

# THE TOASTMASTER



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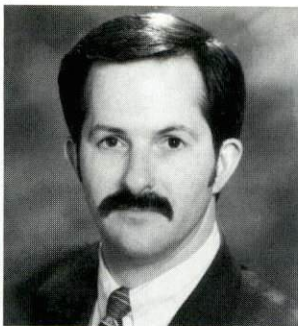
Say It With a Rhyme to Give All a Good Time  
Speaking to Kids



## Racing to Speak:

Teaching Motorsports Professionals How to Appeal to the Public





## VIEWPOINT

# A Passion for Opportunity

*"What an individual thinks or feels as success is unique with him. In our experience, we have found that each individual has a different meaning of, and attitude toward, what constitutes success."*

ALFRED ADLER, FATHER OF INDIVIDUAL PSYCHOLOGY

Why are you so busy? What inside you creates the feeling that you must burn both ends of the candle and fill every waking hour with some activity or another? Have you ever stopped to discover exactly what drives you to do what you do? If not, I'm sure you have days when your frantic pace leaves you emotionally exhausted and questioning your sanity. Without some internal focus, our actions become meaningless waves of motion that leave us unfulfilled.

Until we unearth our primary aim in life, all our actions will be nothing more than arrows shot at an invisible target. Each of us must look deep within ourselves and ask the ageless question, "What makes me...ME?"

Answering this question requires you to take the time to know your capabilities and understand your motivations. Success is based on performance and performance is a function of abilities and motivation. By ascertaining what you are capable of achieving, and passionately pursuing it, you are no longer bound by outside events, but can savor the sweet feeling of inner fulfillment.

What does this have to do with Toastmasters? The Club, District and International mission statements all feature one word prominently. That word is *opportunity*. Life's opportunities enable you to discover your capabilities and motivations. You do not create opportunities – you take advantage of them. It is your responsibility to sample each one to determine which opportunity will afford you the chance to achieve your full potential. Many people waste opportunities, because situations come packaged differently than expected, or because they failed to listen for the knock.

Our clubs must constantly offer members new opportunities to enhance their communication and leadership skills. More importantly, each member must take advantage of the opportunities afforded them. Too many members quit too soon. They fail to dive into the vast array of manuals, attend the different learning events, such as conferences and conventions, or assume leadership positions. Each Toastmasters opportunity enables you to expand your skills beyond your current comprehension and enlighten you to your inner possibilities. I challenge you to unleash your passion for opportunities and not quit Toastmasters until you have experienced all that it has to offer.

Robert E. Barnhill, DTM  
International President

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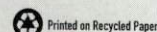
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#### *The Toastmasters Vision:*

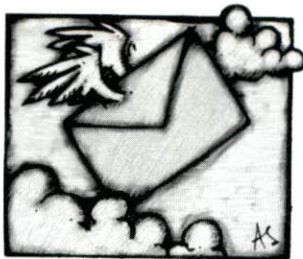
Toastmasters International empowers people to achieve their full potential and realize their dreams. Through our member clubs, people throughout the world can improve their communication and leadership skills, giving them the courage to change.

#### *The Toastmasters Mission:*

Toastmasters International is the leading movement devoted to making effective oral communication a worldwide reality.

Through its member clubs, Toastmasters International helps men and women learn the arts of speaking, listening and thinking – vital skills that promote self-actualization, enhance leadership potential, foster human understanding, and contribute to the betterment of mankind.

It is basic to this mission that Toastmasters International continually expand its worldwide network of clubs, thereby offering ever-greater numbers of people the opportunity to benefit from its programs.



## LETTERS

### YOU ARE NOT ALONE

I really enjoyed President Barnhill's Viewpoint column in the January issue. I believe the most important message we can give clubs is that "You are not alone." I'm glad President Barnhill is letting clubs know what they should expect. Wouldn't it be great if club members started calling Area Governors and asking when they could expect a visit? This is the best President's column I've read since I joined Toastmasters nine years ago. (Not that the others weren't good!)

Sally M. Dunn, DTM  
Nashville Elec Service Club 4253-63  
Nashville, Tennessee

### LOOKING FOR NEWSLETTERS

I am currently preparing an Educational Session, "Creating Great Club and District Newsletters," for Region I's Toastmasters Conference in Eugene, Oregon, USA, in late June. To aid my research, I would appreciate receiving a copy of your club or district newsletter and will give credit to you and your club or district for the good ideas I glean. Please mail a copy of your newsletter to:

Bruce A. Rottink, ATM  
14 Touchstone  
Lake Oswego, Oregon 97035

Lake Oswego Club 605-7  
Lake Oswego, Oregon

### INCENTIVE TO SPEAK

I've been a Toastmaster for two years now, and I am writing to praise you for the past two issues of the magazine. In particular, I liked Fred Pryor's article about courage (March) and the one about impromptu speaking according to Quintilian (April).

My only regret is that I have not been able to practice my speaking skills very much in these past two years. As our club's treasurer I use my leadership skills more than my rhetoric, and it shows! Well, I guess my goal will be to speak up more in the future. *The Toastmaster* is my greatest incentive. Keep up the good work!

Judy Prister  
Speaking Scholars Club 7077-50  
Richardson, Texas

### CELEBRATING CTM

Achieving goals in Toastmasters makes one feel more self-fulfilled. Organizing and holding all types of Toastmasters activities is very difficult indeed, but the success is honey-sweet. I am about to earn my CTM and will celebrate it more than any achievement I have ever attained in life.

Virgilio B. Abueva  
Mabuhay Club 6059-U  
Riyadh, Saudi Arabia

### DEEPAK CHOPRA'S PHILOSOPHY

In your March article on Deepak Chopra, the 1997 Golden Gavel recipient, you used such terms as "Eastern philosophy." To be more precise, Chopra writes and speaks about pantheistic Hinduism.

For example, on page 3 in his recent book, *The Seven Spiritual Laws of Success*, Chopra writes: "In reality, we are divinity in disguise, and the gods and goddesses in embryo that are contained within us seek to be fully materialized."

In an April 23, 1995, lecture in South Bend, Indiana, Chopra drew a series of lines on a board. These

referred to thoughts, ideas and words. Chopra said the only truth is to be found between these lines – without thoughts, ideas or words. Following this to a logical conclusion, his advice to Toastmasters everywhere would have to be: "Stop talking!"

Ralph Rath, ATM  
Big "T" Club 694-11  
South Bend, Indiana

### KUDOS ON MARCH ISSUE

Congratulations on the improvement of the March cover! The content reflects both knowledge and scholarship.

Cecil E. Phillips, CTM  
Air Force Academy Club 8404-26  
Colorado Springs, Colorado

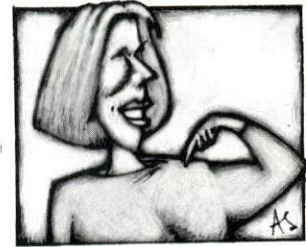
### WHAT TOASTMASTERS HAS DONE FOR ME

My experience with Toastmasters has taught me to not be afraid of small beginnings and also to not fail to begin. Since joining Toastmasters at the age of 82, I have experienced many positive improvements. I have enjoyed the opportunity to learn dedication, communication and leadership skills, and my self-confidence has grown.

The material provided by Toastmasters and the encouragement given me by fellow club members help me improve both my speaking ability and my thinking.

Today I feel better about myself and feel I'm more prepared to contribute to the betterment of mankind. This is what our Toastmasters club has done for me. It can do the same for you!

Alex Pudlo  
Toastmasters 57 Club 1758-35  
Elkhart Lake, Wisconsin



By Rex Pawlak, ATM-B

Learn all you can each time you compete.

# Don't Accept Defeat – Continue To Compete!

THE MEMORY OF MY FIRST TOASTMASTERS INTERNATIONAL AREA speech contest is still crystal-clear. It reminds me of the timeless opening words from Charles Dickens' novel *A Tale of Two Cities*: "It was the best of times, it was the worst of times."

"It was the best of times..." I had carefully prepared my speech. "It was the worst of times..." At the contest, I discovered my competition included our division's "Mr. Toastmaster." You know the type – he is confident, uses great gestures, facial expressions and vocal variety, and consistently delivers excellent speeches.

I was the first speaker. The audience was attentive and receptive. I felt I delivered a great speech. But when the contest master announced the winners, my name was missing! I was amazed – how did I fail to place with my perfectly executed speech?

Do you know a member who experienced a similar situation and decided never to compete again? Having attended many contests since joining Toastmasters in 1992, I am surprised at the number of participants who compete once and then vanish from competition.

After my initial disappointment at losing that first speech contest, I set a goal to continue competing in Toastmasters International speech contests until I won a division trophy. That fall, I entered the evaluation speech contest and won the area contest. At the division contest, I performed my best evaluation speech ever – and was shocked when I did not place! I later found out I went over time.

Undaunted, I entered the International Speech Contest the next year. Again, I failed to place in the area contest. In the fall I entered the evaluation speech contest. I advanced to the division level, but didn't place there either.

Notice that "I failed to place" among the top three winners. I never "lose" when I compete. Every contest teaches me something I can use later. I suggest you adopt the same philosophy – that you cannot lose – then learn all you can each time you compete.

I entered the International Speech Contest again in 1995. Finally, I won an Area International Speech Contest. I also entered and won the Table Topics contest. At the

division contest, I focused on winning the International speech trophy. To my surprise, I won the Table Topics contest and placed as runner-up in the International Speech Contest!

I began concentrating on winning the district Table Topics contest. Later that month, I was crowned the

District 22 Table Topics champion! The rush of adrenaline I experienced accepting the trophy was incredible!

I entered the evaluation speech contest that fall, and won both at the area and division levels. Continuing to gain confidence, I went to the fall conference expecting to win. The target speech was entertaining, and my evaluation came together easily. I won the District 22 Evaluation Speech Contest Championship. It was "the best of times" for the second time in a year!

If you see someone dejected after failing to place in a speech contest, encourage that person to continue competing. It's natural to experience disappointment when you fail to reach a goal. But put your disappointment behind you and continue competing until you achieve your goal. Soon it will be "the best of times" for you, too! **1**

Rex Pawlak, ATM-B, is a member of Sunrise Speakers Club 3343-22 in Wichita, Kansas.

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**Nobody is perfect – expect distractions,  
learn from your mistakes and go on.**

# An Unexpected Lesson

**D**uring one of my first professional workshops, I excused myself to go to the bathroom while a class of 50 students completed worksheets. It was a good day, I thought. I felt well-prepared, articulate and in total control of the class. I knew I was projecting the “perfect” image of the knowledgeable Toastmaster and professional trainer. I was the living ideal of what I believed an “expert” to be – or so I thought.

When I returned from my respite, the class was completely unruly. They were all laughing and talking as if some wildly funny joke had just been delivered in my absence. “What are you laughing about?” I said, nervously. A face jeered at me from the front row, “Your microphone works great,” it said. To my horror I had forgotten to turn off the microphone when I went to the bathroom! How stupid! Immediately I scanned my brain for memory as to what (besides the obvious) they might have heard. Did I talk to anyone? What did I say? Sometimes I catch myself talk-

ing to myself in private. I wondered just how I should feel.

I replied to the class by turning six shades of red and proceeded to teach with my tail between my legs. The day was ruined. I felt deflated and incompetent. I was devastated. In those seconds I felt everything opposite of the “expert” I had, minutes before, associated myself with. The only way I could make it through the day was to tell myself there had to be a lesson in the experience.

There was a lesson. Toastmasters and personal experience had taught me that speech organization and practice are the keys to success as a

speaker. I went through all the exercises in the first manual. I knew the basics. But I was missing something from the total picture. After my first workshop fiasco, it became apparent that I was not fully prepared due to the unrealistic expectations I had placed on myself about the image of a speaker or facilitator. I mean, trainers and public speakers are supposed to be “perfect,” aren’t they? We are supposed to dress immaculately, speak flawlessly and answer all questions with perfect ease. Well, perhaps that is ideal, but it’s not realistic.

Situations inevitably arise that propel us away from our performance plans. Microphones die. Lightbulbs burn out. Thoughts go off track. Clothing rips. Audiences don’t react as we expect them to. No matter how organized and prepared a speaker is, things can happen without notice, throwing us completely off guard and out of control. So what can be done to prepare for the unexpected attack on our perfect plans?



particular speech did not turn out as you intended, what did you learn from the experience?

The unexpected is a real challenge for any budding Toastmaster. Memory loss! Interruptions! Uncontrollable jitters! Don't take it personally. Keep working on improving yourself. The best strategy for handling the unexpected is to be prepared for it. Acknowledge distractions, interact with your audience and lighten up. Find humor in the challenge. We learn from our mistakes as long as

we evaluate, reorganize and attempt to do better each time.

Practice handling distractions. Do it during Table Topics or create a special Toastmasters meeting centered on the idea. There are no "perfect" speakers, no matter what our perceptions might tell us. Just strive for your best. **T**

**Nancy Dootson, CTM**, is a member of Thunder Mountain Club 777-3 in Fort Huachuca, Arizona.

### RELATE TO THE AUDIENCE

Over time I have discovered that making an effort to relate to an audience on a human level, whether in a small or large group, is more beneficial than projecting a "perfect" image devoid of character. Move out to the audience, make eye contact and put yourself in the listeners' shoes once in a while. Interact with them as much as possible. We all have experienced successes and failures. The stories we have as a result are powerful speaking material. What is learned by experience? How have my hardest experiences helped me through life? Interact with the audience and the unexpected becomes a group experience, not a personal one.

### FIND HUMOR IN THE MOMENT

Lighten up and enjoy the unexpected. This may be hard to do, but poking fun at yourself or a situation can ease feelings of self-alienation and make everyone more comfortable with the distraction.

### ACKNOWLEDGE BIG DISTRACTIONS AND MOVE PAST THEM

Ignoring an obvious distraction or interruption in a speech can irritate an audience. They may perceive you as out of control or lacking awareness. Should someone fall over or the lights go out, stop what you are doing and address the problem. Then move on. Adjust your speech to make up for any lost time. Allow flexibility in your schedule to allow room for the unexpected.

### LEARN FROM PAST MISTAKES

Periodically, go over each completed speech and the problems you encountered during your presentations. What could you do differently? What did your evaluators tell you? If a

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# Racing t

## Unique Toastmasters club teaches race car drivers how to appeal to the public and the press.

BY KAY PRESTO, DTM

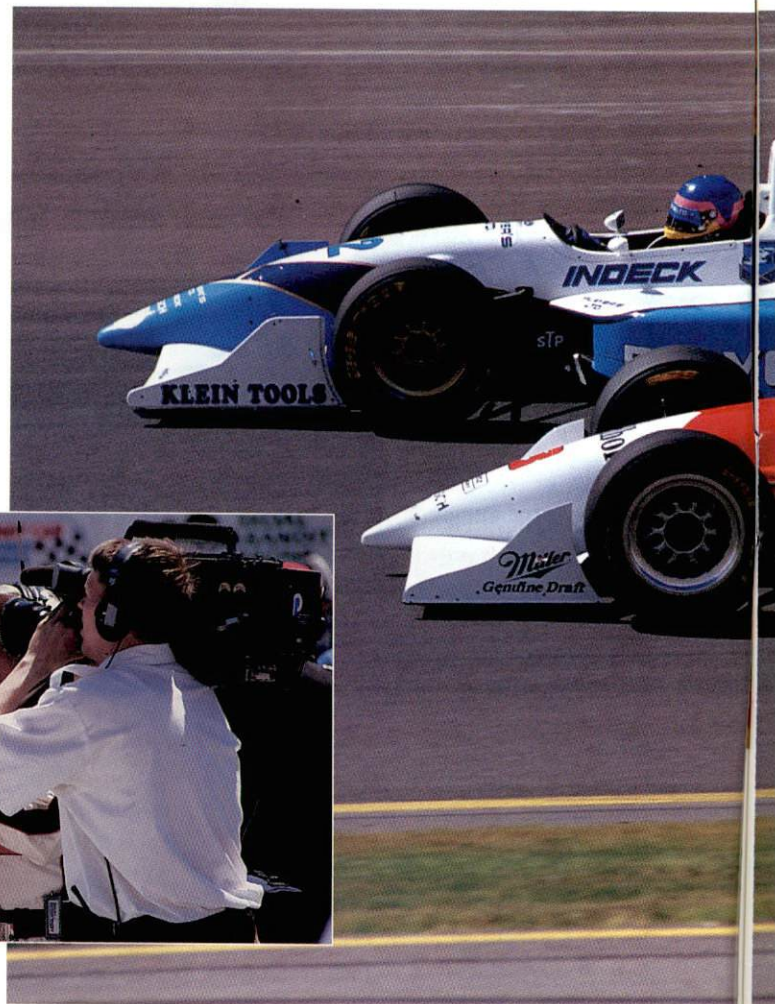
**G**iving his fourth speech from the Communication and Leadership manual, the young Toastmaster, dressed neatly in a business suit, sensed that his speech was approaching five minutes in length. Suddenly, he saw his timing signal – a green flag being waved in the back of the room. At six minutes, a white flag was waved, and at seven minutes, the checkered flag warned him that his time was up. Swiftly bringing his speech to a close, he felt great – no black flag had indicated he'd gone overtime and been disqualified.

Timing with flags instead of lights? What kind of Toastmasters meeting is this? It's the Indianapolis Motorsports Toastmasters Club (IMT) 6074-11, a club chartered specifically to train those people who want to make their living in motorsports – drivers, mechanics, team owners and managers, public relations and marketing officials, and many others. And its location couldn't be more motorsports-oriented; the club meets weekly in the Speedway Motel's conference room, on the grounds of the famed Indianapolis Motor Speedway in Indianapolis, Indiana.

"We teach young drivers and other team members how to smile, be friendly and say interesting things that will make them really appealing to the crowd," says club co-founder Charlie Patterson, DTM. Patterson, a Toastmaster who owns a motorsports parts manufacturing



*A race car driver uses his Toastmasters skills to talk to an ESPN reporter.*

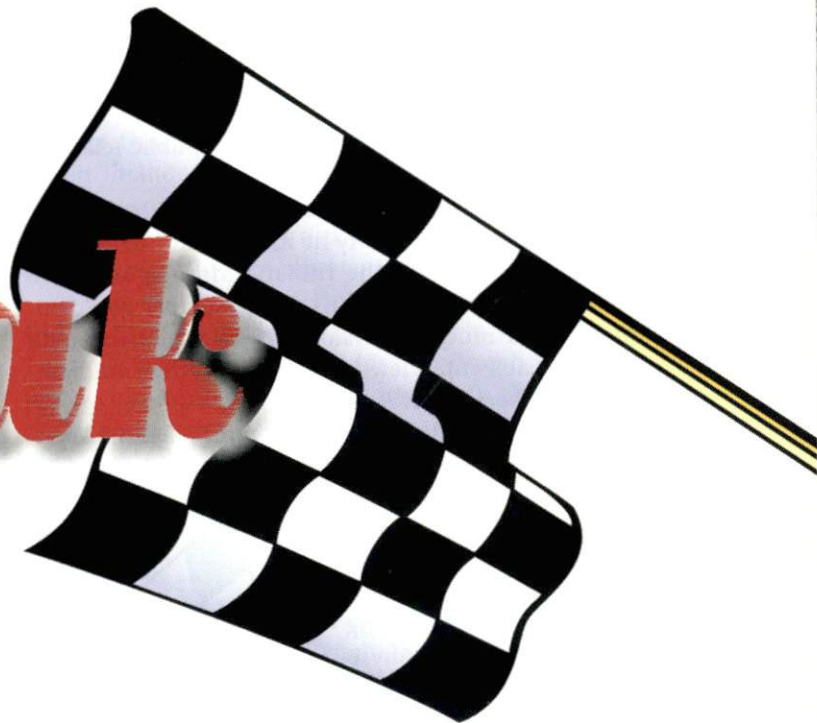


company and has been involved on the inside of racing since the 1950s, saw the need increasing daily for such a club. So, with another Toastmaster, marketing expert and former sprint-car racer Phil Timmons, he chartered the new club in 1994.

As with all Toastmasters clubs, the IMT club's founders stress that members attend every meeting. "You must first win the race in the shop before you have the opportunity to win it on the track," reads one of the club's promotional fliers. Likewise, they add that members will only improve their presentations by putting in



# To Speak



we want him to represent us well." Says Harvey Duck, an industry public relations man: "Sponsors put up money in racing for only one thing, and that's to sell their products."

Les Richter, manager of The California Speedway currently being built in Southern California, adds, "If a sponsor has a choice between a driver who averages three wins out of five, but can't speak well and has a poor public image, and a driver who only wins one race or two, but can really handle the public and the press, the second driver is the one a sponsor will usually choose."

Which means that, in exchange for those sponsor dollars, the driver and team must not only win races, but also present the entire team at its best to the public during television, radio and personal appearances, dinners with the company CEO, appearances before the sales personnel of the sponsoring company and endless other public situations.

At any given time before, during or after a race, or at a public motor-sports function, the members of a race team must be on their toes. They never know when a major motor-sports reporter will thrust a microphone in their face and a television network camera will focus directly on them. The interview that follows may be watched by as many as millions of viewers – not just race fans, but race team owners, corporate CEOs or marketing experts – and there is no second

chance to make a first great impression. In a 30-second "live" television interview, a driver can make or break his or her chances for receiving or keeping a major

the necessary time and training, both in and out of club meetings.

During club meetings, Timmons stresses to members that auto racing is not only a sport, but a business as well – and a huge one at that – with many Fortune 500 companies sponsoring race teams. To quote the representative of one major industry when he announced its sponsorship of a top car racing team: "We want this driver to run well and win, but the bottom line is that



*Charlie Patterson videotapes ABC-TV's sportscaster Paul Page as he interviews race driver Lorne Banks during an IMT club meeting.*

sponsorship contract or producing great public relations for the team's sponsor.

"That's why we teach our club members how to handle every media opportunity at its best, and be a goodwill ambassador," says the Indiana Motorsports Club President Patterson. To do this, each member goes "on-camera" in a mock television interview during club meetings. Each interview is videotaped, then immediately played back for evaluation.

Did that person use too many "ums"? Did he mention the team's sponsor in a positive tone? During a race, if he were to be taken out in a crash that wasn't his fault, could he still do an interview in a positive manner, without showing anger? Is the driver's physical image a clean one, with neatly-groomed hair and clothing? Do team members use slang words? Are they fidgeting or waving their arms around? Through mock interviews, club members learn what makes a good interview and what doesn't, how to expand on an answer to the press, and how to segue smoothly out of a question they prefer not to answer.

Yes, they must get their sponsor's name into the interview, confirms Jack Arute, the famous sportscaster of American television's *Wide World of Sports* show, but if the drivers begin a long string of sponsor names in their television response, that interview will never air. "It's best to keep the sponsor names to no more than three," he says, "and we look for short interviews that are pertinent, interesting and sometimes witty. If the interview is boring or mundane, the director will tell me right in my headphones to wrap it up and move on to someone else." And if the race or event is being shown later on tape delay, which interviews does the editing crew select? The interesting, informative ones, of course.

Members also work on their local dialects. Speech training is given until the dialect becomes smooth and understandable, but not until it disappears. "If we trained everyone to completely lose their dialect, they'd become as bland as vanilla," Timmons explains. "Instead, we just smooth it out, so they can retain their distinctive personality.

"Many of our members live in Indianapolis, so we also teach them not to use vernacular," he adds, "such

as saying 'Warshington' instead of 'Washington.' And we train them to not use racing terms that the average viewer won't understand. When talking about putting four new tires on their race car, they should say, 'We put on four new tires' instead of 'We put on new rubber all around.'

"In this day and age, communications are extremely important," he continues, "so we not only help our members learn how to get up and speak well, but we help them with their entire public image. This includes what form of dress is acceptable for various functions, and what conduct and demeanor is acceptable in every occasion, whether it's an interview at the track or accepting an award at a formal black-tie banquet."

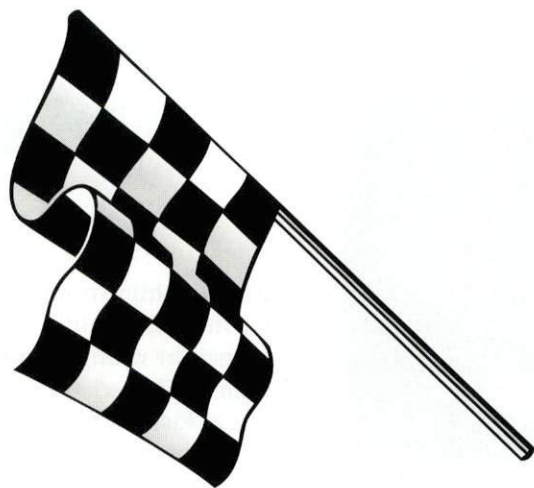
Not only does the IMT Club train members to do interesting interviews, it teaches them how to create interviews with the media. Each member is taught how to prepare an updated, one-page bio with interesting facts about themselves and their team, and to present that bio early before a race to all the television, radio and print media, as well as to the track announcer.

A quick comment, such as, "Something interesting happened to me earlier while I was qualifying my car," or "We have a new feature on our race car this weekend," can pique a television or radio sports announcer's interest, often prompting them to tape a short interview or include the "interesting" fact in

their live coverage.

Toastmaster Larry Mason, a winning Sports Car Club of America (SCCA) race driver and member of the TRW Toastmasters Club 990-1 in Southern California, endorses the training he's gained through Toastmasters. An announcer for auto races before he joined Toastmasters, he had no fear of public speaking but wanted to progress as a race driver. "Auto racing's a media-driven sport," he says, "so I joined to become more comfortable in both television and radio interviews, and to acquire more polish."

"To become a great driver, a person must spend hundreds of laps driving a race car," Mason continues. "And to become a polished speaker, a person must make dozens of speeches, and do many Table Topics. Now, when a television interviewer puts a microphone in my face in a quick racing situation, I can immediately come up with a statement that's productive for me and my sponsor, hitting it right on the button. In both auto racing and public speaking, excellence comes with constant practice."



***"We teach young drivers and other team members how to smile, be friendly, and say interesting things that will make them really appealing to the crowd."***

And yet Mason feels there's always room for improvement. "I especially like the evaluations I receive," he says, "but that's still just one person's opinion. What I additionally enjoy is when I get a little note, which is available on the ballot, from some of my other club members after my speech, saying, 'Larry, you did a really good job, but here's a little something where I feel you can improve.'"

Increasingly more television networks are featuring racing talk shows with race drivers and team personnel as guests. The image a guest projects on these programs is even more important than at a racetrack. He or she must be well-groomed, speak clearly, be friendly and understand the hand signals and verbal cues used by the television crew producing that show. For appearances on these shows, the training in the Toastmasters advanced manual, *Communicating on Television*, is beneficial.

Anyone who may be called on by the media to provide quick answers – sometimes to hostile questions – can learn the proper techniques through Speech #4 – *The Press Conference* – also in that manual.

With hundreds of teams vying for the same sponsor dollars, training from "The Successful Negotiator" speech in TI's *Interpersonal Communication* manual often can provide a winning edge when a team's trying to sign a lucrative sponsor deal.

Has that driver achieved a CTM, ATM or DTM? "Then include a copy of that letter from Toastmasters International in your sponsor marketing kit," advises Patterson. "That shows a potential sponsor that you're already well-trained to represent their company publicly.

"No matter what level of racing a team is in, from Indy Cars to go-carts, they can use this valuable Toastmasters training," he adds. "And with auto racing fast becoming the most popular sport in the world, the opportunities for other Toastmasters clubs to do this type of training is endless. All they have to do is give us a call, and we'll help them get started." **T**

**Kay Presto, DTM**, is a member of Success for Speakers Club 2330-12, Ontario-Upland Club 1506-12, and Leadership and Service Club 6606-12 in Ontario, California. She is an award-winning motorsports television producer and sportscaster, author and photographer. Her latest motorsports photography can be seen in the hardcover book *High Octane*.

To contact the Indianapolis Motorsports Toastmaster Club, call Charlie Patterson at (317) 272-0495 or Phil Timmons at (317) 487-1335.

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Like seeds, our words might reach fertile ground,  
grow to enrich lives and blossom in a person's memory.

# Make Your Thank You Memorable

**S**imple words of gratitude will relay special meaning, impress people, and be remembered for a lifetime.

The way we send and receive the gift of appreciation is noticed by the people around us. Let's not disclaim a compliment with "Oh, it was nothing," or "I should have done much better." We can respond with "Thank you" and maybe add, "I'm happy you enjoyed it." This indicates we hold both ourselves and the giver's opinion in high esteem.

Sometimes the absence of a thank you is offensive. Recently two people left my home without thanking me for dinner, and I still remember the couple who neglected to acknowledge a wedding gift.

Manners lubricate our relationships and courtesy reaps dividends. The following guidelines can help us deliver thanks more effectively:

**1 Be personal.** We notice when someone mentions our name. By using people's names, we tell them they are important. Greet the new Toastmaster at the door with "Hello, Dan. How are you?" The evaluator can repeat the speaker's name: "Thanks for that humorous speech, Mary."

When chatting with Mary after the meeting, you might glance into her eyes, smile and shake her hand.

At our club, the Sergeant-at-Arms leaves small pieces of paper beside the ballots on the tables. Members often choose to write on them to compliment and thank a participant. I was pleasantly surprised recently to receive written comments about my short educational session. Some members tuck their notes into their speech manuals and treasure them. Of course a handwritten message of gratitude

with a signature has a personal quality that a typed memo lacks.

A club's mentor program allows an experienced Toastmaster to coach and teach a new member. The rendered support brings mutual rewards and friendship. This gift creates a welcome format for newcomers, promotes membership retention, and offers experienced members a chance to reciprocate their thanks to Toastmasters.

**2 Be specific.** By saying, "Mary, I liked your description of the three men climbing onto the fishing boat," Mary knows you listened. She probably will value those kinds of remarks more than "Super speech" or "You were fantastic, Mary."

When we acknowledge another person we might mention the act first and our thanks last. "Susan, I admired the clear illustrations you

drew. Thank you." This puts the focus on Susan rather than on our thanks. Susan will appreciate the emphasis on her accomplishment.

Our viewpoint is valid even if it differs from our neighbor's. Perhaps we considered Bill's speech organization poor but we liked his appropriate gestures. In an evaluation we might say, "Bill, I enjoyed your gestures about the clown. I think we learned a lot. However, your opening confused me and I had trouble understanding where the location was."

**3 Be sincere.** An honest thank you communicates our desire to share. What we say speaks louder than what we say. Shakespeare's advice, "To thine own self be true" is still apt.

A Toastmaster might be tempted to excessively praise a speech because it seems easier. Such a tribute, like a flimsy veil, appears attractive but lacks substance. Is our feedback intended to help the recipient or to decorate ourselves? A new church member told the minister's wife, "I have only praise for this church." She replied, "I noticed that when the collection plate was passed."

Offering an accurate appraisal requires courage and commitment. By tactfully telling our opinions, acting genuinely, and maintaining our standards, we can expand our true selves. Whitewashing and blanket statements only provide an ineffective cover-up with few benefits.

The better fruit is on the higher branches and not rotting on the ground. We should reach up with integrity and carefully consider our words. As Ralph Waldo Emerson put it, "If you would lift me you must be on higher ground."

**4 Be timely.** Giving thanks earlier is usually better than later. So thank Bill for his speech the day he presents it.



We also may relay the appreciation of others. The next day we might inform Bill, "I was talking with Fred after the meeting last night. He was impressed with your information and how interesting you made the subject." No rules exist for when or how often to thank someone.

Regardless of our status or setting, we can find opportunities to honor, congratulate and inspire others. Success merits public recognition. Praise people in front of their peers. This is equally effective at Toastmasters, at home, school and work.

Inform club members how well Jim spoke at the area contest. Extol Barb at the club, area, division and district levels for achieving her DTM. Toastmasters want to know that their colleagues are proud of them.

Toastmasters may crave accolades from their employers as well. Remind members they can request Toastmasters International to noti-

fy their employers when they have earned their CTM, ATM and DTM.

Let us not, however, merely assume that people realize we are grateful and fond of them. Inform them soon. We do not know where someone's life path has gone or how long it is. We are often unaware when another needs support and encouragement. Like seeds, our words might reach fertile ground, grow to enrich lives and blossom in a person's memory.

***"Manners lubricate our relationships, and courtesy reaps dividends."***

The Toastmasters organization teaches many facets of communication and leadership. We can combine this knowledge with compassion and awareness of people's actions to customize our words of gratitude and appreciation. These words have the potential to entwine us in people's emotions, in their hearts and in their memory. **T**

**Margaret Klynchuk, ATM,** is a member of Vernon Club 1929-21 in Vernon, British Columbia, Canada.



### DISCUSSION, DEBATE AND ARGUMENT:

# Getting the Upper Hand

**I**t has probably happened to you before: Someone with opposing views has, through the sheer force of personality, overwhelmed you in a discussion or argument. Or, despite your best efforts, you couldn't make headway against an opponent armed with a flurry of convincing data and evidence in support of his position.

In debates like these, you need to get the upper hand or, at the very least, bring some equilibrium into the discussion. Only by building momentum for your arguments can you hope to convince others of the validity of your ideas. Through a few strategically chosen words or gestures, successful speakers make this happen. With a little practice, so can you.

Next time your ideas are being steamrolled by an overpowering opponent, use one or two of these techniques to gently turn the tide of discussion.

**The Coordinated Gesture.** When you make a key point of your own, use coordinated gestures: Move your arms together in a systematic arc, for example, or draw imaginary lines in front of you with your fingers. These measured gestures reinforce the seriousness and gravity of the points you're making.

**The Distraction Gambit.** Yes, it's rude and should be used only rarely. But certain gestures subtly force listeners to shift their attention from the speaker to you. These include

intense gazes, tapping of pencils, drumming of the fingers, scratching the neck. Such gestures make listeners wonder what you're thinking.

**The Fidgety Movement.** Noticeable bodily movement in your seat focuses attention away from the speaker and onto you. Examples of fidgety, but strategic, movements: intense note taking or sudden shifts of your entire body. Without realizing it, listeners become curious about your thoughts.

**The Inquisitive Gaze.** An impassive, slightly puzzled look and a slight tilt of the head conveys volumes. "That doesn't sound quite right," your body is shouting.

**The Explanation Inquiry.** Hold up your hand and force a pause in the discussion. Prod the speaker to elaborate on her views. Ask for explanations or elaborations. By revealing a lack of understanding of the speaker's ideas, you subtly force other listeners to question those ideas as well.

**The Physical Barrier.** By consciously placing a perceived physical barrier – a table, desk or other obstruction – between you and the speaker, you set yourself apart in the minds of listeners. Under some circumstances, it can even foster a sense of equality between you and the speaker.

**The Mighty Costume.** When two speakers are intently discussing an issue in front of other listeners, the speaker who is dressed more formally will often command more attention and respect. So plan your wardrobe in advance.

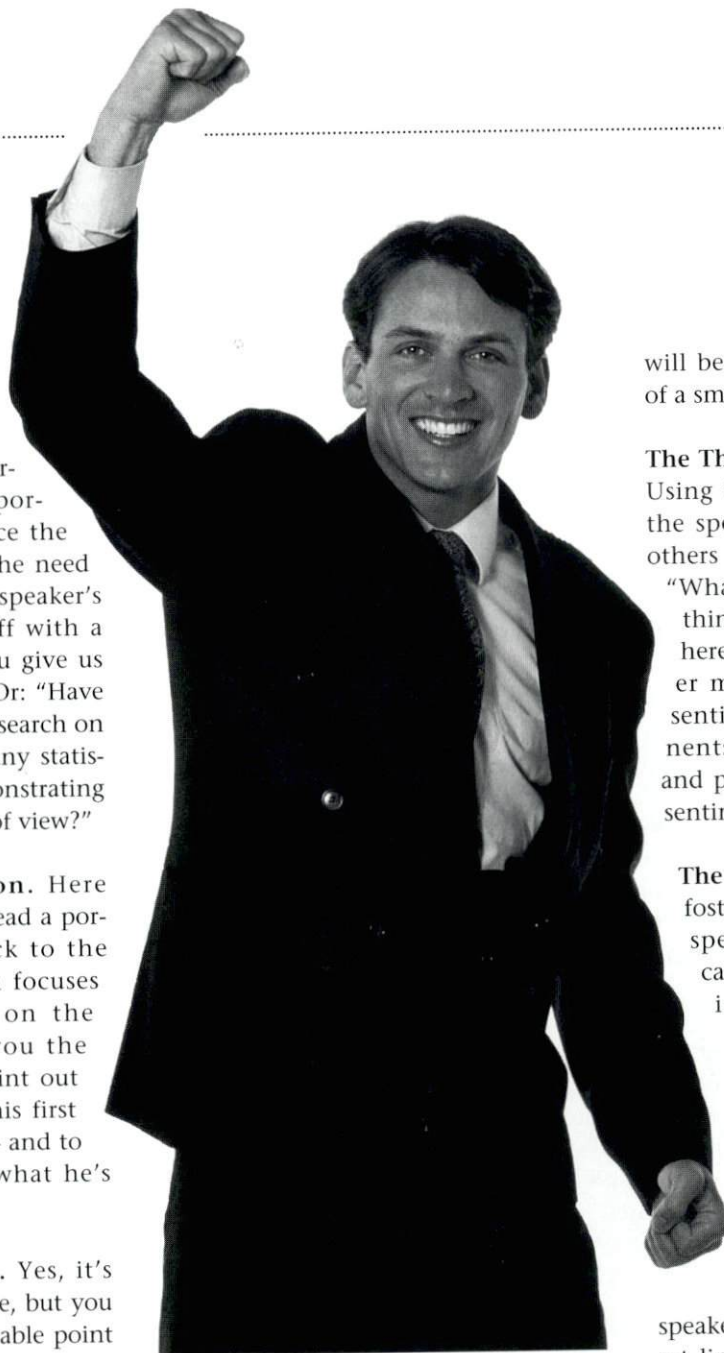
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**The Data Inquiry.** In most instances, asking for data is a reasonable and prudent request – and is perceived as such. More important, this request can force the attention of listeners on the need for substantiation of the speaker's views. You can start it off with a simple question: "Can you give us more data on the issue?" Or: "Have you conducted a literature search on this?" Or: "Do you have any statistics and case studies demonstrating the accuracy of this point of view?"

**The Call for Recitation.** Here you'll ask the speaker to read a portion of his remarks back to the group. While this action focuses the group's attention on the remarks, it also gives you the opportunity to gently point out inconsistencies between his first and second presentation – and to test his recollection of what he's already said.

**The Side Conversation.** Yes, it's another breach of etiquette, but you can quickly attack a debatable point by launching a whispered conversation with somebody near you. If more emphasis is needed, add a few gestures to the conversation.

**The Strategic Testimonial.** Bring the words or views of an expert into your argument, and you've produced an indirect endorsement of your views for your listeners. "Before we make a decision on this matter, we should consider the ideas of Mr. Smith," you might suggest. This statement forces your listeners to at least ponder Mr. Smith's views – and perhaps to research them as well. Mr. Smith, by the way, doesn't need to be present.



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*"By revealing a lack of understanding of the speaker's ideas, you subtly force other listeners to question those ideas as well."*

---

**The Strategic Tilt.** By leaning forward when the speaker is making a controversial point, you're signifying rapt attention and concern. This subtle movement of your body

will be noticed by other members of a small group.

**The Third-Party Devil's Advocate.** Using this technique, you'll force the speaker to acknowledge what others might say about her views. "What do you think Jane would think about this idea if she were here?" you might ask. The speaker may then acknowledge the sentiments of prospective opponents in front of the audience, and perhaps, the validity of those sentiments.

**The Throne.** Just as a barrier can foster a perception of equality, a speaker sitting on a platform can command stature. A standing speaker can command more stature than a sitting speaker. By positioning your body, you effectively position your ideas.

**The Weakness Probe.** Rather than suggest the weaknesses of an opponent's views yourself, ask the speaker what she sees as the weakest link in her argument. Even the most supportive of audiences will listen intently to the response.

At first blush, these attention-getting techniques might appear purely manipulative. Yet they are not. Skilled speakers and debaters use them to gently force attention on the critical points they wish to make. You can do the same. The result: a more thorough airing of the issues that confront you, and a resolution of the problems your listeners are concerned about. **T**

---

**Richard Ensman, Jr.** is a business writer living in Rochester, New York.

*"When your audience glares, and things couldn't look worse,  
Throw caution to the wind... and say it in verse!"*

**T**t began like this. My wife and I had four daughters in three years. They tumbled down on us in singles and twins and immediately began drawing every ounce of attention we had to give.

We decided early on that our kids weren't going to be "TV zombies." Yes, we were going to read to them and use the television only as "the babysitter of last resort."

Well, I can't say we were entirely successful as our eldest inches toward the worldly age of eight, but I think I've gotten more out of those hours of reading aloud than the girls ever did. You see, kids make for a very demanding audience. They don't have any of the social graces their parents have.

When bored, kids yawn. Or worse, they just get up and leave the room! My wife and I would often wind up reading the story silently to the end – just to see if the lost puppy made it home safely.

But there was one guy my kids never walked out on: Dr. Seuss. Somehow, he'd hold their attention. They'd listen to page after page and rock unconsciously to the rhythm of the wonderful words: "I meant what I said, and I said what I meant. An elephant's faithful – one hundred percent!"

I never lost my "audience" when the good Doctor was speaking through me. And naturally, he became the children's first choice after dinner each night.

It wasn't long before the rhythm got into my system. It became sort of a chant for all time. I began to reason that if this stuff worked on the toughest audience in the world, it also should work on grown-ups.

So, from time to time, I thought about it.

#### **BREAKING THE ICE**

Admit it. The toughest part of any speech, be it prepared or impromptu, is the first few minutes when you're trying to establish that all-important rapport with your audience. Many of us try to memorize the first few lines just to "get over the hump."

But you have to remember the audience is also having a tough time with those first few moments. They ask themselves, "Who is this person? Am I going to be bored to tears? Did I forget to turn off the coffee pot back at the house?"

Let's face it – we need something right at that point to reassure both ourselves and the audience. And that's where

I've found that verse works best. Admittedly, the humorous speech is the true gambit, but I'll show you in a minute how verse can be worked into just about any speech.

But first, let me give you an example of what I'm talking about. Let's say, for instance, that you're called on to deliver the "joke" portion of your Toastmasters meeting. You walk briskly to the podium, pause a moment, take a very deep breath and say:

*Old Patrick O'Toole was a brilliant Toastmaster,  
But he'd talk on and on 'til he courted disaster!  
He'd talk himself truly quite blue in the face,  
And pause with regret at each breathing space,  
While his audience swooned and stared  
mesmerized.*

*'Those lungs are like hogsheads!' one woman  
surmised.*

*'I'd say,' said a man, 'More like hot air balloons,  
Why he drew his last breath at a quarter past noon!*

*And look at him now at a quarter to four  
With his feet in the air and his face on the floor!*

*Why, he's wringing out air to the last molecule!  
This may be the end of old Patrick O'Toole.'*

*But just when they thought that the end had  
arrived,*

*O'Toole went for the breath that had been self-  
denied.*

*He sucked gobs of air and he started to quake.*

*There're a few more points that I'd just like to make,'  
Said Patrick O'Toole, that blue raisin of men,*

*As he sucked in more air, and just about then,*

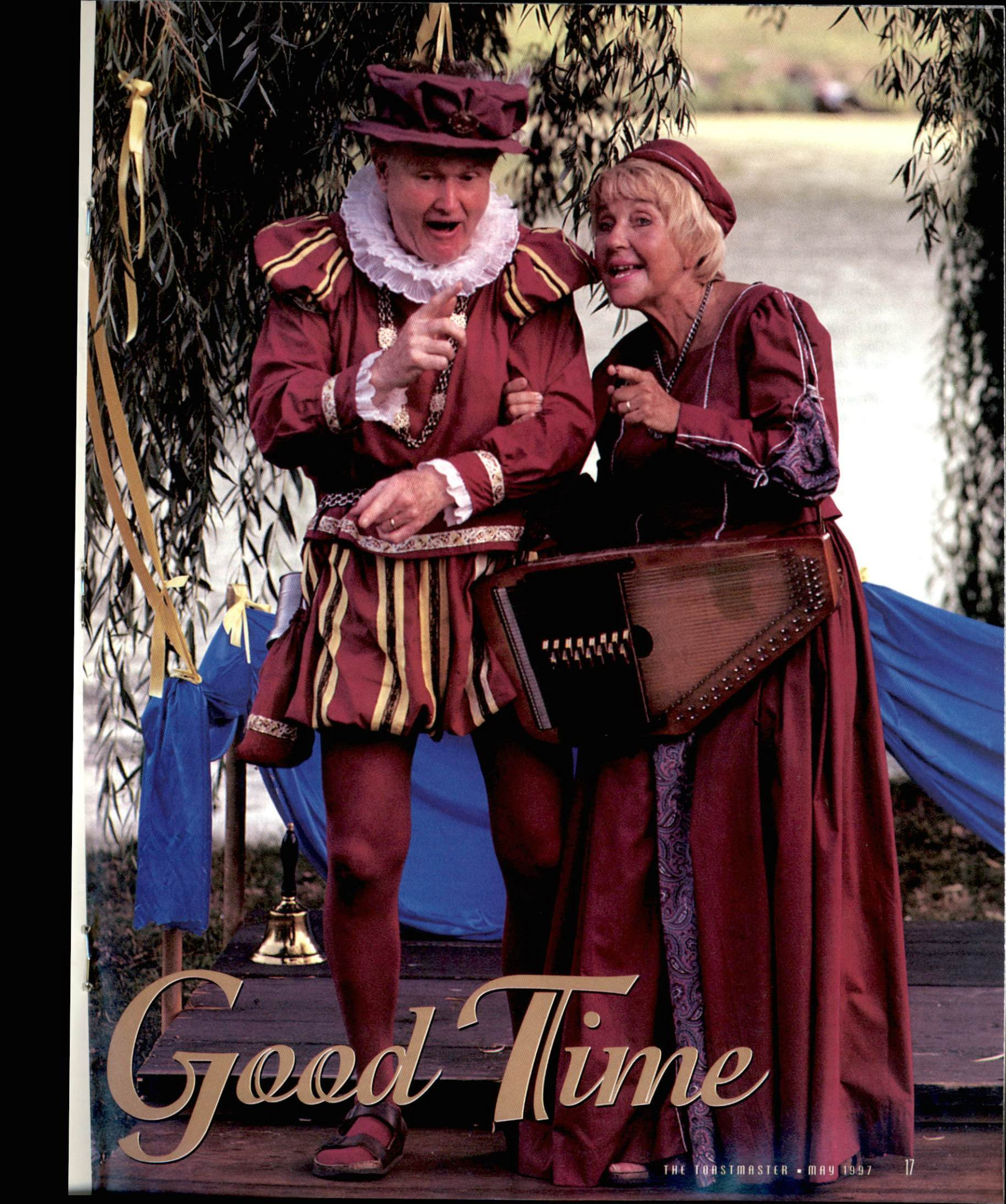
## *Say It With a*

# *Rhyme*

## *to Give All a*

BY DAN HOLOHAN ■ PHOTOGRAPH BY THE STOCK MARKET





# *Good Time*

***“Verse can be used to punctuate a  
speech, to make a serious point  
in a memorable way.”***

*Miss Molly Maguire in the very last row,  
Felt the tug of the vacuum on button and bow,  
As the wind went a-howlin' right down O'Toole's  
throat,  
And with it went Flanagan's navy-blue coat,  
And Harris' shoes and the first row of chairs,  
And Harris, himself, as he ran for the stairs!  
“Come back!” said O'Toole as he swallowed McGee,  
But they ran for their lives in a mad potpourri.  
“I've not made me point!” O'Toole croaked, mouth agape,  
But not a soul was left standing as he sucked down  
the drapes.  
So undaunted, O'Toole, overstuffed and pop-eyed,  
Continued his speech to the group... now inside,  
And O'Toole, you must agree.  
An all-consuming speaker was he!*

Try something like that and watch your audience react. It works best if you can memorize it, which isn't as difficult as it sounds. After all, you wrote it!

That's right; anyone can do this. All you need is a good rhyming dictionary (I recommend *The Complete Rhyming Dictionary*, edited by Clement Wood: Doubleday & Company, Inc.) and a sense of the four-beat cadence all these poems follow. Listen.

*Old Patrick O'Toole was a brilliant Toastmaster,  
But he'd talk on and on 'til he courted disaster!*

Can you feel it? It helps if you bob your head a bit like kids do.

### **BEGIN WITH A STORY**

Here's how it's done. You begin with a story. Use your imagination; it's a wonderful thing. For “Toastmaster O'Toole,” I had a vision of a long-winded speaker being pelted with rotten fruit by the audience because he wouldn't sit down and give someone else a chance.

But as the poem unfolded in my mind, the story changed to highlight that great gulp of air and its disastrous result. That's okay; my imagination got me where I was going. Sometimes you're not quite sure where that is, but trust yourself. It's fun!

The first line is usually the hardest part. Once you get it, though, open your rhyming dictionary to the sound of the last word. That's the way a rhyming dictionary works. It's split into three sections: words rhyming on the last, next to last, and third from the last syllables.

Everything is spelled phonetically and this takes some getting used to, but once you locate the sound,

you'll find column after column of words that rhyme with the last word in your first line. And that's positively inspirational!

Now you work backwards. You have the first line and the last word of the next line (or at least one that looks promising). All you have to do is write a four-beat message to fit in front of that last word.

For example, let's say it's your first anniversary at Toastmasters and you want everyone to know it. You sit down and write your first line: “I joined Toastmasters on this day last year.”

Can you hear the four-beat cadence? Now go to your rhyming dictionary and find the sound “er.” There you'll see more than 150 words that rhyme beautifully with “year.” Pick out a few that are relevant to your story and think about them for a while. Let's say you've selected the words “sincere,” “fear” and “career.” All good possibilities, aren't they?

Now get that four-beat rhythm going along with your imagination. Your next line might be any of these:

“My motives were pure and my thoughts were sincere,” or “To overcome shyness and to banish my fear,” or “To further my goals and to help my career.” See how easy it is? All you have to do now is continue the story into the next couplet, using the same method.

In my poem, Patrick O'Toole's name was originally Harry McGee. But then I needed a word to rhyme with “molecule” in the sixth couplet so I just went back and gave Harry a new name. I can do that; it's my poem!

If you get to a point where inspiration leaves you and you can't think of another couplet to follow your storyline, all you have to do is point the story in a different direction. Be creative!

The important thing is to follow the rhythm in your mind and just wait for the words – don't worry; they'll come. Sometimes it helps to take a long walk or jog or to rake the lawn. Any rhythmic activity will do.

Give yourself enough time to prepare your poem before your meeting, because to be effective, it should be tailor-made for that specific audience. Dale Carnegie's belief that “the sweetest sound in the world is a person's own name” also applies to groups.

If you can compose something just for that specific group or occasion, the audience will hang on every word you say. You'll have them on the edges of their seats.

### **EMOTIONS AND VERSE**

But what about the serious side of this? I've found that verse can be used to punctuate a speech, to make a serious point in a memorable way.

*"Plan for disaster and be ready  
with an all-purpose memorized  
line or two."*

For instance, I once spoke to a group about children and how we often find ourselves too busy to listen to them. We sometimes forget how delicate and wondrous they can be. I wrote this as the ending for that speech:

*In a tiny voice she said, "Daddy, how...?"  
But he cut her short: "Not now, not now..."  
So she walked away and held unseen,  
Tears in her tiny eyes of green.  
Tears where gladness should have been.  
But she came again in a little while,  
Came with a giggle and a smile,  
Came with the forgiveness of a child.  
"Daddy, are you busy now?  
Daddy, can you tell me how...?"  
But from the papers came, "Not now!"  
So quietly, she leaned on him,  
And nuzzled his arm with an impish grin,  
Hoping her Daddy would let her in... now.  
But he, in his world of business and sport,  
Was blind to her, so came the retort  
Of a gentle push which cut her short:  
"Not now, not now.."*

And since it was heartfelt, it had its effect. I think we've probably all had that experience with a child. They were the right words for that moment and there wasn't a dry eye in the place. I'd reached my audience.

I used the same "formula" here as I did in "Toastmaster O'Toole," only the emotions were different. Notice the four-beat cadence and the rhyme on the last word? I changed from couplets to triplets after the first line, and I missed a rhyme at the end. I don't know how that happened; it just felt right to do it that way. But, if you get where you're going... that's okay. The writing of verse is strictly fair play. (It gets under your skin, wouldn't you say?)

#### TURN LEMONS INTO LEMONADE

How do you handle the projector that's gone haywire? If you're like most of us, you cringe and search for something to fill the unexpected void. Nothing throws you off your stride like a mechanical problem.

The audience begins to fidget and you begin to wonder if that replacement light bulb (if it is a bulb that's causing the problem) is as good as it was when you put it in the projector case last month.

This is where some quick verse can put you back in the driver's seat. Plan for disaster and be ready with an all-purpose memorized line or two. When it happened to me, this is what I said:

*I planned this my friends, just to break the  
routine.  
It's specifically why I brought this machine!  
I could have shown up and just used my voice,  
But then I wouldn't have had such a choice.  
Not that I'm crippled without my projector,  
But it gives us a chance for a break in the  
lecture.  
So while I fiddle with bulbs and check on the  
wire,  
You can sit, if you wish, and watch me perspire,  
But should you have questions, or long for a  
break,  
Now is the time... for goodness sake!*

It works like a charm, believe me! You and your machine are no longer alone in a roomful of eyeballs. In fact, it's amazing how many people will come up and help you get things back on track. You can answer questions while you let one of your "helpers" fix the machine.

You've handled the disaster as though it were a planned part of your speech. You've reached your audience through verse. Try it. You may not become another Dr. Seuss, but you'll give them a speech they'll remember for a long, long time. **T**

*This article originally appeared in the June 1986 issue of The Toastmaster.*

.....  
**Dan Holohan**, a former Toastmaster, is a business writer living in Bethpage, New York.

**Speak with  
Perfect Timing...  
Every Time.**

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- *Glance at your watch?*

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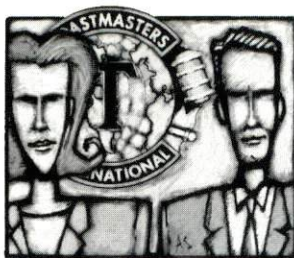
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## TI BOARD REPORT

# In Pursuit of Quality Clubs

In describing his impressions of the first half of his term as International President, Robert Barnhill, DTM, told the Board of Directors in February that he enjoyed his visits to seven districts in North America. "My visits to Districts 10, 58, 18, 19, 3, 2, and 49 have been rewarding for Toastmasters International, while being personally gratifying," he said, thanking "all the wonderful members in each district for their warmth and gracious hospitality."

President Barnhill traveled from Maryland to Hawaii with stops in Ohio, South Carolina, Iowa, Washington and California. He attended various public relations and club building events and promoted the Toastmasters organization through interviews on television and radio, through newspaper and magazine articles and through personal meetings with corporate and government leaders.

"Every member I met during my visits wants Toastmasters International to grow," he said. "Everyone wants our organization to touch more people... But for us to grow to the level every member desires will require a greater commitment to extending our network of quality clubs. Only in clubs can Toastmasters grow and only in quality clubs can members realize their full potential and achieve their dreams."

He concluded his report by challenging all Toastmasters to discover how they can contribute towards making the Toastmasters mission a reality. "Whether recruiting a new member, helping others complete their CTM, building a new club or helping a club become Distinguished, we need every member to commit to doing that extra thing for Toastmasters."

The Board will meet again on August 20, 1997, during the International Convention in New Orleans, Louisiana.



*The Board of Directors meeting at World Headquarters in February, 1997.*

### BOARD ACTION:

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

- Suspended the ATM goal for the 1996-1997 Distinguished District, Division, and Area Programs because of the possible impact the new educational system will have on the 1996-1997 results. The new system begins July 1, 1997.
- Prepared the wording of four proposals to amend the Bylaws of Toastmasters International for presentation to delegates at the 1997 Annual Business Meeting. Information on these proposals appears on page 22.
- Reorganized candidates' presentations at the International Convention. The Candidates' Forum has been eliminated and the Caucuses have been changed to Candidate Showcases. Nominating speeches at the Annual Business Meeting, which take place prior to ballots being cast, will be made by opposed candidates, not by nominating speakers.
- Reaffirmed the importance of maintaining the integrity of the campaign process by all parties involved – including candidates, campaign managers and supporters – all of whom have a personal responsibility to comply with the established campaign policies and ethics.
- Adopted amendments to the District Administrative Bylaws to give the Board of Directors a procedure to follow in placing a District in full or partial receivership. This procedure will be used in situations where the ability of a District to accomplish its Mission is in serious jeopardy.

■ Removed Standing Committees from the District Administrative Bylaws, except the Executive Committee, the Nominating Committee, and the Audit Committee. Other Committees may be appointed from time to time as deemed advisable by the District Governor or the District Council.

■ Approved a boundary change between District 27 and District 66.

### THE BOARD ALSO:

■ Reviewed the Accredited Speaker Program, updating entry requirements to reflect the new educational system.

■ Reviewed the organization's membership building programs currently in place and urged Districts to incorporate and use these programs.

■ Decided that, to be accepted by World Headquarters as complete, club officer lists must at least consist of a President, any Vice President, and a Secretary or Secretary/Treasurer. The offices must be filled by at least three different individual members. Only clubs whose lists meet this requirement will receive points in the Distinguished Club Program.

■ Made changes which will take effect in 1998 to the Speech Contest Rulebook and Speech Contest Manual.

■ Changed the policy governing translation into other languages of Toastmasters International's administrative and educational materials.

■ Included District funding priorities as part of a policy on District Fiscal Management and revised this policy to clarify reimbursement for travel outside a District.

■ Reviewed a packet of information for use by District Audit Committees in compiling District midyear and year-end audits.

■ Reviewed the service relationship between District Officers and the Club and identified outcomes from successful service contacts with Clubs. These will be incorporated into District training and management materials.

■ Reviewed the progress of District 56 toward re-formation and recommended that it divide into two Districts effective July 1, 1997, with the re-formed District retaining the number 56 and the newly formed District to be assigned the number 55.

■ Recommended changes to policy dealing with the formation of provisional Districts, consolidation and re-formation of existing Districts, and formation of Territorial Councils.

■ Examined District standards and agendas for District meetings and events. These will be incorporated into District training and management materials.

■ Reviewed Districts failing to achieve Distinguished District status. Districts not achieving Distinguished District for the previous two years will have this brought to their attention by the International President so that these Districts understand the critical importance of achieving Distinguished District and the need to make this a top priority.

■ Adopted a standard agenda for Saturday evening banquets at Regional Conferences which will take effect in 1998.

## In Honor of Joseph P. Rinnert: A Lasting Legacy

■ A bronze bust of Past International President Joe Rinnert, DTM, who served as the organization's Legal Counsel from 1953 until his death in 1995, was unveiled during the February 1997 Board of Directors meeting at World Headquarters. Rinnert's wife Mary (pictured) spoke at the ceremony, as did Toastmasters President Robert Barnhill, DTM and Immediate Past President Ian Edwards, DTM.

"Joe Rinnert never stopped inspiring the Board to aspire to the betterment of Toastmasters International, mankind and the world," President Barnhill said. And Ian Edwards said, "Not since Dr. Ralph Smedley has anyone made such a great contribution to our organization."

The bust was created by sculptor Saim Caglayan, of Laguna Beach, California, and was paid for by donations.



# Your VOTE Counts!

## Here are 4 proposed amendments to the Bylaws of Toastmasters International

At the 1997 Annual Business Meeting, delegates will vote on four proposals that affect Toastmasters International.

All Toastmasters members are encouraged to discuss these proposals and recommendations at a Club meeting. Once a consensus is reached, the club's proxy to be used at the Annual Business Meeting (Marked "A") should be completed. (The proxy was mailed to Club Presidents of record on March 31.) The completed proxy should be given either to a member of your Club to exercise your Club's two votes, or to your District Governor or a member in good standing of another Toastmasters Club who will attend the Annual Business Meeting during the International Convention in August.

Here are the proposals being voted on at the 1997 Annual Business Meeting, along with the Board of Director's recommendations on what course of action will benefit all members and clubs:

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### PROPOSAL A

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#### Change in the Corporation's Fiscal Year

*Board of Directors recommendation: Vote FOR Proposal A*

Currently, the corporation's fiscal year is from July 1 through June 30. This proposal is to change the Bylaws of Toastmasters International so that the corporation's fiscal year will be from January 1 through December 31.

This change does not impact Clubs and Districts in any way. The Club and District administrative year and the recognition programs' year will remain July 1 through June 30. The Board of Directors recommends approval of this change because it will allow more timely distribution of the year-end auditors' financial statements. Currently, both fiscal and administrative years end on June 30. By staggering the fiscal and administrative years, more human resources can be devoted to both closings.

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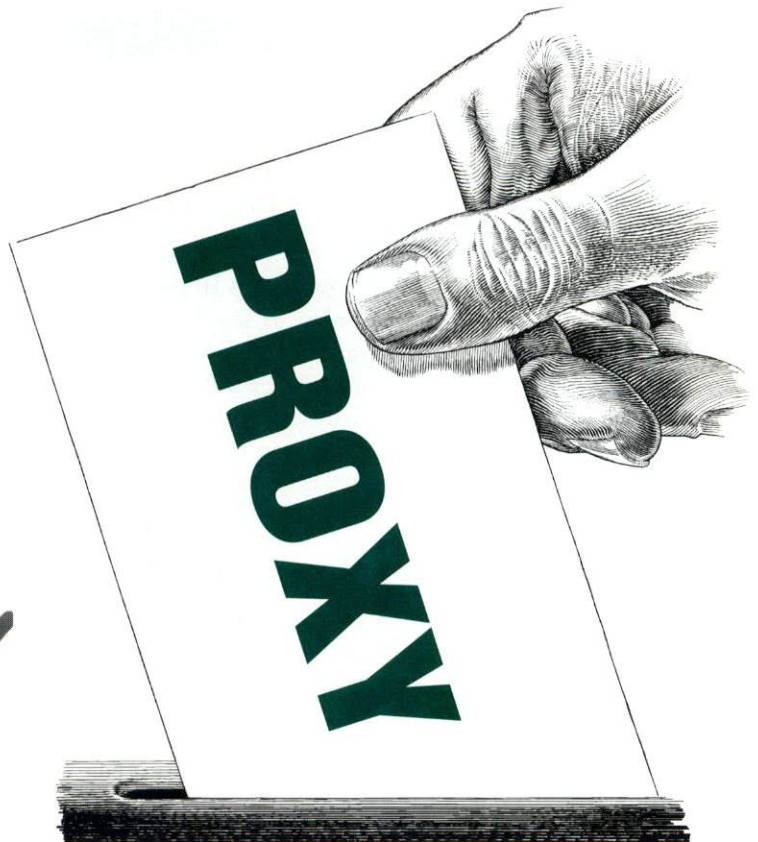
### PROPOSAL B

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#### Addition of a Second International Director from Outside the United States and Canada

*Board of Directors recommendation: Vote FOR Proposal B*



This proposal adds a second International Director from outside the United States and Canada for a two-year term beginning in August 1999.

Addition of this International Director will increase the Board size from 22 members to 23 members. While each member of the Board represents all Toastmasters, currently two Directors from each Region are elected for staggered two-year terms and one Director is elected from outside the United States and Canada for a two-year term. With the addition of a second Director from outside the United States and Canada, each Region and Districts outside the United States and Canada will have two International Directors as representatives. The two International Directors from outside the United States and Canada will serve staggered terms.

The addition of a second International Director from outside the United States and Canada provides additional leadership opportunities for members from Clubs and Districts outside the United States and Canada to serve on the Board of Directors.

## PROPOSAL C



### Additional Qualification for the Election to the Office of International President

Board of Directors recommendation: **Vote FOR Proposal C**

Currently, candidates for International President must meet the following requirements in order to qualify for election: He or she must be a member in good standing of a Club in good standing at the time of election and throughout the term of office; and must have served a two-year term on the Board of Directors. Proposal C requires that in order to be elected International President, the candidate(s) must have served a complete term as a Vice President (Senior Vice President, Second Vice President, or Third Vice President).

It is important that the candidate(s) for International President have officer experience before taking on the responsibilities of chief elected officer and organization spokesperson. If this proposal is approved, candidates for International President will have served on the Executive Committee and the Long-Range/Strategic Planning Committee for at least one year. They will have knowledge of the Committees' work and will be better prepared to serve in the highest elected office of Toastmasters International.

## PROPOSAL D



### Removal of Standing Committees, except the Executive Committee, the Nominating Committee, and the Advisory Committee of Past Presidents

Board of Directors recommendation: **Vote FOR Proposal D**

Nonprofit laws and practices with respect to Standing Committees have changed. Today, organizations need and want more flexibility in handling situations, processing ideas, or generating new ideas.

If this proposal is approved, many of the Standing Committees will be removed from the Bylaws, except those necessary Committees (the Executive Committee, the Nominating Committee, and the Advisory Committee of Past Presidents) that have certain duties or functions that must be carried out in a certain way. Other Committees will be created and operate under policies adopted by the Board of Directors. These Committees can be changed easily or new Committees can be developed to meet the needs of the membership.

With the approval of this proposal, the Board of Directors will have the flexibility it needs to achieve results, so that the organization can focus its human resources on matters that move the organization forward.

# Advanced Manuals!

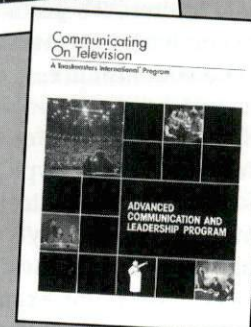
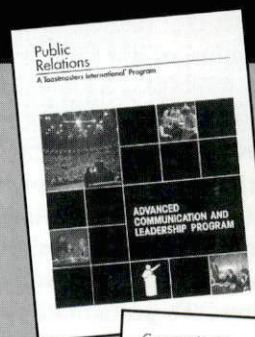
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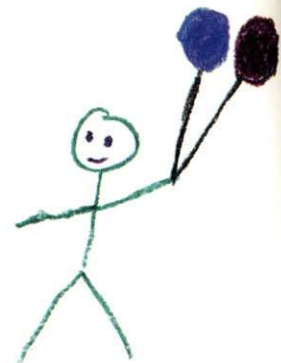
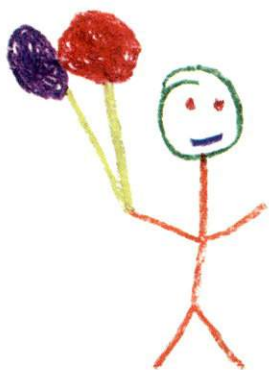
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# Speaking To

# Kids

BY PATRICIA L. FRY, CTM ■ PHOTOGRAPH BY STOCK IMAGERY

**M**aybe you've grown relatively comfortable speaking before your peers. But are you just as relaxed when facing a group of children?

You don't do kids, you say? Suppose, after giving a great speech on recycling for your Toastmasters club, a member who is an elementary school teacher asks you to make a similar presentation to her third-grade class. And what if your grandson wants you to talk about your model train collection at his Boy Scout meeting? Are you prepared? Do you know how to prepare? What things must you be aware of when addressing the younger generation?

According to people who commonly work with children, the same principles that apply to speaking before adult audiences apply to audiences of children. It's just a matter of changing the emphasis and intensity to fit the age group and circumstances.

## Hold the Children's Interest

As a Toastmaster, you typically use a number of techniques to hold the interest of an audience: You make eye contact, use visuals, encourage audience participation and use gestures and vocal variety, for example. Educators, storytellers and others who frequently address children use the same techniques, only exaggerated. The younger the children, the more the exaggeration.

DeDe Ricard, a member of the Star Performers Toastmasters Club in New Orleans, Louisiana, is a Sunday school teacher for the preschool and kinder-

garten classes at St. Bernard United Methodist Church. She says, "You need enthusiasm when talking to kids. You have to use a lot of hand motions and facial expressions to draw them in."

Storytelling is popular with children of all ages because it lends itself so well to exaggerated movement and vocal variety. According to Ricard, "Kids tend to lose interest when you read from a page. Rather than read a story, I memorize it and then put it into my own words."

Your choice of topic is equally vital. Conrad Buhr, of the King of Clubs Toastmasters Club in Roseville, Minnesota, works with kids through the Pioneer Club, a Christian organization. He says, "Whatever topic you present to kids, it has to be interesting to them, fun and kind of catchy."

Former elementary school teacher Alexis O'Neill of Simi Valley, California, currently writes for children and works as a museum education consultant – connecting schools with museum resources. "What you choose to present should relate to what is important in the kids' world," she says.

And how it's presented is important too. O'Neill says, "Little ones enjoy the here and now and don't have a concept of the past – yesterday is long ago to them. Intermediate kids like stories about real people, either present or past. Junior high and high school kids love new ideas – and they like it when you can help them make a connection to something they know."

When talking about model trains, for example, you might hold the interest of







very young children by showing the trains in action and letting the kids take turns starting and stopping the train. Children ages 9 through 13 might enjoy riveting stories of significant historical train trips. Use visuals, introduce historical characters in detail, and try to connect your stories to something the students are currently studying in school. For the high school kids, outline how to get involved in the hobby of model trains and talk about train-related events and magazines. You can also relate the life of a railroad worker or train conductor.

When talking to younger children, Buhr recommends speakers dress in costume when appropriate. The model train hobbyist, for example, might wear overalls and an engineer's cap.

I often give presentations on local history to students of different ages. For the younger children, I dress in cos-

tume and adopt the persona of my great grandmother who actually ran a boarding house near the train depot in our village around the turn of the century. I pretend to have traveled through time to get to their classroom, and I even bring items that belonged to my great-grandmother. Children at the grammar school level are much more attentive when I assume this role than when I present the material as myself.

***"You want the kids to be comfortable and this is best achieved when everyone, including the presenter, sits on the floor."***

#### **Arrange the Room for Optimum Attention**

When speaking to children, ask yourself, Can everyone see? Are they comfortable? Does everyone seem to feel like a part of the group? O'Neill says the best seating arrangement for a young audience is a circle or semi circle, because the kids can interact more with the story and the speaker. Kids will lose interest if they don't feel involved. Making them part of the circle is the first step to helping

them feel involved. She recommends the speaker sits down close to the kids, because "It's less threatening to see someone at eye level than to see a looming giant."

Ricard agrees. Her favorite arrangement is a semi-circle on the floor. "You want the kids to be comfortable and this is best achieved when everyone, including the presenter, sits on the floor," she says.

### Involve the Kids

Presentations that have kids repeat a phrase or an action go over big, as this keeps them involved, says O'Neill. "Intermediate age groups will usually volunteer readily if you have them help you by wearing bits of costumes to illustrate your talk." But don't expect this sort of cooperation from the junior high and high school kids. According to O'Neill, "They don't want to look foolish, so they will avoid this kind of public display. With the older kids you can ask a question and have them think about it or raise their hands in response. Ask questions that everyone can answer positively at the opening and that can segue into your presentation."

### Know Your Audience

Before speaking to a group of students, do a little research. What have they studied in school that relates to your topic? Use this information to draw their attention. When I give historical talks, I have noticed that children are more interested in my presentation if they have had some classroom exposure to local history.

Ask the kids about themselves. "How many of you have ever ridden on a train?" "What do you remember most about the experience?" "What did you like best? Least?"

Finding out about the kids helps you to connect with them – another technique vital to giving a good presentation. Buhr offers this: "You have to let the kids know you care about them in order to connect with them. In Toastmasters this is called 'audience analysis.' What are they interested in? What kinds of things are going on in their lives? What kinds of things turn them on? What are they having trouble with? Ask them about these things and then try to relate your points to what they're thinking about."

### Variety

Everyone responds to variety – especially kids. Ricard talks about her Sunday school program: "I usually like to start with a story to get the children settled into the class. Then we do a craft where they can move around a little and be involved. We end the class with a more physical activity such as dancing."

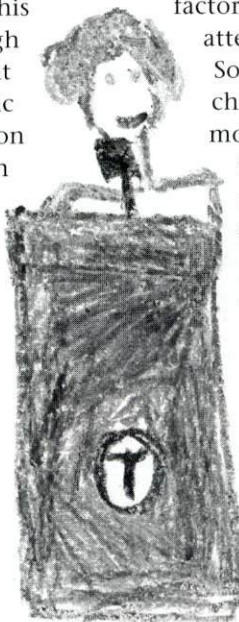
When I present my business-of-writing program at the junior high and high school levels, it's most success-

ful when the students are given the opportunity to listen/learn (while I lecture), speak/share (a question and answer period) and be involved at a hands-on level (through a class assignment).

Additional methods of introducing variety into a presentation include: using a flip chart, showing a film or slides, giving a demonstration, putting on a skit, reciting a poem, giving a short assignment, reading a short passage from a book or teaching a technique.

### Be Brief

In Toastmasters, we are conditioned to pay close attention to time in giving a speech. Time is an important factor in presenting to children as well. A child's attention span is much shorter than an adult's. So to be effective in getting something across to children, be brief. O'Neill suggests speaking no more than 15 minutes to the younger elementary school children while 30 to 50 minutes is typical for holding the interest of older children.



### Additional Techniques

Any number of techniques can be effectively applied when working with children. Here are a few from our experts:

- **Make sure the children understand you.** For small children, keep the language and concepts simple, but take the opportunity to teach some new words and concepts, as well. Check with the kids when using what might be unfamiliar words. Ask, "Can anyone tell me what that is (or means)?" Make sure everyone understands before moving on.
- **Use plenty of vocal variety.** Vocal variety is important in any speech or conversation. When conversing or presenting to children, however, it is key. Practice using your highest voice and your lowest voice and everything in between.
- **Build drama into your presentation,** especially to children under age 10. Don't just tell a story or relate a fact – present it with flair, drama and lots of movement.
- **Humor works well almost anytime,** almost anywhere. Children, especially, love age-appropriate humor such as funny rhymes, silly jokes and creative word plays.
- **Use visual aids and props.** Visuals help to emphasize or clarify your point and props promote involvement. Watch kids who are shopping with their mothers – chances are, they are touching and handling everything

within arm's reach. Touching and feeling is an experience for children. So, let the children experience your presentation.

■ **Come prepared with questions of your own** if you plan to have a question and answer period, in case your audience clams up. Typically, when I talk about writing at the junior high school, students are responsive and actively participate by asking a lot of good questions. But when I give the same presentation for the high school journalism class, the group is often mute. The only question or comments I get from these students are whispered in private after class. So I take a list of questions gathered from the junior high class and create my own Q&A session when visiting the high school.

■ **Give them something to remember you by.** Buhr suggests, "Pass out something representing what you've been talking about."

■ **Adjust your presentation to the age group.** For example, "Tone down gestures for older children," Ricard suggests. "You can ask younger children open-ended questions, such as: 'What do you think?' Older children are too embarrassed to voice what they think in front of their peers. That's an inhibitor."

■ **Arm yourself with knowledge.** O'Neill advises, "Presenters who are unaccustomed to kids should take time to talk with teachers and librarians. These experts have a wealth of tips to share on ages, developmental stages and interests and can give advice on problem presentations, too."

Don't shake in your boots at the idea of standing before a classroom full of children. If you like kids and are willing to compromise your dignity temporarily for the sake of fun and entertainment, you'll do just fine. **T**

.....  
Patricia L. Fry, CTM, is a writer living in Ojai, California.



# My Three-Year Old Inspiration



By Duncan Ledsham, CTM

■ Having just celebrated my first anniversary with Toastmasters, I was reminiscing about some of my "growth experiences." One was my first attempt at Table Topics, which trailed off at a meager 42 seconds and was amply peppered with ah's and pauses. I thought I would rather face a firing squad than have a repeat performance like that! I needed help.

I watched some of the seasoned members who regularly pulled off Table Topics with panache. After doing some reading and other detective work, I came to the conclusion that the secret lay in practicing where I could make some mistakes without the usual embarrassing consequences.

I began practicing a few times a week for about half an hour at a time and found this enhanced my confidence and performance. Is this the happy ending? No. I found it was too easy to skip practices when other things came up, and I quickly backslid into my former halting and uninspiring self.

I found help from an unlikely source – my 3-year-old son, Dustin. He and I were on our way across town in the car when he asked me to tell him a story. I obliged and managed to give him enough suspense to warrant a repeat performance. I began to see how I could use my unsuspecting audience of one to practice my impromptu speaking. Dustin would give me the subject – which inevitably included a puppy, a bear, a giraffe, an elephant or one of his recent and persistent favorites: a crocodile.

He insisted on an opening – which had to be "once upon a time" – and a closing of "and they lived happily ever after." The body could have many variations, as long as there was a climax scary enough to prompt him to jump a few inches off the car seat. I also had to comply with his requested animal guests and offer a storyline where he and his sidekick pal – puppy, elephant or giraffe – were snatched from certain mortal danger, such as the snap of crocodile jaws or the sweep of a bear's claws.

It was a fine forum for practicing my gestures, vocal variety and concentration. It also challenged my creativity by trying to keep the plot interesting for the full two minutes.

No time to practice? Do you spend time with kids during your day? Why not practice your impromptu speaking before this captive, enthusiastic and very forgiving audience? You can also expect to build a stronger relationship with the young people in your life... they'll love you for it!

WARNING: Once you begin to do this with even average proficiency, you will have to get used to the relentless chirping of "tell me another story!"

.....  
Duncan Ledsham, CTM, is a member of Coulee Commentators Club 3673-42, in Lethbridge, Alberta, Canada.

# Toastmasters and All That Jazz!

Start making plans now to attend the 66th Annual Toastmasters International Convention, August 20-23, at the Sheraton New Orleans in New Orleans, Louisiana. Join Toastmasters from around the world as they gather to listen to dynamic speakers. Enjoy program variety with educational sessions covering speaking, personal growth, motivation and leadership, and club and district success. Mix or match any of these session tracks to meet your educational needs. And don't miss the World Championship of Public Speaking. Make your reservations today. Join us in the "Big Easy" for a fabulous event in a fabulous town!



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**1997 CONVENTION**  
**AUGUST 20 - 23, 1997**

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(504) 525-2500

## HOTEL REGISTRATION FORM

Arrival date: \_\_\_\_\_

Number of nights you will stay: \_\_\_\_\_

Number of people in room: \_\_\_\_\_

Approx. arrival time: \_\_\_\_\_

(CHECK-IN 3:00 P.M. - CHECK-OUT 12 NOON)

Method of transportation:  Car  Air  Other

Late departures will be charged a full night's rate plus taxes.

Please Note: Special conference rates are based on reservations received by July 25, 1997, and room block availability.

PLEASE RESERVE ACCOMMODATIONS FOR: (please print or type)

Name (last) \_\_\_\_\_ (first) \_\_\_\_\_ (initial) \_\_\_\_\_ Company \_\_\_\_\_

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

Phone ( ) \_\_\_\_\_ Sharing room with: \_\_\_\_\_

Special Requests:  Prefer non-smoking room  Other (specify) \_\_\_\_\_

(Note: Every attempt will be made to honor your request, however we cannot guarantee a special request.)

To guarantee your reservation we require first night's deposit or credit card guarantee. Please include 11% city room tax with deposit plus \$3.00 occupancy tax. DO NOT SEND CASH. Make check or money order payable to the Sheraton New Orleans Hotel.

Credit Card # \_\_\_\_\_ Exp. \_\_\_\_\_

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SIGNATURE DATE

Special Conference Rates (circle rate desired)			
	SINGLE BEDDED ROOM	TWO BEDDED ROOM	SUITES
Single (1 person)	\$99.00	\$99.00	Phone hotel directly if suite is desired.
Double (2 people)	\$99.00	\$99.00	
Triple (3 people)		\$120.00	

Check here \_\_\_\_\_ if rollaway is needed (\$15.00 ea.)

After July 25, all subsequent reservations will be subject to availability at the current hotel rack rates.

### DON'T BE A NO-SHOW

To cancel your reservation call (504) 525-2500. Deposit refunded only if reservation is cancelled **72 hours prior to arrival** and you have your cancellation number.

A room confirmation will be mailed to you within one week.

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# 66TH ANNUAL CONVENTION

AUGUST 20-23, 1997 ♦ SHERATON NEW ORLEANS HOTEL, NEW ORLEANS, LOUISIANA, U.S.A.

MAIL THIS PART TO: Toastmasters International, P.O. Box 9052, Mission Viejo, California 92690 U.S.A. (This form is not to be used by International Officers/Directors, Past International Presidents, Past International Directors or District Governors elected for 1997-98.)

To attend general sessions on Wednesday, Thursday, Friday and Saturday, a registration badge will be required. Preregister and order event tickets now! **You must be registered to purchase tickets to any events, including the International Speech Contest.** ATTENDANCE AT ALL MEAL EVENTS AND THE INTERNATIONAL SPEECH CONTEST WILL BE BY TICKET ONLY. Advance registrants will receive a receipt by mail. Tickets can be claimed at the registration desk beginning at 10:00 a.m. Wednesday, August 20.

### ALL ADVANCE REGISTRATIONS MUST REACH WORLD HEADQUARTERS BY JULY 7.

**FULL CONVENTION REGISTRATION** allows you to attend ALL general and educational sessions during the Convention. *Full Convention Registration* also allows you to purchase tickets to any events of your choice. Event tickets must be purchased separately. (See below)

- \_\_\_\_\_ Full Convention Registration for Members (Wed., Thurs., Fri., & Sat.) @ \$95.00 \$ \_\_\_\_\_
- \_\_\_\_\_ Full Joint Registration: Husband/Wife (both Toastmasters) (Wed., Thurs., Fri., & Sat.) @ \$175.00 \$ \_\_\_\_\_
- \_\_\_\_\_ Full Spouse/Guest Registrations (Wed., Thurs., Fri., & Sat.) (each) @ \$80.00 \$ \_\_\_\_\_

**ONE-DAY CONVENTION REGISTRATION** allows you to attend general and educational sessions and purchase event ticket(s) for one day of your choice (Wednesday/Thursday/Friday, or Saturday). If you wish to attend general and educational sessions or purchase event ticket(s) that take place on more than one day, then you must purchase a Full Convention Registration. No exceptions can be made.

- \_\_\_\_\_ Wednesday/Thursday (August 20 & 21) Convention Registration for Member/Spouse/Guest @ \$48.00  
(With this registration, you may purchase ticket(s) only for the Golden Gavel Luncheon.) \$ \_\_\_\_\_
- \_\_\_\_\_ Friday (August 22) Convention Registration for Member/Spouse/Guest @ \$48.00  
(With this registration, you may purchase ticket(s) only for the Toastmasters & Guests Luncheon, DTM Luncheon and Fun Night.) \$ \_\_\_\_\_
- \_\_\_\_\_ Saturday (August 23) Convention Registration for Member/Spouse/Guest @ \$48.00  
(With this registration, you may purchase ticket(s) only for the International Speech Contest and President's Dinner Dance.) \$ \_\_\_\_\_

**EVENT TICKETS.** To attend any of the events below, you must purchase a Full Convention Registration or purchase a One-Day Convention Registration for the day of the ticketed event(s).

- \_\_\_\_\_ Tickets: **Interdistrict Speech Contest** (Tuesday, August 19) @ \$12.00 \$ \_\_\_\_\_
  - \_\_\_\_\_ Tickets: **Golden Gavel Luncheon** (Thursday, August 21) @ \$30.00 \$ \_\_\_\_\_
  - \_\_\_\_\_ Tickets: **Toastmasters & Guests Luncheon** (Friday, August 22) @ \$27.00 \$ \_\_\_\_\_
  - \_\_\_\_\_ Tickets: **DTM Luncheon** (Friday, August 22) (Note DTM # \_\_\_\_\_) @ \$27.00 \$ \_\_\_\_\_
  - \_\_\_\_\_ Tickets: **"Mardi Gras" Fun Night** (Friday, August 22) @ \$45.00 \$ \_\_\_\_\_
  - \_\_\_\_\_ Tickets: **International Speech Contest** (Saturday, August 23) @ \$16.00 \$ \_\_\_\_\_
  - \_\_\_\_\_ Tickets: **President's Dinner Dance** (Saturday, August 23) @ \$46.00 \$ \_\_\_\_\_
- TOTAL \$ \_\_\_\_\_

Check enclosed for \$ \_\_\_\_\_ (U.S. Dollars) payable to Toastmasters International. **Credit cards not accepted. Cancellation reimbursement requests not accepted after July 15. Cancellations not accepted on site. NO EXCEPTIONS!**

(PLEASE PRINT) Club No. \_\_\_\_\_ District \_\_\_\_\_

Name \_\_\_\_\_

Spouse/Guest Name \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_

State/Province \_\_\_\_\_ Country \_\_\_\_\_ Zip Code \_\_\_\_\_

Daytime Telephone ( ) \_\_\_\_\_ If you are an incoming Club or District officer, indicate office: \_\_\_\_\_

I need special services due to a disability. Please contact me before the Convention.  This is my first TI Convention.

C



## HALL OF FAME

**Notice:** Members receiving any ATM award through June 30, 1997, will be listed in *The Toastmaster* magazine Hall of Fame. However, because of an increased number of awards that will be issued under the new recognition system and because magazine space is limited, beginning July 1, 1997, only Distinguished Toastmaster (DTM) award recipients will be listed in the magazine. Also New Clubs and Club Anniversaries of 10 and 15 years will no longer be listed.

The following listings are arranged in numerical order by district and club number.

### DTM

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

Nancy S. Starr, 2694-3  
 Kathleen Morton, 7918-3  
 Paul Oerth, 1771-4  
 Walter Nelson, 4014-4  
 Kenneth R. Garber, 869-5  
 Floy C. Westemeier, 9643-8  
 Alan D. Pauw, 1348-12  
 JoAnn V. Krugel, 8704-12  
 Doris J. Posey, 1520-14  
 Ralph H. Morrell, 1683-14  
 Carolyn Slaughter, 9755-14  
 Alana J. Beall, 645-16  
 Robert B. Kenworthy, 1566-16  
 Barbara L. Dillon, 1979-16  
 Diane Pepero, 5464-31  
 David N. Larsen, 4785-32  
 Jerry Kurzer, 4981-35  
 Floyd V. Cothran, 1390-39  
 Marian Kile, 9010-39  
 Kirk K. Jensen, 489-42  
 Pam Keyzer, 8927-46  
 Suzanne Mitchell, 7719-47  
 Tim Keck, 520-49  
 Mary Anne Vaz, 6832-51  
 Richard P. Franklin, 3629-52  
 Judy Kay Hovren, 8818-54  
 Charles Clack, 3407-56  
 Satya Sarkar, 682-57  
 Heather Loveridge, 4189-60  
 Bernie Mazur, 5425-60  
 Nanci McLean, 5692-60

John Francis Woodlock, 5483-70  
 Cyril Pomroy, 5461-71  
 Michael Fildes, 5029-73

### ATM Silver

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

Joan M. Way, 7368-F  
 A. Jayne Major, 8426-1  
 Vicky Lynn Roberts, 240-2  
 James T. Wilrich, Jr., 1771-4  
 Mildred E. Johnson, 1886-5  
 Jim Love, 9643-8  
 Robert E. Wagener, 7543-11  
 JoAnn Krugel, 8704-12  
 Bennie R. Stewart, 5852-14  
 Laura Moore, 7109-14  
 R. Thomas "Tom" Harrison, 8778-14  
 Susan M. Saltou, 386-19  
 Linda S. Cone, 6449-24  
 Tom Merritt, 305-25  
 Edward H. Seely, 3975-26  
 Sharon H. Chyr, 6397-26  
 Jaime Hernandez Gallegos, 1828-34  
 Jose Angel Zuazua, 7158-34  
 Cecilia Hurt, 5309-36  
 LaVerne Hawkins, 5309-36  
 Brenda L. Fuller, 8341-36  
 Barbara Joan Kempker Brackett, 1528-39  
 Layna Lackey, 127-54  
 Marvin Bryant, 2207-56  
 Patricia Justice, 5556-56  
 Gordon Waldeck, 2728-60  
 Glen Norman, 5116-62  
 Stephen Burgin, 3004-63  
 Troy Kinsel, 6548-63  
 Louis Fumeaux, 2274-70  
 Annabella McLuckie Kyle, 2053-72  
 Melanie T. Lim, 2100-75

### ATM Bronze

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

Larry J. Stapleton, 425-F  
 Elise Dee Beraru, 5983-1  
 Patricia A. Croal, 5770-6  
 Lila Lee Shoemaker, 7213-12  
 Caesar Allen, Sr., 5803-14  
 Jerry Bundy, 5803-14  
 Gloria C. Marsh, 6931-14  
 R. Thomas "Tom" Harrison, 8778-14  
 Cindy McWilliams, 8591-22  
 Jo Izay, 846-23  
 Victor "Smitty" Smith, 2524-23  
 Nora J. Heaton, 5314-26  
 James J. Naramore, 6397-26  
 Gloria D. Alvino, 1167-31  
 Jerri Kirsch, 742-32  
 Agnes M. Knoblock, 1148-33  
 Jennifer Kraysek, 3883-33  
 Grover H. Prowell, 7269-33  
 Maria Rodriguez De Gonzalez, 7440-34  
 Patrick G. Polcin, 4046-35  
 Charles L. Reed, 1048-37  
 Terry G. Schutt, 6692-38  
 David Thomas Lewis, 1481-39  
 Tom Richard Coleman, 8604-39  
 Evelyn M. Byrd, 3002-40  
 David Parrish, 3258-41  
 Beverly Lerner, 3164-47  
 Len Corcoran, 1987-48  
 Sandra Wolfe, 5961-60  
 Robert Tracz, 6278-60  
 Harland Bell, 3005-64  
 Valerie Ann Brown, 3875-64  
 LeAnne Cantrell, 8452-68  
 Rita Danko, 5389-73  
 Duncan P. McMillan, 4374-74  
 Louie Ross Vivar, 4312-75

### ATM

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

John L. Shipes, 5580-F  
 Susan Karel Cohen, 977-1  
 Duc D. Le, 3221-1  
 Jess Robinson, 8568-2

Kenneth P. McClure, 9509-2  
 Kelli Jo McDoulett, 1772-3  
 Doris T. Koresel, 5027-3  
 Sharon Rodriguez, 1985-5  
 Robert Carney, 8407-5  
 Jeanne M. Mitchell, 7805-6  
 Allen G. Taylor, 390-7  
 Gene Austin Loftis, 2072-8  
 Paula Elizabeth Taylor, 5823-8  
 Christopher Johnson, 7934-8  
 Kerry Crockett, 9643-8  
 Patti Nouisias, 151-10  
 Larry L. Griffin, 1894-10  
 Jack E. McFadden, 7045-10  
 Bill Heller, 337-11  
 Mary Jamerson Polk, 1041-12  
 Joseph A. Gower, 5439-12  
 Charles W. Weck, 7213-12  
 Emily B. DeShazo, 8704-12  
 Sally G. DesMarais, 1299-13  
 Stevie Mick, 9843-13  
 Caesar Allen, Sr., 5803-14  
 Jerry Bundy, 5803-14  
 Alice E. Berrey, 548-15  
 Pauline Thacher, 1582-15  
 Jerry Brennan, 1971-16  
 Kermit (Sam) Kings, 239-17  
 Nancy C. Carlson, 597-19  
 Joan Johanson, 2791-19  
 Russ E. Odegaard, 4477-19  
 David H. Beck, 759-20  
 Robert B. Ashwell, 6062-21  
 Bert Brazier, 6382-21  
 John Edwards, 8878-21  
 Jack Welch, 2984-23  
 Gerald M. Piech, 4357-23  
 Ron Chapman, 6220-23  
 Lucille Taege, 2747-24  
 Ralph P. Brown, 4362-24  
 Colleen Bozarth, 6757-24  
 Moses Wossene, 1184-25  
 Jan Fennelly, 798-26  
 Greg Hinze, 6347-26  
 Deborah A. Neal, 3054-28  
 Robert P. Jenkins, 5689-28  
 Frederick John Elbe, 6694-28  
 Colleen Kisel, 4585-30  
 Michael Kramer, 2470-33  
 Deborah L. Robarge, 3647-33  
 Mark Edward Hancock, 6899-33  
 Nick C. Sehgal, 6904-33  
 Jolly Roger Holman, 9797-33  
 Martha Beatriz Avalos, 6258-34  
 Carlos Quijano Llera, 9615-34  
 Jeanne Krutza, 1438-35  
 Debra Allen, 1237-36  
 Anne K. Stratton, 1260-36  
 Jay Turner, 3671-36  
 Stephanie J. McDilda, 4335-37  
 Janet W. Earnshaw, 7575-38  
 Denise T. Ogden, 7972-38  
 Nicholine Braidman, 6936-39  
 James J. Reuther, 5093-40

Calvin T. Augustine, 2350-41  
 Jim Mitchell, 294-42  
 Harold (Ken) Steele, 1494-42  
 Robert Chmielnicki, 4310-22  
 Andy L. Zwack, 8859-42  
 Linda Minchew, 275-44  
 Fran Crocheron, 646-45  
 John Brewer, 2738-45  
 Robert J. Sivori, 1103-46  
 Susan M. Kujawski, 7950-46  
 Joy Silber Gouyd, 218-47  
 Carol Lamb, 7249-47  
 Hugh G. Griffin, Jr., 7719-47  
 Doris Wood, 3934-48  
 Rose M. Ferrell, 3963-48  
 Jerry V. Sparks, 1111-50  
 Joanne M. Callahan, 5569-50  
 Zacharias Adijuwono, 4067-51  
 Alan M. Gecht, 914-52  
 Bill Glazier, 599-53  
 Pat Penney, 6613-53  
 Dorothea M. Perry, 127-54  
 Thomas P. Pardue, Jr., 2207-56  
 Margaret E. Henck, 4570-56  
 Guy Harrison, 6701-56  
 Rosalinda T. Bryan, 6701-56  
 Ahmos III Bojavai Zu-Bolton, 9530-56  
 Sharon Olsen, 4582-57  
 Debra S. Post, 6591-57  
 Richard Davis, 4472-58  
 Margo Goffin, 755-60  
 Susan Chew, 1744-60  
 Frederick C. Hoffner, 4189-60  
 Donald J. Mercer, 4776-62  
 Carolyn Ellison, 8791-62  
 Bonnie Kearns, 8992-62  
 Micheline Jean, 2991-64  
 K. Diane Skelton, 7223-64  
 Jonathan Wright, 2875-65  
 Robert L. Smith, 3715-66  
 John Burns, 6146-68

## Anniversaries

### MARCH

#### 55 years

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#### 50 years

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 Webster Groves, 461-8  
 Pioneer, 453-40  
 San Leandro, 452-57

#### 45 years

Pride of the Prairie, 1073-20  
 Skyline, 1038-26  
 Saskatoon, 450-42  
 Park City, 1065-53

#### 40 years

Early Birds, 2255-13  
 Macon, 824-14  
 Helmsmen, 2412-27  
 Williams County, 2268-28  
 Unity, 2349-39  
 Traffic Club of NY, 2286-46  
 Brampton, 2347-60  
 Midland, 2399-62

#### 35 years

Rochester Suburban, 1883-6  
 Northeast, 3412-14  
 Hangtown Toastmasters, 3416-39  
 Cronulla R S L, 3445-70

#### 30 years

Fred H Rohr, 2518-5  
 Goodyear Community, 2809-10  
 Quesnel, 3197-21  
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 Rockhampton, 3732-69

#### 25 years

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 George Washington Univ., 1237-36  
 Wilmington, 3603-37  
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#### 20 years

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 Kennebec Valley, 1468-45  
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 Lillian R. Bradley, 2346-47  
 P W, 2178-70  
 Dun Laoghaire, 3452-71

#### 15 years

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 Speak Easies, 2001-1  
 Adventurers, 2538-5  
 Dialoggers, 2401-6  
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 Dominion Travelers, 4787-66  
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 Hawkesbury Valley, 2009-70  
 Piako, 3837-72  
 Railroader, 4788-73

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 HP Articulators, 3104-4  
 Tongue Trippers, 5234-4  
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 Speakers of the House, 2248-6  
 Chetco Chatterers, 1215-7  
 University Orators, 4626-8  
 The Oregon Trail, 4599-9  
 High Noon, 4968-9  
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 Adams State College, 5550-26  
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 Auckland West, 5208-72

### MAY

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 Walla Walla, 81-9  
 Olympia, 84-32

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#### 50 years

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 Rochester, 476-65

#### 45 years

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 Hamilton No 1, 1114-60

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 Esquire, 2388-19  
 Offutt, 2393-24  
 Lexington 2391-40  
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#### 35 years

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 North Hennepin, 2464-6  
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 T N T, 2291-42  
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#### 25 years

Puc (K) sters, 3873-4  
 Servetus East, 253-7  
 Magic, 2597-14  
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 GSA Co, 3448-36  
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#### 20 years

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#### 15 years

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 Kroger #1, 6549-63  
 Southport Endeavor, 6550-69  
 Bloemfontein, 6554-74  
 Philphos, 6537-75



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