita collection.
- Approved the production of four video films titled Technical Presentations, Sales Presentations, Motivational Speeches and



Leadership and Team Building. The videos will be produced by Kantola Productions and will be available to members at a reduced price through Toastmasters' Supply Catalog.

- Reviewed a number of complaints against several clubs that restrict their membership to males or females only and adopted a resolution reaffirming that any person at least 18 years of age is eligible for membership in a Toastmasters club. If a complaint is received at World Headquarters from a prospective member who is denied membership based on discrimination, the Board has instructed World Headquarters to contact that club and advise that the club's bylaws must



President John F. Noonan tells the Board of Directors that his district visits so far have been "extremely successful" and that he enjoys meeting "so many friendly and dedicated Toastmasters."

conform to the organization's standard bylaws. If a club refuses to change its bylaws, it is subject to suspension by the Board of Directors. This new policy is not applicable to any club in a country whose laws or customs prohibit the inclusion of both men and women in member organizations.

- Reviewed the awards and recognition that districts receive, and acted to support those districts that are helping to build and maintain strong, viable clubs.

- If World Headquarters receives documentation that misrepresentations were made in the submission of a club's semi-annual report or charter fees, that club will be suspended from a district's per-

formance results for not more than 120 days. The district governor, educational lt. governor and administrative lt. governor will be immediately notified of the action, given the reasons for suspension, and provided the procedure for having the club reinstated in the district's performance results. Clubs suspended from a district's year-end performance results must be reinstated before July 15 in order to receive Distinguished District recognition.

- Revised Article IV, Section (d) of the Standard District Bylaws to read as follows: "Proxies and Voting. The Club President and the Educational Vice President—or either of them—may desig-

nate, in writing, any active member of the club to act as a proxy or proxies of the club at any Council meeting. In the event one of those officers is not in attendance at the meeting and has not designated, in writing, an active member of the club to act as proxy or proxies of the club at any Council meeting, the other officer in attendance may cast two votes."

The intent of this Article is to ensure that every club will be able to cast two votes. No other proxies shall be valid at any such meeting. Each member of the District Council, or proxy as authorized above, in attendance is entitled to one vote. Any active member who carries the proxies of both the president and the

Continued on page 27

G E

**Men generally
prefer to talk
about business,
money and sports.**

I've coined a new word! Genderflex. It's not in Webster's yet, but it is a verb and it does have a definition: "To temporarily use some communication behaviors typical of the other gender in order to increase your potential for influence." Now just relax. I know it sounds a little strange but I guarantee I'm not asking you to do anything illegal, immoral or unethical.

In fact, my suggestion to genderflex is based on a solid social psychology principle that states: People are more likely to be influenced by people they see as similar to themselves, and conversely less likely to be influenced by people they see as dissimilar.

When, for example, a female Toastmaster gives a speech to an audience of men and women about growing up dreaming of her wedding day, of how she would look, the flowers she would carry, the ring she would wear, many men will be turned off, or at least not tuned in. This is because the experience she describes is primarily female and therefore not similar to their own. Men are not likely to be influenced by that speaker.

In the same vein, when a male speaks about driving in traffic, using mainly sports analogies to make his points, many women in the audience may not feel connected to him or his speech. Because of the numerous sports examples (which are not the kind of examples they would use) women will tend to see him as dissimilar and be less readily influenced.

These examples illustrate a difference in the *content* of communication between the genders. Men generally prefer to talk about business, money and sports. Women generally prefer to talk about people, feelings and relationships. Although both genders can and do talk about a variety of topics, the majority of their conversation and interests lies in these preferred areas. Consequently when a female Toastmaster speaks primarily about feelings and a male Toastmaster speaks primarily about

By Judith C. Tingley, Ph.D.

N D E



R

F

L

E

X

**Women tend to
talk about people,
feelings and
relationships.**

sports they are less influential with a mixed audience, although they might be very effective with an audience of their own gender.

Men and women also differ in their *style* of communication. Men are competitive communicators. They want to win the conversation. Men have a tendency to tell you how it is, to use powerful language and absolutes like "always" and "never." A man's style is more dominant than that of a woman. When a male speaker tells women what they *have* to do, how they *should* do it, how he has done it and how wrong they are if they don't do it his way, he is communicating in a stereotypical male style. Women in the audience often find this approach offensive at worst, condescending at best.

Women on the other hand are facilitative communicators. They want to understand and be understood. They have a tendency to ask and to explain, to use soft language, to tread softly. Women's style is more interactive than that of men. When a female speaker uses a questioning approach and asks for a lot of audience participation, e.g. "How many of you think that a lack of basic education in the workforce is the number one problem in American business today?" she may be viewed by men as not authoritative enough. She may be seen as giving a speech that is unsubstantial. She may also elicit challenging (competitive) remarks from the male audience.

A third communication difference between men and women lies in the *structure* of their communication. Women often use adjectives, detailed explanations and frequent qualifiers ("just a little bit too bright," "sort of," "perhaps"). They also use disclaimers frequently. "I may not have much experience," or "I'm sure you won't agree..." and fillers—"ands," "uhs," "you know," "I mean," which convey a sense of hesitancy and self-doubt. Men tend to speak directly, precisely and concisely, with few details, limited descriptive words, and less frequent usage of fillers and disclaimers. The structure of men's communication is generally

viewed as more powerful than that of women's communication.

Research on audience perception of female vs. male speakers has produced some interesting findings that may be related to this structure difference. When a male and female speaker of equal skill, experience and credentials each deliver identical speeches to similar audiences, what the man says is remembered more clearly and fully, and he is seen as more credible than the female speaker.

Suzette Elgin, author of *The Last Word on the Gentle Art of Verbal Self-Defense*, says that in every language interaction the adjustments you make should be based on the listener's reaction to what is said. She states that there are few communication strategies more guaranteed to fail than being determined to talk in a particular manner, no matter what happens. From my perspective, when men and women don't make some adaptation in their speech pattern to the other gender, whether to an individual or a large audience, they are guaranteed to fail.

Influence your audience by using language typical of both sexes.

For women, adapting or gender-flexing in terms of *content* of communication can increase the likelihood that they will influence a male or the male portion of an audience more effectively.

First, pick a topic and title that is closely related to business, sports or money, although you may talk about it from a feeling point of view. Or pick a topic that is people, feeling or relationship oriented, but come up with a unisex title and sprinkle it liberally with sports or business anecdotes or metaphors.

For example, I'd be more successful giving a speech to a male or mixed audience if I titled it "Genderflex" instead of "Basically, We're All the Same... and Other Myths of Male-Female Communication." The former at least sounds like it could have a sports connection (flex) whereas the latter is clearly a female title for a female speech; meaning a speech about people, feelings and relationships.

Men can increase their influence with women by including content that is more on the emotional level. Join it—instead of fighting it! If you're speaking about a fishing trip, include some people, feelings and relationship content. For example, instead of saying, "I want to tell you about the most successful fishing trip I've ever had," you might say, "I was exhilarated. I was enthusiastic. I was excited. My trip was turning out to be the most successful trip I've ever had." Commenting on the camaraderie between the men on the trip, in addition to talking about the scenery and the type and size of fish, is another way to adapt to the female perspective.

Genderflexing for *style* of communication requires a slight switch. Men can earn appreciation from women by occasionally asking instead of tell-

ing, by using a more interactive and less dominant style of presentation, by being more facilitative and less competitive. For example, instead of saying, "After 20 years as president of my own company I've concluded that the most important factor in success is customer service," try "As many of you successful business people know, whether you're in a small business or corporation, a nonprofit organization or association, customer service is the most important factor in success." Or, "How many people in the audience have concluded from their experience that customer service is the most important factor in success?" Both of these approaches are more cooperative and convey a respect for the other person's point of view and experience. The occasional use of self-deprecating humor—putting yourself down instead of others—by men also helps with a female audience.

Women, conversely, need to communicate in a more authoritative style, telling instead of asking, throwing in some credentials and other borrowed power that will bolster their image as experts. For example, "After 20 years experience in a major corporation, I've concluded that the lack of basic reading and math skills in the workforce is the number one problem facing business in the '90's. *The Wall Street Journal* and magazines such as *Inc.* and *Fortune* have all recently focused on just this issue."

For women, using self-deprecating humor with a male audience is rarely a good idea unless your credibility is terrific. However, the increased use of humor in general and carefully used "put-down humor" can help you be viewed as confident and in charge as well as helping you to have more fun.

Genderflexing for *structure* by men to accommodate the females in their audience would include more detail, added adjectives and more description. Otherwise men's direct, precise structure is good in gaining credibility from both genders. Women, on the other hand, need to concentrate on direct, precise, assertive structure to increase their perceived credibility. For example, instead of: "I have only been a Toastmaster for three months, so I probably sound a little bit stiff and I'm sort of rambling, aren't I?" which includes a disclaimer, qualifiers, implicit apology and a tag question, try: "I know my newness to Toastmasters is showing." The latter is brief, specific and conveys more power.

Male and female Toastmasters can improve the receptiveness of their audiences by genderflexing. It's fun, it's interesting and it adds depth and breadth to your speaking skills. ♣

Judith C. Tingley, Ph.D., is the president of Judith C. Tingley, Ph.D. Associates, a consulting firm based in Phoenix, Arizona. She is a professional speaker and trainer, as well as a psychologist. Dr. Tingley's areas of expertise are "Communication: Male-Female, Assertiveness and Beyond," "Humor in Leadership" and "Managing Stress."

AVOIDING SEXIST LANGUAGE

By Dan Dieterich, Ph.D.

Effective public speakers are distinguished from ineffective speakers in that they carefully choose the words they use, the image they project and the approach they take. They are in control of their presentations.

Ineffective speakers, in contrast, are often unaware of the messages they send. They don't deliberately set about offending and alienating their audiences, but all too often this is the result.

Most speakers know that racist language will alienate their audiences — regardless of the race of the speaker or audience. Using sexist language is just as unprofessional and just as likely to alienate an audience.

Here are 10 rules for becoming a more language-conscious communicator:

1. Use "girl" only when referring to a child. Using this word in a professional setting to refer to an adult conveys the same message as the racist use of boy to refer to a black man: Despite the individual's age, he or she is viewed as inferior.

2. Be consistent in the use of names. If you use a courtesy title such as Mr. when referring to a man, use a courtesy title such as Ms., Miss or Mrs., when referring to a woman. It's insulting to address women by first name while addressing men by courtesy titles.

3. Don't precede job titles with "lady" or "woman." We don't refer to a man as a "gentleman dentist," so we shouldn't refer to a woman as a "lady lawyer."

4. Use "man" only when referring to an adult male. Many linguists contend that the word man (as in mankind) does not refer to both sexes, even though we were once taught it did. Since so many other options are available ("person(s), people, human(s), human race, women and men, men and women, and individual(s)'), this is an easy habit to change.

5. Use "he," "his" or "him" when referring to males. Like man, he refers only to males. You can eliminate the generic he and still give a presentation that is clear, concise and fluid. Here are some ways to do this:

—Simply eliminate the pronoun from the sentence.

—Make both the noun and pronoun plural.

—Substitute he with you, your or yours.

—Substitute he with I, my, mine or me.

—Substitute he with we, our, ours or us.

—Substitute he with it or its. Use a generic noun (for example, individual or person).

—Use anyone, someone or no one. Change to the passive voice.

6. Acknowledge that career options are open to everyone. Don't refer to a nurse as she and a doctor as he.

7. Describe women as whole human beings. Don't comment on the physical appearance of women unless you do the same with men. Don't deal with the professional achievements of men unless you do the same with women.

8. Be aware of messages you send through language order. In our society, what's first is foremost. If you pair up women and men in your sentences, give some thought about which pronoun to put first. Eliminating the generic he from your writing, only to replace it with "he or she," perpetuates sexism.

9. Avoid sexist jokes. Many people don't think sexism is funny. A man who tells jokes at the expense of his wife or of women in general may find that his audience is not laughing.

10. Avoid sex stereotyped graphics. If you are selective of the words you use in your presentation, be equally selective in your choice of slides or transparencies. You can destroy the effectiveness of a carefully crafted, nonsexist speech with a single sexist graphic.

Make an effort to control the words, jokes and graphics you use in your presentations. By using inclusive, nonsexist language you avoid alienating members of your audience. You also present a professional image appropriate for a member of Toastmasters International.

Dan Dieterich was recently given the Leadership Mentor Award for his work with Stevens Point Club 570-35. He is an active public speaker and consultant residing in Stevens Point, Wisconsin.

BOARD ACTIONS

Continued from page 23

educational vice president from a club is entitled to two votes; and any such Toastmaster who is entitled to a vote as a district officer is entitled to three votes. All other Toastmasters shall be limited to a maximum of two votes.

● Approved a proposal to produce a videotape demonstrating the elements of a successful club meeting.

● Reviewed a draft of the club meeting handbook. This handbook will be distributed when the club structure modification becomes effective in 1992.

● Reviewed proposed topics and objectives for a new manual on leadership, and recommended that World Headquarters proceed with its development.

● Recommended that World Headquarters proceed with the development of a statement of member conduct and responsibilities.

● Reviewed all speech contest rules and the speech contest manual and recommended changes for incorporation into the 1991 rules and contest manual.

● Discussed a procedure to be followed when members, clubs or districts question whether a member has actually completed the requirements for an educational award that World Headquarters has issued or is about to issue to that member. The Board recommended no change to existing policy.

● Studied the feasibility of orientation programs for club sponsors, mentors and specialists and concluded that new programs are not necessary.

● Reviewed the results of the 1990 Accredited Speaker Program. Two candidates have been advanced to the second level of participation in the 1990 program.

● Recommended that the Division Councils include, but not be limited to: division Lt. governor, assistant division Lt. governor education, assistant division Lt. governor administration, and area governors of the division.

● Reviewed proposed guidelines for Division Lt. Governor of the Year and Area Governor of the Year, and recommended these suggested guidelines be distributed to districts.

● Reviewed district performance over the past three years.

● Reviewed Toastmasters International's program of supporting district growth. Provided World Headquarters with a list of elements to be included in a new District Support Program for further review.



International President John F. Noonan, DTM, presents a gift on behalf of Toastmasters International to the Amir of the State of Bahrain, H. H. Shaikh Isa Bin Sulman Al Khalifa, at his palace in Manama. President Noonan's visit as a guest of the Manama Toastmasters Club 2916-U turned into an official state visit when Noonan was greeted at the airport by a senior representative of the Bahrain Minister of information, Tariq Elmoayed (second from right). President Noonan's trip to Bahrain was paid for by the Manama Toastmasters Club, who requested his presence at the club's 25th Anniversary celebration. "Toastmasters is held in very high regard in Bahrain," Noonan said. Also pictured is Ali Qassim Rabia, a member of the Manama Toastmasters club (third from right).

Why Not Try a Screen Test?

Have you ever dreamed of playing the lead in a Hollywood movie? Of seeing yourself on the big screen? Toastmasters attending last year's District 11 Spring Conference in Evansville, Indiana, had the opportunity to do both.

On Friday evening, in keeping with the conference's Hollywood theme, eight Toastmaster

duos took turns reading scenes from classic cinema, as they "auditioned" for parts in "Rocky," "Inherit the Wind," "On the Waterfront," "The Goddess," "The Importance of Being Earnest," "Amadeus" and "American Graffiti."

To add a touch of glamour and excitement, each scene was videotaped and played simultaneously

on a nine-foot projection screen. While the counters tabulated the ballots, the audience was treated to memorable cinematic moments on the big screen.

An esteemed Academy of District Judges awarded Oscars to members of the best duo and best supporting duo. Interpretations were judged based on voice control, variety,

timing, pacing and believability.

The screen test idea can be easily incorporated in almost any Toastmasters setting. It offers members the chance to explore two important areas of communication: interpretive reading and video.

*John Michael O'Leary, ATM
Evansville, Indiana*

YOUR 1989-90 DISTRICT GOVERNORS

- F. **William (Bill) J. Doane, DTM**, 1401 Skokie Road, #83-A; Seal Beach, CA 90740
1. **Stanley (Joe) J. Jarzombek Jr., DTM**, 4221 West 156th Street; Lawndale, CA 90260
2. **Paula L. Huls, ATM**, 13937 15th Place South West; Seattle, WA 98166
3. **Glenn E. Knudson, DTM**, 14252 North 33rd Avenue; Phoenix, AZ 85023
4. **Alan M. Dower, DTM**, 433 Kearney Street, Room #495; San Francisco, CA 94108
5. **Norman (Ned) E. Drew, DTM**, 1738 Ithaca Street; Chula Vista, CA 92010
6. **Sally B. Muraski, DTM**, 9075 Barnes Avenue; Inver Grove Heights, MN 55075
7. **Ronald (Ron) R. Wyffels, DTM**, 4124 Harvey Way; Lake Oswego, OR 97035
8. **David Smith, DTM**, 819 North Fifth Street; Quincy, IL 62301
9. **Les C. Davenport, DTM**, 1922 Mahan Avenue; Richland, WA 99352
10. **Nicolette (Nicky) M. Boros, DTM**, 9641 Melody Lane; Cleveland, OH 44144
11. **Donald A. Campbell, ATM**, 461 Maple Street; West Lafayette, IN 47906
12. **Marian Bell, DTM**, 540 Bonnie View Drive; Rialto, CA 92376
13. **Gloria M. McKeever**, 1300 Eighth Ave.; Irwin, PA 15642
14. **James R. Dawson, DTM**, 2446 North Forest Drive; Marietta, GA 30062
15. **Lawrence E. Geisler, DTM**, 4901 South State Street, Suite J; Murray, UT 84107
16. **Barbara Joslin, DTM**, 7810 East 77th Street; Tulsa, OK 74133
17. **Hal Vosen, ATM-B**, 614 South Montana Avenue; Miles City, MT 59031
18. **Earl E. Warren, DTM**, 743 Hyde Park Drive, Glen Burnie, MD 21061
19. **Charles (Charlie) Ness, DTM**, 1221 Edgemont; Des Moines, IA 50315
20. **Janet E. Schultz, ATM**, 249 6th Street North East; Valley City, ND 58072
21. **Addie I. Derby, DTM**, #1803-5652 Patterson Avenue; Burnaby, BC, Canada V5H 4C8
22. **E. Thomas (Tom) Gumbert, DTM**, 3212 Oakland; St. Joseph, MO 64506
23. **Mary Beth Inglis, DTM**, P.O. Box 1172; Los Alamos, NM 87544
24. **C. Douglas (Doug) Couto, DTM**, 5102 Underwood Avenue; Omaha, NE 68132
25. **Gary Smith, DTM**, 311 Brookwood Drive; Richardson, TX 75080
26. **Roberta (Bert) Sevey, DTM**, 5328 South Jellison Street; Littleton, CO 80123
27. **Doris E. Gillespie, DTM**, 3805 Hemlock Place; Temple Hills, MD 20748
28. **Emily J. Olivero, DTM**, 31968 Gilbert; Warren, MI 48093
29. **Victor R. Smith, DTM**, Gulf Power Company, P.O. Box 1151 - Room 448; Pensacola, FL 32520
30. **Mike Burnham, DTM**, 1125 Underwood Terrace, Wheaton, IL 60187
31. **Ted Verdone, DTM**, 163 Still River Road, Bolton, MA 01740
32. **Harold (Bill) Slach, DTM**, 4868 North West Eldorado Boulevard; Bremerton, WA 98312
33. **Jim Sullivan, DTM**, 279 Manzanita Avenue; Ventura, CA 93001
35. **Dave Wegner, DTM**, 6535 North Alberta Court; Milwaukee, WI 53217
36. **Sharon A. O'Brien, DTM**, 302 St. Lawrence Drive; Silver Spring, MD 20901
37. **Patricia R. Tierney, ATM**, P.O. Box 12102; Research Triangle Park, NC 27709
38. **Dora C. Zug, ATM**, 7 Parkside Ave.; Lancaster, PA 17602
39. **Marilyn L. Minden, DTM**, 3308 Riverton Way, Stockton, CA 95209
40. **James (Jim) A. Vogele, ATM**, 2367 Chickasaw Street, Cincinnati, OH 45219
41. **Ron R. Geidd, ATM**, 5105 Tomar Road; Sioux Falls, SD 57105
42. **Clif Skrypynk, DTM**, 437 McMaster Crescent; Saskatoon, Saskatchewan, Canada S7H 1A8
43. **Barbara E. Rhinehart, DTM**, 3500 Cherry Street; Pine Bluff, AR 71603
44. **Mary A. Koester, DTM**, P.O. Box 5135; Lubbock, TX 79417
45. **George W. Foushi, DTM**, 435 South Baboosic Lake Road; Merrimack, NH 03054
46. **Maria E. Wojcicki, DTM**, 11 West Gate Drive; Edison, NJ 08820
47. **Rosella R. Bonham, DTM**, 335 True Place; Lake Mary, FL 32746
48. **Bill Gray, DTM**, 4921 Westwood Drive North West; Huntsville, AL 35810
49. **Timothy (Tim) R. Keck, DTM**, 2333 Kapiolani Boulevard #2108; Honolulu, HI 96826
52. **Edwin J. Dockus, DTM**, 7038 McLaren Avenue; West Hills, CA 91307
53. **Barbara Mutino, ATM**, 15 Vivian Road, Chester, NY 10918
54. **Larry Shipman, DTM**, 3526 North California, Suite 102; Peoria, IL 61603
56. **Paula Tunison, DTM**, 3334 East Coast Highway, Suite 167; Corona Del Mar, CA 92625
57. **Paul R. Shotts, DTM**, P.O. Box 3288; San Raphael, CA 94912
58. **Ned E. Wallace Jr., DTM**, 107 Sterling Bridge Road; Columbia, SC 29212
60. **Roelof (Roel) Vis, DTM**, 2969 Kingsway Drive, Apt. #1010; Kitchener, Ontario, Canada N2C 2H7
61. **Jean Pierre (J.P.) Champagne, CTM**, 6239 Val Marie; St. Leonard, Quebec, Canada H1P 1C9
62. **Richard (Dick) Emery, DTM**, 622 Buckingham Avenue, Flint, MI 48507
63. **Charles (Charlie) L. Mills Jr., DTM**, 420 Pitts Road; Hixon, TN 37343
64. **Joseph (Joe) P. Masi, DTM**, 339 Edward Avenue West; Winnipeg, Manitoba, Canada R2C 2H9
65. **John C. Sleeth, ATM**, 8118 Emerick Road; Baldwinsville, NY 13027
66. **Helen K. Fooshe, DTM**, 1613 Anne Street; Portsmouth, VA 23704
68. **Lee R. Cates, DTM**, 3601 Whispering Woods Drive West; Lake Charles, LA 70605
69. **(Ms.) Desley Cooper, DTM**, P.O. Box 168, Maryborough, Queensland 4650, Australia
70. **Richard Stacey, DTM**, 1/177A Norton Street; Ashfield 2131, New South Wales, Australia
71. **Joe Prendergast, DTM**, Ballinaraha; Kilsheelin, Co. Tipperary, Ireland
72. **Len Jury, DTM**, P.O. Box 4400; Auckland, New Zealand
73. **Richard Bennett, ATM**, 118 Head Street; Gardenvale, Victoria 3185, Australia
74. **Howard Steinberg, DTM**, P.O. Box 2741; Rivona 2128, Republic of South Africa
75. **Carmelita (Lita) Dayco, DTM**, 119 Anonas Extension; Sikatuna Village, Quezon City, Philippines

TERRITORIAL COUNCIL CHAIRMEN

- YUKON/ALASKA COUNCIL OF TOASTMASTERS**, John Briski, DTM, 433 Lynnwood Drive; Anchorage, AK 99518
- CONTINENTAL COUNCIL OF EUROPEAN TOASTMASTERS**, Linda M. Smalec, ATM, PSC Box 9629; APO New York, NY 09012
- MEXICAN COUNCIL OF TOASTMASTERS**, Alma Vazquez de Vela La Luna -2430-1; Col. Jardines del Bosque, Guadalajara, Jal., Mexico
- JAPANESE COUNCIL OF TOASTMASTERS**, Robert Ryker. Alaska 6-8-16; Minato-ku, Tokyo 107, Japan
- REPUBLIC OF CHINA COUNCIL OF TOASTMASTERS**, Thomas P.K. Huang, DTM, P.O. Box 240; Tapei, Taiwan, Republic of China

DTM

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

Olivia Headley, 5455-1
 Brian F. Doennebrink, 5030-2
 Michael Joseph Mastrovito, 5182-3
 George T. Dunn, 5909-3
 Orlin Milton Jacobson, 1689-4
 John W. Fenwick, 3983-4
 Milton Furst, 5555-5
 Marie M. Johnson, 2342-6
 Robert Jerome Marabella, 6042-6
 Charlie F. Greenman, 2502-10
 Tommy H. Powell, 4684-14
 Hal Vosen, 239-17
 Gordon L. Springate, 827-21
 Joyce A. Dixon, 690-32
 Cathy F. Harkness, 887-33
 Roger Harkness, 887-33
 Michael B. Leviant, 4146-33
 Barry Sherman, 1999-36
 Peter J. Murphy, 2380-37
 Darrell C. Venable, 6920-37
 Raymond Lawton, 1028-40
 Mavis Stegen, 3903-42
 Suniel Raj Puri, 3950-42
 Mildred Helms Coggins, 5632-43
 Eleanor D. Foushi, 4227-45
 Nathaniel Bagley Jr., 3874-48
 Barbara Munito, 4507-53
 Augustus B. Swett, 467-54
 Evelyn L. Byars, 181-56
 Ann S. Wouri, 4638-56
 Lynn Neal, 7378-56
 Bill Benton, 2124-58
 Joe A. Da Silva, 4189-60
 Jane Stuart, 2722-61
 Bob Donlon, 2678-68
 Cynthia Du Bose, 4897-68
 Anton W. Roodt, 4983-74

ATM Silver

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

Dave Paxton, 271-6
 Brad A. Ross, 4803-9
 Keith N. Hood, 5498-11

Clyde Topping, 5477-16
 Vard E. Marguglio, 1325-19
 Peter Myskiw, 2392-21
 Curtis R. Ward Smith, 741-26
 Robert S. Landrum, 956-29
 Dan Medeiros, 329-32
 Sherman Lee Hales, 4736-33
 Jean-Marie Lemire, 1261-61
 Donald Milne, 3977-64
 Jared W. Stiles, 5460-65
 Howard Steinberg, 5008-74

ATM Bronze

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

Melody Ann Weeks, 92-2
 Colleen Van Sickle, 5538-2
 Virginia Rose Hamerson, 5318-3
 Thomas J. Gates, 4777-7
 Christine King, 6500-10
 Robert B. Coble, 1556-12
 Mary Drew Hamilton, 5864-14
 Emma Lois Smith, 2087-15
 Conn Davis, 4169-15
 Thomas Joseph Oppelt, 7620-16
 Wayne Cooper, 3922-21
 Mary-Beth Inglis, 696-23
 Charlotte L. Pasoo, 4362-24
 Annette Stith, 2191-26
 Mary M. Reigner, 2876-28
 Betty Fitzgerald, 5625-29
 Marc Nagele, 4789-30
 Dan Medeiros, 329-32
 Virginia Nurenberg, 4534-33
 Charles Wayne Haertel, 411-35
 Donald D. Giesen, 985-39
 Betty J. Hague, 3372-39
 Janis Walker, 3372-39
 J. Robert Neal, 4271-40
 Martha Iken, 1561-41
 Donald J. Robson, 450-42
 Michael Lindsey, 960-48
 Anthony J. Wagner, 1343-48
 Edith Manley, 3137-57
 Tom Yang, 4762-57
 Edward Browning, 477-62
 Anne Simpkins, 802-63
 Elizabeth "Libby" Fields, 6612-68
 Dorothy Egan, 900-69
 Kenneth Stewart, 3283-69
 Frankie Patterson, 880-70
 Barry O. Pinkney, 2071-72

Joseph E. McIlroy, 3928-72
 Philip D. Gohl, 4795-74
 Anton W. Roodt, 4983-74

ATM

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

George Earl Booth II, 583-U
 Jeffrey L. Novak, 583-U
 Shuzo Shimada, 3333-U
 Sherita Lucia Gregoire, 4205-U
 Frank J. Flores, 86-F
 Patrick C. Powers, 4136-F
 Michael J. Ryan, 4244-F
 Bill B. Young, 1994-2
 Bonnie L. Moormeier, 3666-2
 Avi Shalom, 213-3
 Gloria D. Kemp, 3983-4
 Saied Bozorgui-Nesbat, 3983-4
 Jay Steuerwald, 6044-4
 Carlos M. Ibarra, 6767-5
 Stuart Lercher, 1647-8
 Donna E. Ayers, 1818-9
 Bonny L. Mivanda, 6381-9
 Cal N. Legg, 220-11
 Allan Disbro, 2632-11
 Robert P. Hosler, 3350-11
 Russel R. Parker, 4811-11
 Peter L. Baker, 5233-11
 Edward W. Woodhouse, 1041-12
 Orrin Schaal, 225-13
 Wayne D. Smith, 4343-14
 William F. Stephens, 5852-14
 Brenda B. Barkley, 6752-14
 Tony L. Schones, 1362-16
 Bob Axtell, 1846-16
 Catherine A. Hiebler, 2884-18
 Ralph A. Eynard, 3266-16
 Dolores A. Miko, 4614-18
 Franklin Kinkaid, 804-19
 Timothy J. Horner, 717-20
 Margaret Barliszen, 2969-21
 Joe Callihan, 387-23
 Marian M. Reyburn, 229-24
 David Mittenbrink, 1756-24
 Laura D. Watson, 4110-25
 Edwin Brajer, 5202-25
 William B. Morris, 5590-25
 Wanda Mullino, 5509-25
 Sherry Ann Griffin, 5911-25
 Sandy Denny, 4750-26
 Louise A. Pearson, 956-29
 Woodrow Hutto, 3553-29

Dan Medeiros, 329-32
 Diane Gatz, 83-33
 Vicie Nagy, 1963-33
 Kay Petsche, 3254-33
 Michael Fuchs, 4399-33
 Shirley R. Blakely, 1766-36
 Norman S. Barnes, 4178-36
 Dorothy M. McGehean, 2677-38
 Frederick T. Beiderbecke, 1481-39
 Jerry Mountjoy, 1624-39
 Donna Sue Carlson, 2213-39
 Penelope LePome, 6047-39
 Mick McLean, 1619-40
 Rose M. Bradley, 2161-42
 William M. Lucey, 3029-42
 Otto Paulgaard, 5766-42
 Judy L. Young, 1142-43
 Michael J. Faherty, 85-46
 Jacqueline Ann Rice-Valentine, 1012-46
 Susan M. Iwanski, 3188-46
 Marsha S. Kuhn, 5265-46
 Ginny E. Huff, 4367-47
 Theodore W. Sjogren Jr., 6219-47
 Gail Penniman Turner Slover, 1484-53
 Lester Carr, 966-56
 Edward C. Matthews, 1458-56
 Sallie Anderson, 1843-56
 Herbert Munks, 2556-56
 Sharon Marie Sharp, 3439-56
 J. W. Reinders, 4969-56
 Vivian Faye, 1034-57
 Terri Wilson, 1882-58
 Shelley McVea, 3597-60
 Catheryn F. Sewell, 5645-60
 Roger Bellemare, 3778-61
 Linda Donnelly Wulff, 477-62
 Thomas E. Watson, 3004-63
 Ross A. Madder, 1332-64
 Diane M. Gottman, 5460-65
 Michael E. Bryant, 6342-68
 George Hancox, 3721-69
 Mohamed El-Mouelhy, 2618-70
 Barry O. Pinkney, 2071-72
 David O. Roberts, 2249-74
 Philip D. Gohl, 4795-74
 Rolando E. Romblon, 4159-75
 Milagros Rumarao Palasi, 4933-75
 Dan Diplock, 2215-64
 John Zubatiuk, 3977-64
 James Sokolowski, 1427-65
 Calixto J. Suarez, 2153-65
 Clarence A. Cuffee, 3423-66

ARTICLE INSPIRES BABY BOOMERS

I thoroughly enjoyed the article "Winning with the Family" by Jim Cathcart in the March issue.

This article was quite inspiring and relevant to many of us in the baby boom category. The suggestions for growing together, communicating openly and resolving conflicts are excellent, and the article is extremely well written.

Keep up the good work and continue printing articles like this.

*Charles B. Suehs
PENTAF Club, 2014-36
Washington, D.C.*

OFFENDED BY COVER CRITIC

The following is in reply to Josephine Brader's letter, "October Cover Misleading," that appeared in the March issue:

How sorry I am, Ms. Brader, that you have never attended a Toastmasters International Convention. You have missed one of the most delightful aspects of "Toastmastering." Yes, we meet once a year and wear funny hats and do crazy things during the campaigns, and especially on Fun Night. This is one aspect of the convention.

Did you notice that one of the ladies you mentioned used a Mobie, a motorized scooter? This petite lady, Martie Byler, is a DTM, a psychologist and an outstanding lieutenant governor who has a zest for life. The black lady is Francenia Wilkins, a dynamic woman who was our District Area

Governor of the Year in 1989 and chaired our conference. The third woman is June Wise, a Toastmaster with a heart and love enough to power a battalion.

Why were they on the cover? Possibly because they are active, involved and have earned the affection of countless Toastmasters. Unlike you, I was so proud to find them on the cover of our magazine my heart could have burst. I am privileged to know them and to be part of their team.

Regarding the photos inside the same issue:

That dancing wild man is William Hamilton, a former international president. The man in the funny striped suit is Tom Richardson, last year's International President. John Latin, the man photographed lying exhausted on the floor, is dear to everyone who knows him. These are the people who build our organization and keep it alive.

Misleading? No. It is you who might have missed something precious — the full scope of this wonderful organization we share. I dare you to go to Dallas and not join in the revelry. Prove me wrong.

*Dora C. Zug, ATM
District 38 Governor
Lancaster, Pennsylvania*

COMPLAIN WITHOUT PUT-DOWNS

I winced when I read Josephine Brader's letter complaining about the October cover, which Ms. Brader said depicted "overweight ladies with

stupid hats, balloons and streamers."

The issue here is whether a photograph of a party scene belongs on the cover of our magazine. I happen to agree with Ms. Brader — I don't think it does. What isn't the issue is whether the partygoers were "overweight."

Toastmasters are in a better position than most to help eliminate put-downs and prejudicial language. Let's remember that even when we voice legitimate gripes about our magazine.

*Barry Evans, ATM
Early Risers Club, 2117-4
Los Altos, California*

SHARE YOUR MOST EMBARRASSING MOMENTS

I am interested in hearing from Toastmasters who have had interesting, funny and/or embarrassing situations happen to them while making presentations at club meetings or before other groups. The information will be compiled into an article for publication. Please send your stories to:

*Linda D. Swink
8811 Kidley Drive
Sterling Heights, MI 48078*

*Linda D. Swink
Sterling Heights, Michigan*

CATHCART'S IDEAS "TRUE"

I finally got a chance to read the March issue, which contains the article "Winning with the Family." This article is one of the best I have read in our magazine. Not only is the

article well written, it also deals with some very important issues and offers positive suggestions.

Mr. Cathcart's assessments that commitment and open, frequent communication are essential have held quite true in my own experience.

*Ann Fueeler
76 Speaker's Forum Club 3327-F
Brea, California*

SOVIET CLUB SLIPS BY

In the February issue I noticed that a new club has started in Tbilisi, Georgia, in the Soviet Union (6288-U). You really slipped that one in without any announcement!

That presumably is the second club in the Soviet Union, so I'm excited about the story behind its formation. What gives? Who started it? How did it get the name "Love Thy Neighbor?" Is it in reference to the Soviet Union's ethnic violence?

I think it merits a separate article — what great news!

*Peter Graves
Campbell
Australian Capital Territory,
Australia*

Editor's Note: Letters to the Editor should include the name, address, and club affiliation of the writer. All submissions may be edited for grammar, spelling, clarity and space. Mail letters to Toastmasters International, Publications Department, P. O. Box 9052, Mission Viejo, CA 92690-7052.

CHECK THIS LIST

For the books that will help you become a better communicator.

NOTE: Prices are set by the publisher, and are subject to change without notice.

3-B. The Great Quotations
George Seldes. \$14.95 Paperback.

7-B. How To Write and Give a Speech
Joan Detz. \$6.95 Paperback.

9-B. Power Speech
Roy Alexander. \$17.95 Hardback.

10-B. The Power of Eloquence
Thomas Montalbo. \$6.95 Paperback.

14-B. Speaking For Money
Gordon Burgett and Mike Frank. \$12.95 Hardback.

15-B. How To Be Funny
Steve Allen. \$7.95 Paperback.

16-B. What To Talk About
Earl Heasley. \$2.50 Paperback.

17-B. What To Say and How To Say It
David Belson. \$5.95 Paperback.

19-B. Push Button Wit
James "Doc" Blakely. \$20.00 Hardback.

21-B. The Great Thoughts
George Seldes. \$12.95 Paperback.

25-B. Parliamentary Procedure at a Glance
O. Garfield Jones. \$4.95 Paperback.

26-B. Change Your Voice, Change Your Life
Dr. Morton Cooper. \$7.95 Paperback.

27-B. Thinking on Your Feet
Marian K. Woodall. \$9.95 Paperback.

29-B. Toasts — Plain, Spicy and Wry
Perry E. Gresham. \$5.95 Paperback.

30-B. Robert's Rules of Order (Newly Revised)
\$18.95 Hardback.

32-B. How To Write and Speak Effective English
Edward Frank Allen. \$2.50 Paperback.

33-B. Present Yourself With Impact
Caryl Winter. \$3.95 Paperback.

35-B. You Are the Message
Roger Ailes. \$19.95 Hardback.

36-B. Doc Blakely's Handbook of Wit and Pungent Humor
Doc Blakely. \$20.00 Hardback.

37-B. Never Be Nervous Again
Dorothy Sarnoff. \$16.95 Hardback.

39-B. Mastering the Art of Q & A
Myles Martel, Ph.D. \$21.95 Hardback.

40-B. Speakeasy—How To Talk Your Way to the Top.
Sandy Linver. \$7.95 Paperback.

41-B. The Bully Pulpit
Elizabeth Frost. \$23.95 Hardback.

42-B. Library of Laughter
Larry Wilde. \$25.00 Hardback.

43-B. What's Your Point?
Bob Boylan. \$12.95 Paperback.

44-B. Speaking to Groups Eyeball to Eyeball.
James B. Anderson, Ph.D. \$19.95 Paperback.

45-B. Speaking in Public
Reid Buckley. \$17.95 Hardback.

46-B. Complete Speaker's Almanac
Leonard and Thelma Spinrad. \$14.95 Paperback.

47-B. Speak Like a Pro
Margaret M. Bedrosian. \$14.95 Paperback.

48-B. Making Successful Presentations
Terry C. Smith. \$12.95 Paperback.

49-B. The Art of Conversation
James A. Morris, Jr. \$6.95 Paperback.

53-B. Brain Power
Karl Albrecht. \$9.95 Paperback.

55-B. How to Speak Like a Pro
Leon Fletcher. \$3.95 Paperback.

56-B. The Great Business Quotations
Rolf B. White. \$15.00 Hardback.

57-B. The Great Peacemaker
Dr. Ralph C. Smedley. \$3.50 Hardback.

59-B. Turning People On
Lewis E. Losoncy. \$7.95 Paperback.

62-B. You Can Do It
Lewis E. Losoncy. \$7.95 Paperback.

63-B. Personally Speaking
Dr. Ralph C. Smedley. \$7.50 Paperback.

64-B. The Art of Speaking So That People Will Listen.
Paul W. Swets. \$7.95 Paperback.

65-B. How the Platform Professionals Keep 'Em Laughin'
Joe Griffith, Robert Henry, Jeanne Robertson and Doc Blakely. \$20.00 Hardback.

66-B. Talking Back to the Media
Peter Hannaford. \$21.95 Hardback.

67-B. How To Be the Life of the Podium.
S. H. Simmons. \$15.95 Hardback.

79-B. When You Preside
John D. Lawson. \$18.95 Hardback.

89-B. Think on Your Feet
Kenneth Wydro. \$7.95 Paperback.

94-B. More on the Gentle Art of Verbal Self-Defense
Suzette Haden Elgin. \$7.95 Paperback.

258-B. The Situational Leader
\$13.50.

Yes, I'd like to become a better communicator. Please send me the following books:
Send to: Toastmasters International, P.O. Box 9052
Mission Viejo, CA 92690-7052 U.S.A.

Name _____

Club No. _____ District No. _____

Address _____

City _____ State/Province _____

Country _____ Zip _____

Total Books: _____ Total Price: _____

PAYMENT MUST ACCOMPANY ORDER Add \$1.50 per book for postage and handling _____
CA residents add 6.25% sales tax: _____
TOTAL ENCLOSED (U.S. Funds): _____

____ Enclosed is my check or money or order (U.S. Funds) payable to Toastmasters International
____ Charge my MasterCard / VISA (circle one)

Acct. No. _____ Exp. Date _____

Signature _____

____ (3-B) ____ (17-B) ____ (30-B) ____ (40-B) ____ (47-B) ____ (57-B) ____ (66-B)
____ (7-B) ____ (19-B) ____ (32-B) ____ (41-B) ____ (48-B) ____ (59-B) ____ (67-B)
____ (9-B) ____ (21-B) ____ (33-B) ____ (42-B) ____ (49-B) ____ (62-B) ____ (79-B)
____ (10-B) ____ (25-B) ____ (35-B) ____ (43-B) ____ (53-B) ____ (63-B) ____ (89-B)
____ (14-B) ____ (26-B) ____ (36-B) ____ (44-B) ____ (55-B) ____ (64-B) ____ (94-B)
____ (15-B) ____ (27-B) ____ (37-B) ____ (45-B) ____ (56-B) ____ (65-B) ____ (258-B)
____ (16-B) ____ (29-B) ____ (39-B) ____ (46-B)