

# The Toastmaster

JANUARY 1983



**Using Visual Aids, See Page 9**



## Take the Time To Prepare

Several months ago I attended a Toastmasters club meeting in another city. The club's program that night was a special one — a debate about which of two candidates running for state governor would be better for the office. The debate promised to be exciting, since the widely publicized race for the office concerned some controversial issues. Before the meeting began, several of the club's members and I talked about how much we were looking forward to a provocative debate.

The first debate team was excellent. The members had obviously devoted much time to preparing their presentation. They knew both their own candidate and the opposing candidate's histories and positions on all of the issues.

Unfortunately, the opposing team did not perform as well. They were not familiar with their own candidate or the opposing candidate. They didn't know all of the issues of the race and were even unaware of important news concerning their candidate that had appeared several days earlier in the city's major newspaper. In short, they hadn't done their research. Their lack of preparation spoiled what promised to be an exciting, stimulating meeting.

I've heard other Toastmasters speak who obviously didn't do their research, either. Their speeches indicated they had hurriedly selected a speech topic the night before, on a subject in which they had only general knowledge (if that much). When they gave the speech before their club, members of the audience stifled yawns and looked at their watches.

I'm disappointed whenever I hear speeches like this, and I'm embarrassed for the speakers. I believe when speakers fail to carefully research and prepare their speeches they show a lack of respect for their audience. They're showing they don't believe the audience is worthy of the time and effort required to prepare an informative speech. They forget a good speech must not only be given well, it must be prepared well. It should present new viewpoints or information that will enlighten listeners. If speakers aren't willing to exert themselves to help themselves and their fellow club members learn and grow, they are defeating the basic purpose of their club.

Speakers who don't do their research cheat themselves, too. Doing just enough to get by does not promote personal growth and achievement. It does promote laziness, and successful people cannot be lazy. Those who fail to research and prepare a speech impede their own progress and self-development.

I hope each of you will keep these points in mind when it's your turn to give a speech before your Toastmasters club. Show your fellow Toastmasters that you respect them by investing some time and effort in carefully researching and preparing your speech. You'll help them grow by giving them some useful information, and you'll enjoy the good feeling you'll have knowing that you've just taken one more step along the road to success.

*William O. Miller*

William O. Miller, DTM  
International President

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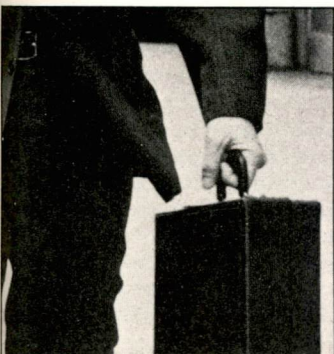
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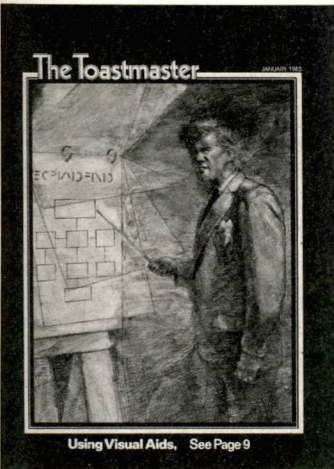
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## COVER

Today's audiences live in a visual world. They've grown up with television and they're used to receiving visual, not oral, messages. That's why many speakers are having difficulty capturing and holding an audience's attention. In this month's cover story, writer and teacher Fred Gebhart tells how the right visual aid can help speakers get audience attention and add credibility to their speeches. Show the right example, he writes, and no one will go wrong. Turn to his article on page 9 to see how you can use visuals to enhance your speeches and stimulate your audience, just like a teacher does.

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## Common Courtesy

I enjoyed Leon Fletcher's article "How To Use Your Phone Better" (October issue) and got some useful pointers from it. However, I must take serious issue with one point he made.

"Don't ask 'Who's calling?' in answer to 'Is Mr. Smith in?'" advises Mr. Fletcher. And he betrays no little frustration with those secretaries who insist that he identify himself before they allow the call to progress. But the problem is his own creation. Common courtesy mandates that the burden of identification rests with the caller. As with other rules of courtesy, this is founded on several logical premises:

- If I dial, I'm asking for *his* time; he has the right to know who wants it.
- The secretary is responsible for her (his!) boss's time. Quite often the secretary needs to know who is calling and why before deciding to interrupt a conference or train of thought. She is derelict in her duties if she walks in on him (her!) or hits the intercom with "Mr. Smith, somebody wants to talk to you."
- Identifying the caller and purpose "up front" helps both the called and the caller. Often, the secretary can answer the need herself, saving time for everyone involved. Just as often, Mr. Smith or his secretary will need to locate a file before the caller's needs can be met. It's helpful to know that from the beginning. While Marylou is transferring my call to Mr. Smith, she can be reaching for the file containing the information I need. Leon Fletcher may have time for telephonic games of will, but the minutes you save may be your own.
- Lastly, unless I'm Mr. Smith's boss, it's none of my business whether Mr. Smith is in or out. To demand of the secretary "Is Mr. Smith in?" is nothing short of boorish. She does well to stand her ground.

When I make a call and the other person says "Who's calling, please?" I don't get mad as Mr. Fletcher does. I

get embarrassed at having been so inconsiderate. Rather than playing games, I apologize immediately and identify myself.

*Jim Efird  
Anchorage, Alaska*

Because our magazine has come to represent a reliable source of information and inspiration for Toastmasters everywhere, it is important that two articles in the October issue be noted due to inconsistencies and poor research.

First, and most minor, the table on page 24 concerning letter sound formation is not linguistically correct. The sounds of Q, P, T and J cannot be created as described! Try it!

Secondly, and more seriously, Leon Fletcher's article on telephone use suggests practices that encourage misuse of time and basic bad manners. Any person in business who manages time well cannot answer all incoming calls personally. Telephone interruptions rank second only to a lack of set priorities as a time and money waster. Someone to take calls for us is a business necessity. The system breaks down only if we do not return calls consistently.

In decrying the practice of asking "Who may I say is calling?" Mr. Fletcher reveals that he does not identify himself each time he calls. A person who displays bad manners of this sort deserves to be screened! Unidentified people are not welcomed into our homes or offices, yet Mr. Fletcher implies that he expects to be allowed to interrupt by telephone, take time from another person, without introducing himself. Not likely!

Correct telephone use is based on good manners. It is proper for a caller to identify himself or herself at once; the length of time available for the call should be determined early and adhered to; finish the business of the call and get off the phone! In short, be as considerate of your telephone audience as you are of your Toastmasters audience.

*Carol A. Skalla  
Tulsa, Oklahoma*

## A Grateful Member

I would like to convey my profound gratitude to Toastmasters International for the benefits I have acquired since I became a member of SMC Toastmasters Club 4159-75P.

My knees were trembling when I delivered my "Ice Breaker" on July 20, 1979. Now my stage fright has been eliminated. Though my pacing on speech projects was slow because of my job, this is no longer a problem.

Again, thank you very much and more power to all officers and members of Toastmasters International.

*Calixto V. Ventic  
Mandaue City, Philippines*

## Likely Prospects

I have just returned from a trip to the Smithsonian Institute in Washington, D.C., where my companion and I spent some delightful days visiting the various museums.

Every museum had numerous guides — most of them volunteers — to escort groups of visitors around and tell about the various exhibits. All were very pleasant and knowledgeable. But my companion (who is not a Toastmaster but has attended many of our meetings) and I both remarked, "These people need some Toastmastering!" If they were members of a club they would have to pay a lot of pennies for their "ahs." It is a pity such informative lectures were spoiled by that ghostly sound.

I know there are Toastmasters clubs in Washington, D.C. They have a lot of raw material in their hands! Go and get them!

*Andreas Papademetriou, DTM  
Fort Lauderdale, Florida*

*Editor's Note: Many guides in museums, national parks and other attractions need help with their speaking skills. Nearby Toastmasters clubs should invite them to their next meeting. They could get some new members!*

# PUTTING PUNCH IN YOUR PR

by Norm Schneider

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A publicist tells how public speakers can increase attendance and interest in their speeches.

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**L**ike any good speaker, Bob Rivera had prepared diligently for his address before a local community group. His remarks were carefully thought out, rehearsed and ready for delivery. He had even offered to take care of the pre-speech publicity by writing and mailing news releases, announcements, invitations and anything else he could think of.

Pleased with his work and well before the time he was to speak, he entered the auditorium and awaited his audience. Forty-five minutes later he was still waiting. Counting the program chairman, his wife, kids and weird Uncle Harry, Bob could count the throng on two hands.

Bob is an excellent speaker, but, as he found out later, his publicity had been b-o-o-ring. It not only failed to attract an audience, it failed to sufficiently interest news editors into running any stories or even mentioning the engagement. The flyers, announcements and other publicity items were well-circulated but didn't arouse enough interest to make people jot down the date and plan to attend. The problem experienced by Bob Rivera, one often shared by other speakers and program chairpersons, is not a lack of public relations — but the lack of *creative* public relations.

What is creative public relations? Some persons may see that term as redundant. The very nature of public relations suggests utilizing one's creative juices in order to elicit positive

perceptions. However, some basic elements of public relations can become routine, lacking the imaginative flair that can make the difference between success and failure. Creative public relations assumes that traditional methods have been utilized (news releases, public service announcements, posters, etc.) but the results have been less than expected. The

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**A good speech title should lend drama to the topic and put it in a popular context.**

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attendees at your event may give you a standing ovation, but if their applause echoes against rows and rows of empty seats, yours has been a hollow victory. By applying some simple creative PR methods you can experience a noticeable increase in attendance and interest.

#### Hit or Miss

Perhaps the most obvious place to start your creative PR effort is with the title of your speech. The title is the bait used to hook people into attending and editors into taking notice.

Unfortunately, many speakers overlook this aspect of their PR effort. Or they may not be able to objectively

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judge what may be called the "creativity quotient" of their speech title. What may be an interesting title to them may not be to someone else, particularly if the someone else is an editor trying to decide if this event warrants space in his paper or time on his newscast.

For example, how would you rate the following titles? "Marriage in Today's Society" and "To Be Or Not To Be...Married." Clearly the latter has a more creative flair. It teases the reader by toying with Shakespeare's words from Hamlet. It also presents a pro and con and thereby provides a clearer definition of what is to be presented. The first title is vague, promising only a broad outline and leaving it to one's imagination to decipher what may be discussed. This particular example is a true one. The change from the first title to the second saw one speaker's audience increase substantially and his schedule nearly double. Here are some other real-life examples of changes in titles that made the difference between being a "hit" or a "miss."

"Safety First" became "How Not To Be a Statistic."

"Working Women" was converted to "Where Is Mommy Going? Mothers Who Work."

"How Computers Work" was transformed into "R2D2 and C3P0 in Real Life."

All the changes brought life to an otherwise unexciting title. They give more detail about the subject, lend drama to the topic and put it in a popular context.

How does one determine the creativity quotient of his or her titles? Some think there is an inherent level of creativity with which people are born. While that may be true, nothing within that philosophy states creative talents cannot be learned or expanded. The first step is to take a critical look at your title. Does it inspire, entice, anger or make people laugh? If stifling a yawn is the response, you have some work to do.

The next step is to start building a list of alternate titles. Breathe fire into your title by playing on words, tying it to a current event or using puns, alliteration and popular phrases. Then put the list aside for a day or two. When you look at it again, see which title maintains the strongest emotional impact. Usually one or two will still be as exciting at the second reading as they were when you first wrote them. If self-analysis is not your strong suit, ask a friend, co-worker or public relations professional to take a look at your proposed titles and offer suggestions. As a last resort, trial and error may work.

another creative public relations method is issuing news releases that make the most of the available space in newspapers and air time on radio or television at a premium, by writing standard releases (i.e., following the traditional five "W's": who, what, where, when, why and how) which are likely to get the item placed in the "13" than on page one. Look at the following leads or opening sentences: Mae Seidner, coordinator of college relations, will speak to the Lynwood Rotary Club Wednesday, May 5, on "How to Select a College."

"Next to choosing a spouse, choosing a college is the most important decision a person can make." May Seidner, who'll speak before the Lynwood Rotary Club May 5, makes that statement with authority. As coordinator of college relations... The technical difference between the two leads is that the first is a "news lead," the second a "feature lead." The greater difference is the second lead highlights an interesting portion of the speech and makes it the news item. In other words, the subject matter has more news worth than the mere fact someone will be speaking. Once again the proof of success in this instance is the greater press coverage, attendance and additional speaking sites generated by this approach.

## Targeting your news release will give you excellent results.

Changing your dull news lead to a sparkling feature lead is simple. Take the main point of your speech, or a highlight, and make it the lead of your release. Assuming your main point has impact (it does, doesn't it?) it can do the same for your release as it does for your speech — get results.

A variation of this technique is tying your topic, if possible, to a recent news event. An example? I just happen to live in one. From time to time California is struck by earthquakes. A release about a speaker whose topic involves earthquake safety began with "When the earth quakes, you shouldn't." It continued by describing local events during the quake and what could be done to avoid injury and damage to people and property in the future. The information was timely, newsworthy and a public service. The release also mentioned an upcoming speaking engagement on the subject. The result? More requests for the

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*Your Toastmasters training has helped you learn to verbalize your ideas so that they are heard, understood and acted upon. Why not share some of your communication expertise with the leaders of tomorrow?*

*That's what Toastmasters' Youth Leadership Program is all about. It's a way for Toastmasters to prepare today's youngsters for tomorrow's challenges. By helping them to discover their abilities you encourage them to become participants in society — not daydreamers or delinquents.*

*An individual Toastmaster who coordinates a Youth Leadership Program not only recaps the satisfaction that comes from helping others, he or she also earns credit toward Distinguished Toastmaster (DTM) recognition. But there's another reward that's just as important — discovery.*

*If you would like to share your Toastmasters benefits with tomorrow's leaders and gain a valuable learning experience for yourself, why not start making plans to coordinate a Youth Leadership Program in your community?*

*All the necessary materials are listed in the current TI Supply Catalog. If you'd like more information about the Toastmasters Youth Leadership Program, contact World Headquarters.*

*It may be one of the most satisfying things you'll ever do.*



speaker's services. Had the release merely stated that the speaker would address such-and-such group, it would have had to rely on an editor to make the connection, re-write the story and run it. That may be more than can be reasonably expected from a busy editor.

### Tailoring Releases

Getting your news release to where it has the best chance of being used also requires creativity. Merely sending your release to editors and hoping

they use it is not enough. "Targeting" your news release can show excellent results. It is particularly applicable using today's computer and word processor technology. However, it can be managed with less sophisticated equipment — like your own two hands. Targeting involves tailoring your releases toward specific outlets by writing variations of your lead sentence. This simple device is a basic principle of marketing. You determine (via surveys) what needs exist within

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different consumer markets or segments of a market, then you fill that need by tailoring your product to it. It's just a matter of adaptation to current demand.

In the case of a news release about a speaking engagement you first need to survey your local papers, magazines, radio and television outlets to determine the kinds of material they find of interest. A typical breakdown would look something like this:

- Major newspapers — news appeals to a wide audience.
- Local community papers — news about or for people, places and events in that community.
- Specialty papers or magazines — news about a particular subject.
- Television — general news events appealing to a wide audience, preferably with a visual angle.
- Radio — radio has even more categories depending on format, age of the listening audience, location, etc.

Next, take your release and determine how many categories it can be tailored to by varying your lead. Take, for instance, the earlier example of "choosing a college." A lead for category one would be the "Next to choosing a spouse..." lead. For category two a lead might be that Mae Seidner lives in that local community ("A citizen of Anytown says..."). In the third category the release could be to education sections of newspapers ("Teachers and counselors need to do a better job of telling students how important choosing a college is...").

For radio and television the same categorization process can be made. Is the station local or regional? What is its format? Its audience? Tailor your news item to as many categories as you can. While it may take a little more time and effort the results will be well worth it. Editors are constantly asking themselves why they should use an item. The answer is because the item has relevance to their particular reading or listening audience. By targeting your release you are in effect answering that question for the editor.

Bob Rivera wondered why so few people were turning out to hear his addresses. The answer was because his pre-event publicity had not inspired anyone, made them take notice and take action. By applying the creative method he now more often sees S-R-C crowds than N-O crowds. You can also pack the pews. Just put a little punch in your PR. 🗣️



Norm Schneider is a writer based in Los Angeles, California, and manages a speakers bureau.



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There's no better way to communicate an idea than to show an example.

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# Teacher's Tricks

by Fred Gebhart



**W**e constantly use oral skills to communicate, to exchange ideas and information, to convince. Conversations, speeches, even plays revolve around the spoken word. But sound is only one way to convey information. We have not only ears to hear, we have eyes to see. Visual communication. Visual aids to communication.

Ours is an audiovisual world. Radio is not a voice speaking, it is a voice forming mental images. Turn the sound off on the television set and the picture alone makes little sense. Closing your eyes and listening to the television is a good way to miss the message.

Visual aids are often thought of as "mere" teacher's tricks. But a teacher, more than almost any other professional, is a communicator working against the odds. The classroom audience is there by force, not by choice. The usual 50-minute periods exceed the attention span of many

adults, much less active youngsters. Yet, somehow, the teacher must capture and hold the class's attention.

New teachers are often given an assignment to illustrate the value of visual aids: One is shown a large square, divided into four smaller squares. The figure is described to the group. Based on the oral description, the others try to draw the figure. The instructions are:

"Make a point on your paper. Draw a straight line eight inches long from the point. Draw another line, also eight inches long, 90 degrees south from the end of the first line. Then a third line, same length, 90 degrees west from the end of the second line, and a fourth 90 degrees north to connect with the original point. Then draw two lines which each bisect the interior of the figure and which intersect each other at right angles."

Which is the surer way to communicate the idea, to give step-by-step directions for drawing or to show an example? The step-by-step method will lose most listeners, whether from poor acoustics, hearing problems, distraction or inattention. Show an example and no one will go wrong.

Not only is the desired form instantly clear, the speaker's use of a visual aid is evidence of advance thought and preparation. *This* speaker has taken the time and effort to uncover the difficult sections and has come up with a way around the problems. *This* speaker has the look of an expert. *This* speaker is the one to believe.

#### Common Pitfalls

There is always the danger of using the wrong aid. Describing a square while showing a picture of a circle is a sure way to lose credibility. Other pitfalls include visuals which cannot be seen or which are unclear and confusing. Whatever the problem, the effect is the same. The audience does not believe what it sees and hears.

The same disbelief appears when aids are prepared without keeping the intended audience in mind. The visuals can be so "loud" that the words are drowned out. An examination of world hunger is made much more explicit with a picture of a starving child. But

the emotional impact generated by the picture can be so strong that the words and statistics are lost.

The audience's cultural sensitivities must also be considered. A talk on current desert reclamation techniques presented to an Arab audience should not include Israeli projects. At the same time, presentation of a human rights topic to an Israeli audience will be better received if it does not include Palestinian charges against Israel. The cultural reactions are so strong that the informational content is rejected.

Familiar guidelines apply even more strongly to visuals. Advance preparation is vital. The illustrated example which doesn't work is more than an embarrassment. It is a handicap the speaker may never overcome with that particular audience. Visual aids must encourage, not hinder, communication.

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### The speaker who uses visual aids has the look of an expert.

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Variety is important. A monotonous pace lulls the audience to sleep as quickly as a monotonous voice. It may seem obvious, yet how many communicators devote the same time and emphasis to every point? The lack of variety leaves the audience wondering just which items are vital and which are interesting, but not really important.

Attention to timing is a sign of respect for the audience. A well-aided presentation will excite more questions than a spoken delivery alone. Allow extra time for the answers. At least a few listeners will have set their schedules around a program of a specific length. They may have to leave at the end of that time, even if the presentation is not finished. Going beyond the announced time forces part of the audience to walk out on you.

*Realia*, or real objects, are the simplest of visual aids. Suddenly reaching into a pocket and "spontaneously" pulling out a coin, a book or some other

object which just happens to underline what is being said is hard to beat.

A routine talk on nutrition is enlivened when the speaker begins to remove an assortment of sugar-filled snack food from coat or briefcase. The audience knows the demonstration has been set up in advance. Their knowledge doesn't destroy the shock value of seeing a collection of familiar packages swept into a trash can. The idea that these items should be avoided will be clear and unforgettable.

#### The Medium's Message

Assuming the audience is relatively small, a blackboard is an efficient organizer of written information. Since the blackboard evokes mental images of school and teacher, it is not suitable for all audiences or occasions. A training session is the logical place for blackboard work because a classroom atmosphere is expected. The same atmosphere would be less appropriate for an inspirational talk to high school dropouts.

The danger in using a blackboard is that the writing will not be seen. Dull green, not black, is the most visible surface. Colored chalk not only adds sparkle and interest, it is usually easier to see than white. When making comparisons, contrasting colors make differences stand out. Walk around the room before anyone arrives to make sure there is no distracting glare. Handwriting must be large enough and clear enough to be seen and understood by all.

If a blackboard says "teacher," a flip chart says "trainer" or "salesman." A flip chart is simply a series of large pages, 16 inches by 20 inches or larger, stacked into a pad. As each page is used, it is flipped to the back to reveal the next page. A flip chart gives a more polished, professional look than the same information presented on a blackboard.

Unlike a blackboard, a flip chart can be easily prepared in advance for repeated use, making it a popular sales tool. It is also lighter and more portable than a blackboard. On the negative side, its small size limits use to a small audience or to presenting a small amount of information in extremely large characters.

The flip chart offers one impressive advantage: Anyone can look like a skilled artist. Illustrations or writing can be drawn very lightly in pencil, beforehand, but will be invisible to the audience. The speaker can then use a marking pen to confidently draw or write on the seemingly blank pages. From the audience's point of view, it is a quick, sure demonstration of skill and knowledge, reinforcing the speaker's expertise. They never need see the frustrating hours spent penciling in the material in advance.

Whether the presentation is free-hand or shown already completed, everything on the chart must be easy to see. As with a blackboard, nothing is more frustrating than information which cannot be seen because it is too small, poorly lit or hidden in the glare.

## The wrong visual is a handicap the speaker may never overcome.

Cutouts are different from the blackboard and flip chart. Pictures, figurines or small signs are cut out and prepared in advance. At the appropriate moment, the item is attached to a vertical background. A flannel or felt board used to be standard storytelling equipment in elementary schools. Other variations include pushpins or thumbtacks, double-sided tape and small magnets or magnetic tape.

Since the required surfaces are not always available, cutouts may not be practical for every presentation. But if facilities permit, cutouts are ideal for presenting contrasting or conflicting items. In a gun control discussion, the pro and con arguments might be shown on red and green backgrounds. Put each point on a separate cutout, then suspend it, as you discuss that item. At the end of the presentation, every important point will be before the audience, in writing, to reinforce your conclusion. At recapitulation or

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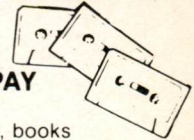
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question time, it is easy to manipulate the cutouts to selectively focus attention on your response.

### Overheads


An overhead projector is the next step up in technology. It projects illustrations from clear plastic rolls or sheets onto a normal projection screen. Materials can be prepared in advance or written during the presentation with a special pencil. An overhead may be the answer when the material calls for a blackboard but the audience is too large to see the board. The size of the image is limited only by the equipment used.

The same classroom connotations which affect blackboard use apply to the overhead projector. The overhead is best when masses of detail must be organized and presented. As with most equipment, it can be expected to break down at the worst possible moment. The only insurance is a replacement bulb and knowing how to install it.

Slides are the most valuable and misused visual aid. A good slide presentation is one of the most effective ways to present information, to convince or to entertain. And nothing will drive an audience away faster than a poor slide show.

Technical problems are the most serious. Slides which are even slightly out of focus or blurred strain viewers' eyes in a minute or two. Poorly exposed slides, too light or too dark, offend audiences accustomed to perfect television and movie footage. See "Planning a Slide Presentation," THE TOASTMASTER, January, 1982, for suggestions.

The visual side of the presentation needs at least as much preparation as the spoken side. The most exciting visual aids ever imagined are worse than useless if not appropriate to the subject and the audience. Remember, too, that if something can go wrong, it probably will. The more complex the materials, design and equipment, the more opportunities for something to be misplaced or to malfunction.

Practice irons out the rough spots in timing and delivery. Practice calms the butterflies. Practice sharpens the skills which work around the missing prop or broken equipment. And practice makes the polished, effective communicator stand out from all the others. 

*Fred Gebhart is a writer in San Francisco, California. He has taught tax law to employees of the Internal Revenue Service and high school English in Senegal, West Africa.*

# Getting Your Act Together

by Ruth Eddington

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A noted drama coach offers some sound advice to speakers.

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**S**hakespeare's oft-quoted "All the world's a stage" is nowhere more true than in the case of the public speaker, whose performance is strikingly similar to a dramatic presentation.

The basic skills involved in speaking and acting are very much alike, according to Bunty Cutler Justin, who was a drama coach for many of the young actors coming through Universal Studios since the 1940s.

Besides rehearsing such actors as Tony Curtis and Rock Hudson for esteemed director Sophie Rosenstein, Justin herself performed on radio and television, on the New York stage, in stock and in motion pictures. Her ear was so good she was able to perform in eight different dialects.

Although the component skills may vary in degree, says Justin, there is almost no facet of public speaking that is not an aspect of the acting profession, including thought, pace, enthusiasm, audience interaction, gestures, breathing, posture, stage fright, technique, body language, intonation, confidence, pronunciation, inflection, timing, intensity and projection.

## Careful Thought

When she was coaching Universal's actors, Justin advised them: "Remember to *think* about what you're saying. That's the most important thing I can tell you."

In public speaking, Justin says the same advice applies. "And don't rush it, and don't read it," she adds. "It's like saying to the audience, 'I'm not enthused about this myself, so I'm going to read it to you.'"

That's a good way to lose an audience, she says. And some speakers may never capture the audience's attention in the first place.

"You have to listen to the audience. Each has a different sound. Consequently good speakers, like good actors, must become a bit schizophrenic. They have to be completely

aware of the audience at the same time they're thinking about what they're saying."

Since you "can't jump up and down" to get the listeners' attention (The dimming of the house lights quiets them in the theatre), you have to use other ploys, she says. "Wait, stand there ...tap to get their attention. The true sign of an amateur is rushing it. And if you don't get them in the opening sentence, you'll never get them back..."

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## "Good speakers, like good actors, must be a bit schizophrenic."

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Justin prefers the speaker who avoids gestures. She abhors those who start by waving their hands up and down. "It will distract people," she says. "At least I find it that way."

Tapping the mike can be equally as distracting, according to Justin. The vibrations will be annoyingly magnified by the public address system.

Although it's natural to be a bit fearful at the beginning, Justin advises: "Take a deep breath; know what you're going to say (don't bury your head); and glance ahead at your notes so you can talk to the listeners.

"There's no good actor that I know who does not suffer from stage fright. If you don't have it, there's something wrong..."

But it will disappear in a minute, she says — "once you've mastered your technique and know what you're doing."

When Justin was working with one handsome but nervous actor on the stage in Duffy's Stock Company, he used a ring she gave him as a kind of touchstone. In his nervousness he had been grabbing at the furniture as he

walked across the stage, a habit that annoyed the audience. He learned that just touching the ring instead helped calm him down without distracting the audience.

"There are two schools of thought on techniques. One is the method named for Stanislavsky, in which you think yourself into the part. Stanislavsky said, 'If you think like a palm tree, you'll be a palm tree.'"

## Develop the Technique

In contrast, Justin follows the second school of thought: you work from the outside in.

"If I were to stand like this," she says, slumping over dejectedly, "and say, 'I feel wonderful today,' who would believe me? If you physically act the way you want to be, it should come out that way.

"When you have been a pro on the stage (or on the speakers' circuit), you can't bring up the emotions every night. You have to have the technique."

As part of Justin's technique, she spots a face and talks to it. "But you can't talk to one person exclusively," she added. "That's an insult to the ears in the audience."

Speakers are often unaware of some of the things they do unconsciously. Of these, breathing is important, Justin says. "Look at what you're going to say, and learn to breathe where it is for a breath — at a comma, or at the end of a joke."

Watch the television broadcaster she suggests, and notice how some of them breathe right in the middle of a sentence. "It changes the whole meaning." (Justin is so aware of this that she can often hear an actor breathing before he or she even appears on the television screen.)

"The English are much more thorough in training actors in the physical things," says Justin, who was tutored by Arthur Treacher. (After her director/producer father died

# ...In a Dramatic Way



Bunty Cutler Justin (left) and Jeanette MacDonald attend to their work at an open-air "laundromat" in the movie *New Moon*.

Treacher almost took his place: "He was my adviser, protector, scolder ...and I worked with him on radio in *The Jack Carson Show*.")

In England, all actors go through voice training and they learn how to breathe. The women learn how to walk — even with a flowing train; men learn how to handle a sword. "They know how to open and close a door properly — things that people aren't aware of."

And, of course, actors and public speakers must be aware that it's necessary to swallow occasionally. "Have you ever listened to people speak with a mouthful of saliva?" she asked. "It sounds as though they're talking under

water."

Conversely, some voices become dry and raspy as a speech goes on and on. "If speakers breathe improperly — from the throat — they won't have any voice left at the end of the week."

One politician she mentioned has this problem. "Listen to him," she says. "If he speaks for any length of time, his voice gets scratchy."

"As anyone who has taken singing lessons knows, one should fill the lungs completely, into the diaphragm, below the rib cage."

Besides the problems with the physical, many people have trouble with the psyche. Actors and speakers often wear a mask to hide their vulnerabil-

ity. That extra protective layer could be a perpetual smile, a moustache or an incessant laugh.

Justin has dubbed this mask a "cross-over beard." In the early days of the theatre, she explains, there was no backstage. If an actor exited on one side of the stage and had to enter on the other in the same scene, he would don a beard and walk across to the opposite side, inconspicuously — more or less as a bit player or extra might.

"In life and in acting, people do the same thing," Justin says. "They can't afford to be naked."

Paul Muni always had a beard or similar disguise in his roles. ("He never played a part straight. It was always

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with heavy makeup.") Similarly, the operatic character Pagliacci hid his true feelings behind his laughter. "There are some who hide behind a dialect," she added.

Justin favors speakers using a dialect if it comes naturally and goes with their personality. She wouldn't think of changing Art Buchwald, with his New York ("Noo Yawk") accent or someone such as Treacher with his elegant English accent. ("He spoke the king's English.")

"Learn to pronounce properly," she advises the nondialectician. "The world is decaying and television is our downfall. Broadcasters don't know that *coupon* is pronounced *coo-pon*, not *cue-pon*; *adult* is *a-DULT*, not *AD-ult*; and *details* is

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*de-TAILS*, not *DE-tails*. Use the platform to bring back the English language."

### Good Timing

No matter what the accent, pronunciation or how interesting the subject matter, Justin adds, "Monotone is death! It means boredom. You have to time it right. If everything you say is the same speed, the audience won't take it as a point. But if you're thinking about what you're saying, the inflection will come by itself."

Although Justin says "you can't teach timing," she was able to absorb many timing techniques from experts Rags Ragland, Pat Harrington and other burlesque men — observing them from the wings.

"It's an instinctive thing," she says.

"How do you know how to speak before a laugh dies away, to avoid that deathlike silence after a laugh, and, at the other extreme, to avoid the mistake of talking *over* a laugh? You can't have a metronome."

Most people don't know the elements of good timing, but they recognize when it's off, she intimated. She and her husband Sidney Justin were watching a local stage show one evening when he asked her, "What's wrong?" She figured it out: The actress was just stringing together a series of "pregnant pauses."

Controlling the volume of one's voice is another aspect of emphasis. "You don't have to shout it out," she says. "Just push it out. If you're talking from your throat, take a deep breath."

Public speakers and stage performers have to be concerned with projection. Most actors who don't know how to act talk in a whisper, Justin says.

"In films and television it's easier," she says. "There's a person who can control the volume electronically, who can bring the mike right down to the top of the actor's head, and a director who can cut out all the unintelligible and poorly spoken lines. The public speaker, like the stage actor, doesn't

## "Use the platform to bring back the English language"

have this luxury," she concluded, "except when the speaker has a handheld or adjustable mike."

From thinking about what you're saying to actually saying it, Shakespeare's quote rings true — even in its entirety:

"All the world's a stage, and all the men and women merely players; they have their exits and their entrances; and one may in his time play many parts."

So when you rehearse, try the Justinian method, and play the role from the outside in. Then as you make your entrance and approach the podium, you'll easily make your way through the part and quite possibly exit to a standing ovation. 🎤



Ruth Eddington is an award-winning Southern California writer and publicist. Her work has appeared in numerous publications.

# That Man is a Success

by Dale O. Ferrier

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Those who look for the best in others make it a habit  
themselves to offer only their finest efforts.

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Recently on the wall of an office I saw a plaque with some familiar words by Rudyard Kipling. It was his poem "That Man Is a Success." As I read the six statements on that wall it dawned on me that they were describing people selflessly serving around the world.

Therefore, with Kipling we can say: "That man (or woman) is a success..."

- ...who has lived well, laughed often and loved much;

Good living is not measured by quantity. It is measured by the smiles that light up eyes and the excitement that swells young hearts when a person who lives well is around. The ideal is not the accumulation of goods but the dispensing of service, the selfless investment of effort in the lives of others, compassion for the unfortunate, loyalty for friends and love for country, cause and companions.

You can tell a lot about people just by observing their friends and those with whom they choose to spend their time. A good person's friends come in great variety with a broad spectrum of interests, responsibilities and convictions. Common to them all, however, is the altruistic instinct that prompts them to give of themselves in service.

You can also tell a great deal about someone by noticing how easily and how often he or she laughs. If that person's heart is full, it quickly and often spills from his or her face. If joy fills the person's living there is little room for those less desirable characteristics that like to creep like thistles into our lives. His or her laugh is hearty and honest. He or she is the kind of person who wears well.

- ...who has gained the respect of intelligent men and love of children;

Ben Franklin once said that to receive respect is almost as rare as to deserve it, and we might add to receive the respect of intelligent men or women is rarer still. It is not the boisterous and flamboyant know-it-all who wins such regard. It is the thoughtful person — the person who carefully weighs the facts, hears all of the arguments. The person whose mind is open and whose judgment is unclouded by prejudice. That person's opinion is respected for it is rarely offered unbidden. His or her deliberations are generous, and his or her comments are expressed with their consequences thought out.

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**You can tell a great deal about someone by how easily or how often he or she laughs.**

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Such gentle and considerate people attract children. They are never aloof, and are always approachable. With kindness and affection in their voice and twinkles in their eyes, little children rush to them like filings to a magnet. They love, and therefore they are loved.

**Reaching the Top**

- ...who has filled his niche and accomplished his task;

It is a rare thing to be able to say about a life, "It is finished," and to mean that that life is complete: That which needed doing was done, and done well. That purpose for which that

life was created has been satisfied. There are no significant loose ends. All of the details have been covered.

Psychologist Abraham Maslow concluded, after much research, that rarely does a man reach the top of the hierarchy of motivation. Rarely does anyone ever come to the place where he or she feels the contentment of self-actualization. Only about 10 percent of the population are ever so fortunate. But it is for this feeling of satisfaction and usefulness that each of us yearns — the feeling that there was a piece in the great transcendent plan that we alone could fill and that we filled it as well as we knew how.

- ...who leaves the world better than he found it, whether by an improved poppy, a perfect poem or a rescued soul;

In a loft in Paris, a master painter inspected the finished work of a student. Picking up the brush and paint, he made just a few small strokes here and there on the canvas. The student was astonished: "You did so little but improved it so much!" The master smiled, "It is the little bits that make a masterpiece."

So it is with the life of a successful person. He or she may not capture the attention of the world, and crowds may not clamor to proclaim his or her greatness. But the little bit of difference of that person's one life makes a big difference to those around him or her. The spotlight does not always fall on the best performance.

It is not easy to be a consistent performer, to strive for excellence every time and put forth a sustained effort to do the very best you can day after day after day. But I believe those are the kind of people who are committed

## Helping Fellow Employees Improve Their Speechmaking

Like many business and government organizations, Chicago-based CBI Industries, Inc., has several employees who periodically give speeches on its behalf. In early 1982 CBI felt the need to provide guidance to these speakers.

Help was as near as the company's own in-house Toastmasters club, the CBI Fabricators 4585-30, which meets at the organization's Oak Brook, Illinois, headquarters. CBI also contacted World Headquarters and reviewed several Toastmasters manuals and other publications.

The result is *Speaking of CBI*, a speaker's handbook produced by CBI Publications Manager Jerry Patterson. Along with providing tips aimed at helping employees improve their speechmaking, the handbook credits Toastmasters as its primary information source and encourages employees to join the company club. The cover features a photo of the CBI Fabricators' Best Speaker trophy.

Does your company or organization have a speakers bureau or provide a similar service? If so, it can probably benefit from your Toastmasters expertise. If yours is a company-sponsored club, you'll probably discover that helping other employees who give speeches will help attract new members and bring additional management support.

## Speech Contest Winners Provide Example For Club Members

Is your club looking for programming that will inspire and motivate as well as offer new educational opportunities for members?

Successmasters Club 4401-2 in Seattle, Washington, held a special meeting that not only did all of these, but was also entertaining.

Club members invited their district's speech contest winner to their club to present the speech he had prepared for the regional contest. Following his speech members supplied one-minute evaluations of the presentation.

Everyone benefited from the program. The speaker found the sessions so helpful that after he won the regional contest he went back to the club to present his next contest speech for evaluation. The meeting gave club members a chance to observe a quality speech and to prepare evaluations. It also helped them develop a closer relationship with the district contest winner, who came from another club. Most importantly, it set an example for the club's new and old Toastmasters: It is possible to go all the way!

If your area, district or even regional speech contest winner lives nearby, you may want to ask him or her to present his or her winning speech to your club. It's a program that everyone will find of value.

to consistent service.

### Cultivated Spirit

• ...who never lacked appreciation of earth's beauty or failed to express it;

A successful person's spirit is not like a stagnant pool, always taking but never giving out. It is like a bubbling effervescent brook bringing life and health wherever it roams. It sees God's handiwork in all of creation and spills over with appreciation of its beauty.

An appreciative spirit, cultivated and properly encouraged, keeps a person forever entertained. It adds an electric sensation to the simplest things of life.

It is told that a famous statesman was once found sitting quietly behind his house watching the sunset. As the sun fell beneath the horizon and the clouds glided slowly across the sky, the pastel colors put on a graceful and silent performance. A friend, approaching the observer, was prevented from speaking by a raised hand. A quiet voice said, "In a minute! God is at work right now."

There is both a serene hush and exhilaration in the appreciation of earth's wonders.

• ...who looked for the best in others and gave the best he had;

To turn the magnifying glass upon the finest qualities of others is a rare, but much cherished, phenomenon practiced by far too few. It is much easier to criticize than to compliment; to cut down than to build up; to hurt than heal. Fortunately, the way of a successful person is the way of service. The good person is eager to build bridges to others rather than monuments to himself. In so doing that person makes deposits in his or her life that compound and one day pay back dividends to all who participated in the development.

In the concept of "service above self" is an obvious commitment to the pursuit of excellence. Those who look for the best in others make it a habit themselves to offer only their finest efforts.

We are fortunate that these are the kind of people who are drawn to service. Truly, that person is a success...



Dale O. Ferrier, a Toastmaster, is a Dale Carnegie Course instructor and seminar leader. He is also active in the American Management Association and the National Speakers Association.

and placed third in Toastmasters' 1981 International Speech Contest. He lives in Fort Wayne, Indiana, where he is employed as president of the Indiana Wire Die Company, Inc.



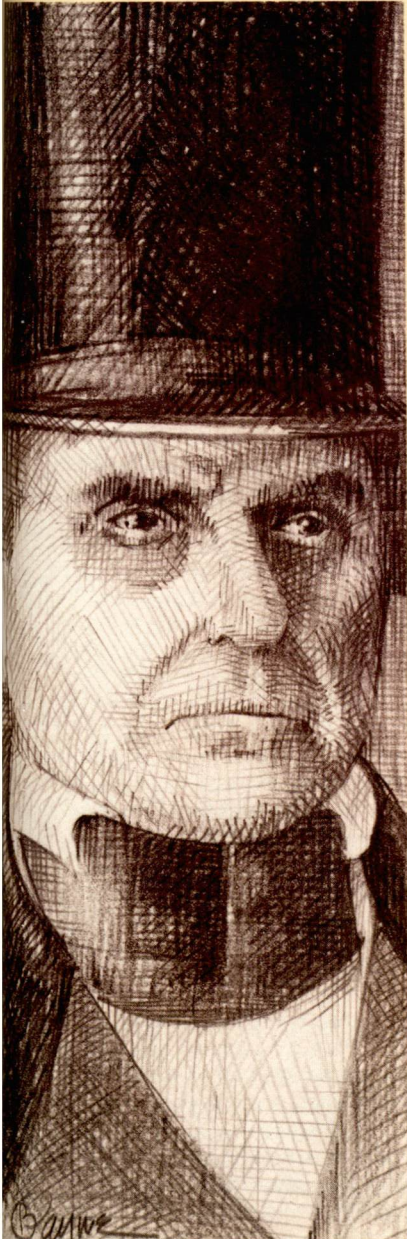
# DANIEL WEBSTER: Speeches That Sang

by Paul Cathey, ATM

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He lifted his audiences and carried them along with his enthusiasm and emotion.

---



**L**iberty and union, now and forever, one and inseparable!" With these ringing words Daniel Webster concluded his famous "Reply to Hayne" before the United States Senate in January 1830. They deserve a place in history beside Patrick Henry's "Give me liberty or give me death!" and Abraham Lincoln's "Government of the people, by the people, for the people, shall not perish from the earth."

But Webster's fame as an orator — one of the greatest this country has produced — has been obscured by his political failures. He was one of four great speakers who, between the 1820s and the 1850s, saw possibly lesser men capture the high honor which eluded the master orators — the presidency of the United States. The others were Henry Clay, John Calhoun and Stephen Douglas.

But nothing can dim Webster's skill as a speaker. He had all the God-given gifts — an impressive appearance; a voice often compared to a musical instrument in its richness, its melody,

its variety of sound; true poetry in his phrases; the skill to create vivid, moving word pictures in his listeners' minds; a fabulous memory, and — above all — the ability to lift his audiences and carry them along with his enthusiasm and emotion.

But, like many Toastmasters, Webster was not born a great speaker. He made himself one. At Phillips Exeter Academy he was too shy to get up and speak in class! And his early speeches were in the old style of oratory — flowery, long-winded, florid, bombastic, full of long, involved sentences and, in content, a trifle foolish.

He learned better by listening, as a lawyer, to his courtroom opponents. One of them, in fact, later became his speaking coach.

## A Love Of Reading

All the natural oratorical talents that Webster later displayed as a senator and statesman were evident early in his life.

He was born in Salisbury, New Hampshire, son of an unlettered farmer and soldier. Daniel was a deli-

cate child, but he compensated for this by reading everything he could lay his hands on. And he remembered what he read, often committing it to memory. For example, he is said to have learned most of the Constitution of the United States by studying a large handkerchief on which it was imprinted.

He loved the sound of words and tried his hand at rhymes and verses while still a child. And the teamsters of Salisbury used to gather around enthusiastically while he read the Bible aloud to them. All this undoubtedly developed the skills he used later to put word pictures in the minds of his listeners.

Consider this verbal imagery in the concluding section of his "Reply to Hayne." The issue advanced by South Carolina's Senator Hayne was that liberty came first, and the states had liberties that extended beyond the union.

Webster's moving response: "When my eyes shall be turned to behold for the last time the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious union, on states dissevered, discordant, belligerent, on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original lustre, not a stripe erased or polluted, not a single star obscured, bearing for its motto, no such miserable interrogatory as 'What is all this worth?' nor those other words of allusion and folly, 'Liberty first and union afterwards,' but every where spread all over in characters of living light, blazing on all its ample fold, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every American heart — Liberty and union, now and forever, one and inseparable!"

Webster died in 1852, but what a visual preview he had of the Civil War and the final preservation of the union! And note the frequent allusions to the sun and its rays, and the many, many pictures of the flag — the union's symbol.

How is it that a man who could speak so brilliantly and confidently in 1830 was unable to leave his seat to speak when he was a boy at Exeter Academy in the late 1790s?

Some of his biographers say he was ashamed of his shabby, farmboy clothes and at being, for the first time, among youngsters more poised and worldly than he. Others say it was due to an unresolved father-son conflict.

Webster himself wrote, "Many a piece did I commit to memory and recite and rehearse in my own room, over and over again, yet when the day came when the school collected to hear the declamations, when my name was called and I saw all eyes turned to my seat, I could not raise myself from it.

"Sometimes, the instructors frowned, sometimes they smiled. Mr. Buckminster (one of the tutors) always

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### **"Let their last feeble and lingering glance behold the gorgeous ensign of the republic."**

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pressed and entreated most winningly, that I would venture, but I could never command sufficient resolution. When the occasion was over I went home and wept bitter tears of mortification."

Webster knew exactly what he wanted to do more than anything else in the world, but was unable to do it. All this changed when he moved on to Dartmouth College. Says his biographer, Henry Cabot Lodge, "The gift of speech, the unequalled power of statement which were born in him, just like the musical tone of his voice, could not be repressed. There was no recurrence of the diffidence of Exeter.

"His native genius led him irresistibly along the inevitable path. He loved to speak, to hold the attention of a listening audience. He practiced off-hand speaking, but he more commonly prepared himself by meditating on his subject and making notes which, however, he never used.

"He would enter the classroom or debating society and begin in a low voice and almost sleepy manner, and would then gradually rouse himself like a lion and pour forth his words until he had his hearers completely under his control and glowing with enthusiasm."

#### **Losing His Pretentiousness**

His fame as a college debater and

speaker led the people of Hanover, the college town, to ask him to deliver the Fourth of July oration in 1800 — the first of many such birthday speeches for the United States he was to give during his career.

But gifted as Webster was, his style was still stiff and artificial. Biographer Lodge calls it "florid, inflated and heavy" and "full of patriotic glorification." Webster described Columbia (the symbol of the nation) as "seated in the forum of nations and the empires of the world amazed at the bright effulgence of her glory."

This pretentious stuffiness was rubbed off Webster's speech when he took his law degree in 1805 and began to practice in New Hampshire, after a short stint as a school teacher. During legal cases in Portsmouth he clashed often with a shrewd older attorney, Jeremiah Mason.

Although Mason generally bested Webster in court, he admired young Daniel and gave him the best advice he could — both about the law and about speaking. Webster later said of Mason, "He had a habit of standing quite near to the jury and he talked to them in a plain, conversational way, in short sentences and using no word that was not level to the comprehension of the least educated man on the panel."

Webster began to realize his florid, ornate phrases "looked mean, insincere and tasteless, besides being weak and ineffective." His speeches began to show more simplicity and directness. His sentences shortened. He started using words with fewer syllables.

Even before Webster completely mastered the art of speaking, he looked the part. This is how biographer Charles Robert Gaston describes his appearance: "When he was speaking he seemed eight feet tall, yet was only five feet ten. His head was like a dome; his eyes were coals of fire. Thomas Carlyle, in a letter to Ralph Waldo Emerson, describes the eyes as 'dull black eyes under the precipice of brow, like dull anthracite furnaces needing only to be ignited.'

"His voice," says Gaston, "would carry far in the open air. It was a quiet voice, rarely raised to a point where the orator seemed exerting himself, yet its carrying power was remarkable.

"Moreover, it was a pleasing voice, one that rested an audience. The tones were sometimes low and musical. At times the deep reverberating sounds were like the richness of an organ."

Try reading one of Webster's

speeches aloud, says Gaston, and see if your own voice doesn't begin to expand. Good advice for Toastmasters.

### Visual Imagery

How did Webster use words? What well-known techniques of speech did he employ? A study of just one of his speeches reveals many.

On June 17, 1825, he gave the main attraction at the laying of the cornerstone of the Bunker Hill Monument. The audience were 40 veterans who had fought in that battle, as well as General Lafayette, making a farewell visit to his adopted country. At one point in his long address Webster turned to the veterans and said in part,

**"The same heavens  
are over your heads;  
the same ocean rolls  
at your feet, but all  
else, how changed!"**

venerable men! You have come down upon us, from a former generation. Heaven has beautifully lengthened out your lives, that you might behold this joyous day. You are now where you stood, fifty years ago, this very hour, with your brothers, and your neighbors, shoulder to shoulder, in the life for your country.

Behold, how altered! The same heavens are indeed over your heads; the same ocean rolls at your feet, but else, how changed! You hear now the roar of hostile cannon, you see noxed volumes of smoke and flame rising from burning Charlestown.

The ground strewn with the dead and the dying; the impetuous charge; the steady and successful repulse; the loud call to repeated assault; the summons of all that is manly to repeated resistance...all these you have witnessed, but you witness them no more. Is peace!"

Note again the striking visual image—Webster conjures up with his words. The poet in him will not be still. Also note the many, many repetitions of the word *you* — taking the veterans back to the day of the battle. Webster begins many sentences with the word *you*, enforcing the personal turn to the past in sentence after sentence. He does the same thing with

the word *the* — "the same heaven," "the same earth," "the ground," "the charge," "the loud call."

Many speakers save their efforts at emphasis and repetition for the end of a sentence. An example might be, "I'm your candidate — if you will have me." But in speech after speech Webster puts his emphasis at the beginning.

To Lafayette the same day he addressed these comments, honoring the old warrior repeatedly with a salutation of respect: "Sir, you have assisted us in laying the foundation of this edifice. Sir, monuments and eulogy belong to the dead. Illustrious as are your merits, yet for oh, very far, far, distant be the day, when any inscription shall bear your name, or any tongue pronounce its eulogy."

As his own life ran down, Webster delivered one last great speech. In 1850 he rose again in the Senate for a second reply to Hayne. His famous "Seventh of March" speech was later regarded as a political blunder. In perhaps his last effort to gain a presidential nomination he attempted to reconcile the North and the South when neither wanted reconciliation. He tried to please everyone and wound up pleasing no one. But the power and glory of his speech were still evident.

He spoke for more than three hours from one sheaf of notes. The beginning stresses again the emphasis on the initial word of each sentence. In this case it's the word *I*.

"Mr. President," he started, "I wish to speak today not as a Massachusetts man, nor as a Northern man, but as an American, and as a member of the Senate of the United States. I have a part to act, not for my own security or safety, for I am looking out for no fragment upon which to float away from the wreck, if wreck there must be, but for the good of the whole and the preservation of all...I speak today for the preservation of the union. Hear me for my cause."

Note the alliteration: *security or safety, fragment, float*, the repetition of the word *wreck*. Later in the talk he ridiculed the idea that there could be "peaceable secession" from the union. That phrase appears three times in five sentences.

"Secession! Peaceful secession! Sir, your eyes and mine are never destined to see that miracle. The dismemberment of this vast country without convulsion! The breaking up of the fountains of the great deep without

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ruffling the surface!...There can be no such thing as a peaceable secession. Peaceable secession is an utter impossibility...I see that it must produce war..."

Toward the end of his last appeal for peace, not war, he urged, "Let us come into the light of day, let us enjoy the fresh air of liberty and union...let our comprehension be as broad as the country for which we act, our aspirations as high as its certain destiny, let us not be pigmies in a case that calls for men!"

Two years later one of the greatest voices in America was still at last. He never saw the horrible war or the reuniting of the union which his speeches had so eloquently predicted. 🗣️



Paul Cathey, ATM, is a member of Independence Club 1907-38 in Philadelphia, Pennsylvania, and former governor of District 38. He is senior editor of *Iron Age*, a business magazine for the metals and metalworking industries. He has been a Toastmaster since 1958 and has written a number of articles for *The Toastmaster*.



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A full life is always stressful. But it doesn't  
have to be charged with anxiety.

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# HURRY UP and Slow Down

by Mike LeFan

The well-dressed but slightly haggard man waiting in line at the airline ticket counter had his armload of briefcase, suit and raincoat. He shot a glance at the clock on the wall, then he struggled to look at his watch, and he looked back up at the clock as if to confirm everything. "I'm always behind for time lately," he said to his smiling companion, another executive. "Since I got this new account I'm constantly in a hurry." His friend nodded in agreement as he struggled his suitcases to a more comfortable position. "I know. I hurry to the office, hurry to meetings, hurry home. I've never caught up." "You could have talked to every man in that line, you'd probably find nearly all of them have relentless schedules.

Hurry is a fact of life these days. Children are subjected to it. We struggle with jam-packed schedules, becoming more and more busy-ness each day, and by the time *The Night Show* goes off we mumble, "I don't realize it was so late already." This interlocking web of time and lives has created a new awareness of stress-related disorders. We try to do an impossible number of tasks in unbelievably short periods — and then wonder why we're filled with anxiety.

How have we done this to ourselves? How can we stop it?

## Proper Balance

Before we look for solutions, we need to realize that we can't totally remove all hustle and bustle from life. Life as we know it is to be busy. Besides, you probably wouldn't like not being busy, and the solution probably wouldn't even be available for you. The problem is one of choice: How can you run your life without it running you?

Don't be afraid to enjoy the stress of life, nor too naive to think you can do so without some intelligent thinking and planning," said Dr. Hans Selye, a Canadian stress authority. "Man should not try to avoid stress any more than he would shun food, love or

exercise."

In his book *Getting Things Done: The ABCs of Time Management*, Edwin C. Bliss identified five categories of time use: 1) important and urgent; 2) important but not urgent; 3) urgent but not important; 4) busy work; and 5) wasted time. Undoubtedly you can correlate your own activities with these categories. Bliss goes on to say, "If you want to manage your time better, the first step is to ask yourself this question: 'Exactly what are my goals?'"

This question fits in with the thinking of the late psychiatrist Eric Berne, who wrote the book *Games People Play*. He suggested three categories of time: 1) goal time, 2) clock time, and 3) hurry-up time.

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**You shouldn't try to avoid stress any more than you should avoid food, love or exercise.**

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According to Dr. Berne, early in our lives our parents taught us which kind of time really matters, based on the way they lived their lives, and we've subconsciously carried this programmed thinking into our own adult lives.

Goal time is time that is accomplishment-oriented. It's the person who says, "I'm going to finish cleaning out the garage no matter how long it takes me."

Clock time is based on scheduling. It's the person who has limited time but says, "I'm going to do whatever I can to clean up the garage in three hours and then I've got to quit no matter what."

Hurry-up time is the person who promised his wife he'd clean the garage this afternoon but then he napped instead — and now he expects her home any minute. He says, "I've got to make this garage look clean right now — whether it really is or not — or my

name's mud."

Hurry-up time makes your stomach rumble and churn. It ties you in knots tighter than a hatband. Hurry-up time demands completion of a task right now, even though that may be impossible.

When you have a choice, make up your life with clock time and goal time. Don't put useless pressure on yourself by setting deadlines for things that really ought to be just goals. If waxing the car is your intent, buy the wax and get the rags ready for when an opportunity presents itself. Don't demand of yourself that you wax it in the next 10 minutes before your guests arrive for the formal dinner. Such useless deadlines are real tension builders. Besides, by avoiding that kind of hurry you'll be less likely to foul up things.

Clock time is useful for handling chores that aren't especially enjoyable. Do you have a routine task that you particularly dislike? One executive says, "I hate going through my mail. So I've made it a practice to use my first 30 minutes in the office each morning to go through my mail. I can stand 30 minutes without too much agony and then I don't have to worry about it."

## Slow Down

When you put things off, hurry-up time takes over. You can tell when you've switched over to hurry-up time, because your muscles will be tense and you'll feel breathless.

When this happens, STOP what you're doing. You'll try to tell yourself that you don't have time to stop — but you do. As Goethe observed, "We always have time enough, if we will but use it aright." Loosen up your body by limbering your shoulders, swinging your arms in big circles, taking deep breaths, and deciding for yourself what kind of time you want to go by — clock or goal.

Slowing down and relaxing are conscious decisions. One man, when he senses that he's hurrying, stops, closes his eyes and lets some calm thoughts enter his mind. Any sort of regular meditation will give you a mind-set that encourages slowing down. The periods when you "just don't have time" to slow

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down are the periods when you most definitely need to stop and do just that.

Be realistic with your time expectations. You can time some projects with your watch, but others require a calendar. The letters that you need to write can be taken care of in a few minutes, but achieving your professional goals will take considerably longer.

We tend to want what we want when we want it. Psychologists call this tendency “the desire for closure.” In other words, we don’t like loose ends. We want results without having to go through the effort required for those results. We’d rather skip all those intermediate stages and step directly into the executive suite.

Patience may be a virtue, but most of us want it right now. We’d do better if we replaced that attitude with one that says “To everything there is a season.” A soft boiled egg still takes three minutes, a baby still takes nine months, a college degree still takes four years. We need to learn to take pleasure from the *becoming* instead of basing our happiness on the destination itself. We may never reach a particular station, but we’ll be journeying our whole life.

In these days of unemployment, many folks are learning to reevaluate their expectations. People have been forced to accept jobs they never dreamed of doing, just so they can pay the bills.

Paul, who was a junior executive before he was laid off, is now a shipping clerk for a motor freight company. “At first,” he says, “I had visions of moving from clerking into an executive position like I was used to. Eight months later I’m still a clerk and if I keep this job I’ll probably still be a clerk a year from now. But I’ve readjusted my thinking. Now my prime objective is what it should be — supporting my family. I’ll probably be an executive again one of these days. Maybe I won’t make it to being the chief executive of a Fortune 500 company by the time I’m 35, but I’ve adjusted my timetable so that my well-being doesn’t hinge on that any more.”

What are your self-expectations? Are they really yours, or are they remnants of a previous level of development? Or did someone saddle you with them?

Learn to develop your own expectations and to say no to what others try to pass on to you. The motivations, inspirations and convictions of others can be useful in forming your own list of expectations, but in the end you must be the one to decide how to use your time. You can say yes and you can say no — and you’d better learn to say no sometimes.

## Learning To Refuse

A friend, Evelyn, who is a homemaker, schoolteacher, church work and garden club member, said yes to everybody who asked her to assume new duty. “I was so tied up doing people’s free flower arranging, solving gardening problems, driving kids here and there, and keeping house that I didn’t have time for my husband or anything I personally enjoyed. When the church committee I wasn’t even on asked me to decorate for a banquet finally drew the line. I wasn’t accustomed to it, but I said no. And I’ve been saying no more often since then. Things are slowing down and my whole family is in a better frame of mind.”

**We need to learn to take pleasure from the becoming, not just the destination itself.**

We all need to learn to decide what’s important in life, and then to say no to activities that don’t move us in the desired direction. This must be an ongoing process and it may take some time before you sense any improvement, but eventually you will.

Practice slowing down. You probably know and admire someone who seems to have it all under control. Imitate that person. Copy his or her unhelpful traits. When you start getting knocked up, imagine how that person would look and react in your situation. Then act accordingly.

Or ask yourself, “This time next week, who will care?” Somebody will, but the intensity of the situation will certainly be changed.

Ben Franklin summed it up well: “Time be of all things the most precious; wasting time must be the greatest prodigality, since lost time is never found again; and what we call time enough always proves little enough. Let us then be up and doing, and to the purpose, so that by diligence we shall do more with less perplexity.”

Mike LeFan, a writer from Temple, Texas, contributed several articles to The Toastmaster. LeFan writes the weekly syndicated newspaper column “More for Your Master” and he’s now working on a book called “Living Texas By Mail for the Toastmaster Press.”

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Ralph Smedley said, "We learn best in moments of enjoyment." In our entertainment oriented society, people want to laugh, they need to laugh. The ability to simply tell a joke will open up more doors for you as a communicator than a lifetime of knowledge. People don't just buy knowledge, they buy knowledge through a personality. Regardless of your message, humor is one of the most powerful tools for selling you, the messenger. This comprehensive course features over 20 top professional speakers and comedians showing you not only "what to say" but "how to say" it to make people laugh! It's time to get serious about being funny.

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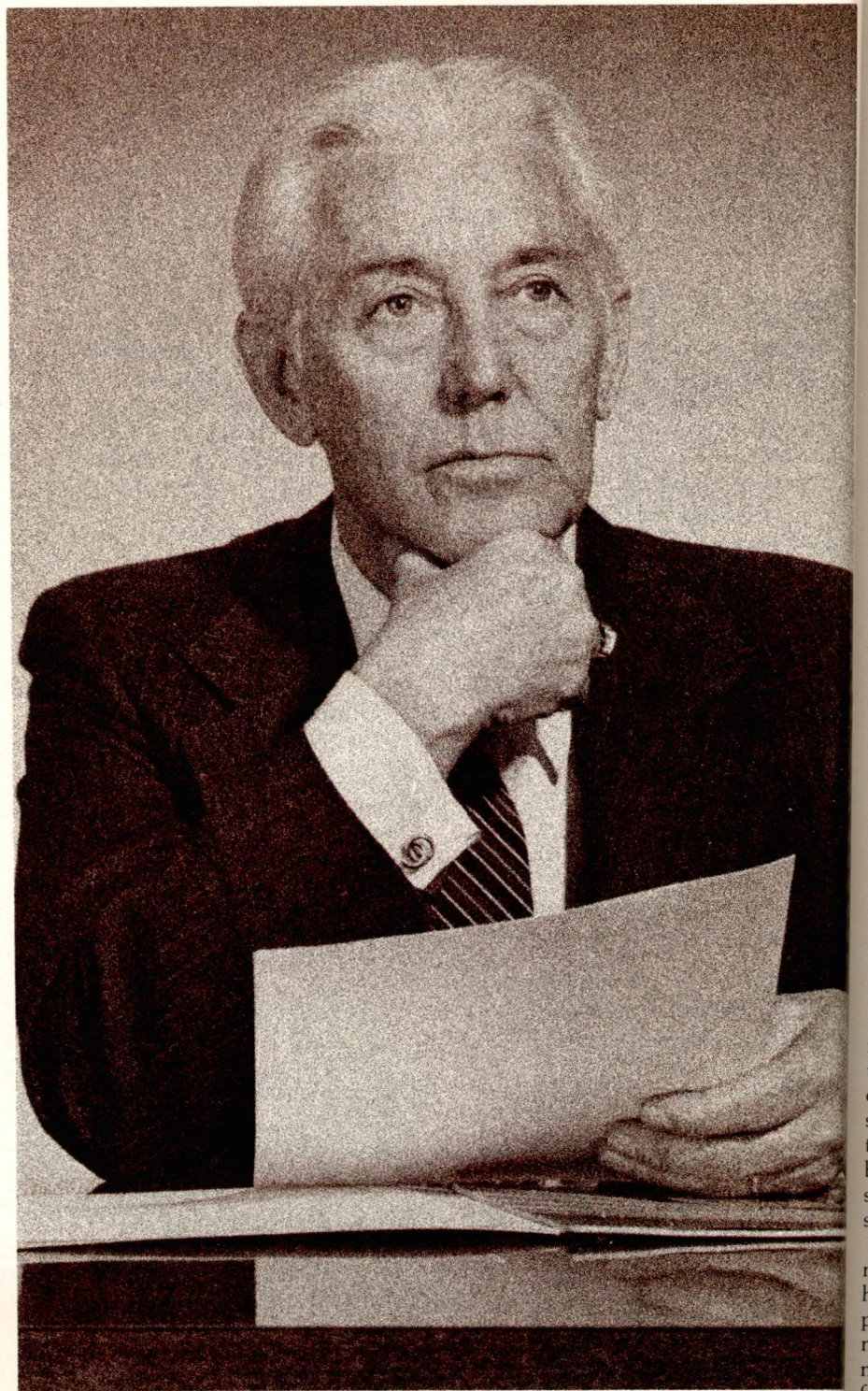
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How to make decisions while  
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# DECISION-MAKING Styles and Strategies

by Eric H. Marcus, M.D.

**T**oday's business manager must make decisions about a bewildering array of issues. Uncertainty and time pressures compound the manager's dilemma. Good decisions are, of course, the mainstay of a competitive business. Bad decisions or decisions deferred to avoid risk can cripple the effectiveness of a corporation.

The specific content of a decision, the arguments pro or con, are not at issue here. This article addresses the PROCESS of decision-making, describes some styles and strategies, and recommends techniques that can alleviate the burden of choosing a particular path through the business world maze.

The effective business manager is someone with the ability to accept uncertainty, take risks, and assume responsibility for the outcome. Unfortunately, these skills are not taught at even our most revered business schools. Most managers struggle through decision hazards intuitively, but techniques for dealing with the stress of decision-making can, and should be, learned.

Decision-making skills, a critical necessity at all levels of management, have been written about from many points of view. I want to share some of my own perspectives on decision-making strategies that my clients have found successful. The several specific suggestions can effectively improve one's ability to make decisions.

When a client consults me for help in making a decision, I usually focus first on the advantages of what the client is actually doing, rather than on

what he or she claims he wants to do. I ask the client to consider, in detail, the advantages of NOT deciding, of avoiding decision.

The client's primary payoff from procrastinating is, of course, the postponement of responsibility for the decision. If a decision is postponed, so are the risk and possible consequences. You can't be held responsible for the error of choosing the wrong path if

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## One must make decisions based on limited data — and then take a chance.

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you don't choose ANY path! Most of us would like to have some guarantee that we will be choosing the "right" path and are unwilling to risk selecting the "wrong" path. But there is a deeper issue, simply stated: There is no guarantee that any decision is the right one. Nor is there certainty that a decision seeming unquestionably right today will continue to bequeath acceptable consequences as a situation develops. Every decision may bring dangers, challenges and rewards that are not apparent from the initial vantage point. When we claim that a decision has had "good" or "bad" consequences, we are usually judging from the immediate, short-term view.

An ancient Chinese tale illustrates this point. An old Chinese farmer owns a single horse, which one day

wanders away. The villagers come to him, saying, "Isn't it a pity?" The farmer responds, "Oh, I don't know." Several weeks later, the horse returns, followed by a number of stray horses. The villagers return, saying, "You are such a lucky man!" He responds, "Oh, I don't know." Some time later, his oldest son breaks his leg while riding one of the horses. The villagers say to him, "Isn't that a pity?" The farmer responds, "Oh, I don't know." Within a few weeks, a group of soldiers comes around, conscripting recruits for the emperor's army. The son is exempted because of his broken leg. The villagers again say, "Isn't that fortunate?" The farmer responds, as usual, "Oh, I don't know." We literally cannot "know" at the moment of our decision what the longer-term consequences of our action will be.

A contemporary example: A company has a dedicated, skillful lower level manager. The decision is whether to promote her. Will the promotion be good or bad? If she were not promoted, she might continue to function very competently in her present position. On the other hand, if her ability is not suitably recognized by promotion, she may be receptive to an offer from another firm which is tantamount to a promotion. What if she is promoted, then? She might perform well in the new position for a long period of time; or her superior performance in the more exposed position might attract a better offer from another firm, and she would leave; or she might actually find herself unable to meet the demands of the better position, having been promoted out of

her capabilities. The point is that predicting the future is always precarious. One must make decisions based on limited data — and then take a chance.

#### Different Styles

Once the advantages of avoiding decision have been analyzed, then let us consider the consequences of making a decision. First of all, there is a commitment to one chosen path, since you cannot tread two paths simultaneously. The emotional response to having made a commitment may range from relief to anxiety — relief that some direction has been chosen, and perhaps anxiety at not knowing what lies ahead. In either case, you are now “officially” responsible for the choice.

There are several distinctive styles of decision-making. The first is the passive approach. This is the favorite style of the timid decision-maker. He or she stalls. The technique? Wait as long as possible and hope that the situation changes, so the decision either will become unnecessary or will be made by the force of circumstances. Waiting may also force others to make the decision.

Another style used is the impulsive approach. The consequences of making rapid, impulsive decisions depend somewhat upon your level of intuitiveness. People who are not in touch with their intuition frequently make rash decisions that are disastrous. This style is the opposite of the passive approach. And sometimes people combine these two styles: They first procrastinate, and then decide impulsively, under pressure. People with a high level of intuition do not, however, really make impulsive decisions: Rather, their conscious and unconscious work together to guide them towards the proper choice. The truly impulsive person does not decide in response to a feeling about the right decision, but reacts to the accumulation of tension and anxiety. Consequently, the impulsive decision is still an avoidance of the issues.

If you are the type of person who has easy access to bodily feelings, then test your bodily reactions to a decision. Most of us probably start by thinking about the consequences of a decision. Thinking typically involves either hearing dialogues in our head or seeing

ourselves in a particular situation. I suggest that you also experiment with experiencing the bodily feelings, emotions and sensations that accompany a potential decision. These are, of course, called “gut feelings,” and some people are so sensitively tuned in to these feelings that they know when a decision feels right. Your individual style must be considered: If you tend to be emotional and become flooded with feelings, then try using a more logical approach.

Visualize yourself in the context of a newly made decision, and hear imaginary dialogues and conversations appropriate to that decision. This will give you a preview of what the future will likely be.

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## There is no such thing as “not deciding” since you make a decision about risking a choice.

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#### Expand Your Options

Increase your range of choices. When you have only two options, they constitute a dilemma; but if you give yourself three or more options, you have a choice. Deciding whether to introduce a new product line could be difficult if the decision is confined to proceeding or not proceeding. Make other options available, and the dilemma will be converted into a choice. For example, other options could include modifying an existing product, test marketing a new product on a small scale, subcontracting the manufacture of the desired product line. The consequences you have feared from a total commitment to a wrong choice can thus be sidestepped.

Be aware when you're stalling, and take responsibility for it. You will be surprised to find that when you admit responsibility, you gain much relief and thereby stop pressuring yourself. One method is to say to yourself, “I am not prepared to make such a decision. I purposely decide to postpone this decision until such-and-such a date.” You

will gain immediate relief from decision pressures, at least until that date arrives! You can then turn all that released energy into other avenues, such as performing at a higher level with your current responsibilities or giving yourself extra recreation time.

Paradoxically, once you have accepted the responsibility NOT to decide, you may find yourself suddenly willing to decide anyway, now that the pressure is off. In addition, as part of this procedure you will be thoroughly considering the advantages of not making a decision; so if you find that these advantages outweigh those of making the decision, the issue is settled anyway!

Actually, there is no such thing as “not deciding.” You first make a decision to risk a choice or not to risk a choice. So what we are discussing, in fact, is risk. There will never be a guarantee that any choice is a “right” one; there are only decisions and their many consequences, both good and bad. We delude ourselves by thinking that we can predict consequences, because life and business provide an unending supply of surprises. What may at first appear to be a good choice could go sour, and a seemingly unwise choice might later shine.

The key to making decisions while preserving peace of mind is to give yourself enough options to avoid feeling trapped. Then take what happens as it comes. Some of the decisions will work immediately and fail in the long term; some will do the reverse; some will be perennially successful, and some inevitably will not bring you advantage, no matter how astute you have been. So it's pointless to agonize endlessly over each decision. Pick a deliberate decision-making strategy, be aware of the decisions you're making (or avoiding), and let the results speak for themselves. ■

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*Based in Los Angeles, Eric H. Marcus, M.D. is a management communications consultant who conducts training workshops and seminars in Europe, Asia, Australia and South America, as well as throughout the United States. Reprinted with permission from the July 1988 issue of Manage, the official publication of the National Management Association.*

# Small Talk

by Donna G. Kordela

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A friendly chat can open the channel to more serious discussion.

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**H**ave you ever envied the person who walks confidently into a business meeting, interview or social affair, and quickly "breaks the ice," putting others at ease before the business or social discussion begins?

Chances are that person you envy is confident because he or she is skilled at "small talk." Small talk is a new avenue to the road of successful communication.

According to small talk expert Dr. Georgette McGregor, "At one time it was a luxury to communicate, but now it is a necessity. We have to tell our story. It means time and money if we don't."

That's why small talk becomes important.

"Small talk," McGregor said, "is the initial stage when you meet and greet people. It includes any type of exchange which may or may not lead to intermediate or big talk, such as the settling of a big business deal."

McGregor is a management consultant who has instructed employees of such businesses as 20th Century Fox, Bank of America and General Electric about making meaningful the openers used in everyday conversation. She and Dr. Joseph A. Robinson, a San Francisco consultant, have co-authored

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**Many successful people don't know how to carry on casual conversation.**

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a book, *The Communication Matrix, Ways of Winning With Words*. In it they cite the following example of how small talk works:

At a business dinner where the talk was less than stimulating, one manager made it memorable by turning to the person on his right and asking, "Did you know that geese are monogamous?" The resulting laughter triggered a lively but proper conversation about the sexual habits of animals that completely changed the atmosphere around the table. When asked later, the manager admitted that he keeps a few shockers in stock, "just to liven things up a bit."

McGregor, who has a doctorate in education and was professor of speech and human understanding at the University of California at Los Angeles before she became a full-time consul-

tant and lecturer, said, "I noticed when I began to work with people who were successful at "big talk" that it was something they'd learned how to do. But they really didn't feel at ease with small talk."

The people she was referring to were successful financially: specialists, scientists and managers of big corporations. But they weren't successful at communicating with co-workers and their employees. So McGregor began coaching them on small talk strategies.

She cited an example of a young corporate president who never knew what to say when he passed his employees in the store. McGregor suggested he learn more about them by reading their personnel files and taking notes. Then he could ask how Barbara's little boy did in Little League or if Joe's son Mike was admitted to Harvard. She suggested that by getting his employees talking about personal things that were important to them, he would be able to communicate better with them. He did so, and people in the company said, "I never realized he was so friendly."

The same young man used another tip and admired the color of an employee's fingernail polish at a dinner party. This led to talk about cosmetics in the store.

#### **Establishing a Base**

Small talk has several purposes. It shows your ability to feel at home wherever you are and that you're confident enough not to worry about what others are thinking about you. You're able to enjoy the situation.

Small talk also can prepare the conversation for more important matters.

Finally, McGregor says, small talk is the way in which we feel each other out and check on each other to see how far we want to take the interaction. If you have to work with that person, then you try to have an exchange or meeting ground.

Small talk consists of three levels:

- The pooling or communing of common interests.
- The exchange of information.
- The opening of channels.

It's the effective opening of channels — setting the other person at ease — that can open the door to new and better talk and business matters.

There are specific ways you can become skilled at small talk, McGregor said. "One of the keys to the art of small talk is focusing on the other person. Be an excellent listener, an active listener. Be internally fascinated."

One of the first questions McGregor asks her clients is, "How at ease do you feel in any kind of situation?" She noted, "Some people don't want to go alone to a place they've never been to before. They're afraid they won't have anything to say to anybody or they're afraid to introduce themselves. They're uncertain how to introduce small talk or respond to the small talk of others."

If this sounds like you, the following pointers may be of help:

- Have two or three topics ready for discussion, what McGregor calls "hip pocket topics" or "kickers." She explained, "Every time you leave the house you should have at least two or three areas to make an interesting comment about. Introduce one and be ready to carry it on a while."

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### **Small talk shows your ability to feel at home wherever you are.**

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- Create a small talk notebook, like the busy corporate president who took notes to remind himself of employees' interests. You can also clip cartoons or other interesting articles and paste them in the notebook. Then describe them to friends.

- Change your psychological set. Stop saying self-defeating statements such as, "I'm no good at it." Instead, think of what you can contribute to the conversation.

Going prepared to a social affair or business meeting will increase your chances of successful small talk. Maybe you won't have to use them, but keep kickers handy just in case. Talk about the marvelous bazaar you went to, reveal that tasty bit of gossip you read in a magazine or newsletter or tell how a certain restaurant makes a tequila shooter.

When beginning, McGregor noted, it helps to talk about something you feel comfortable discussing so you are readily able to respond to the other person's comments.

#### **Overcoming Failure**

If you meet a dead end road to your kicker, McGregor said, back up and try another way. A different subject might interest them.

Or if you are successful and someone begins to monopolize you at a party, learn to move on. Say, for example, "I've enjoyed talking with you but I see so and so." This comes with practice and experience.

One person who mastered the art of small talk ran into a similar situation. The situation, cited in McGregor and Robinson's book, went like this:

Maria was engaged to a diplomat and would soon be living in a foreign country with an unfamiliar culture. Maria explained to her consultant that she felt completely ineffective at small talk, especially when seated next to her fiancé's future boss.

"Let's start with a plan for the dinner you will attend next week," the consultant suggested.

"Fine," Maria agreed. "I will probably be seated by that scary man again."

The consultant asked Maria to find out if the man had any hobbies.

"Yes," she reported. "Trapshooting is his hobby. I don't know a thing about it."

"That's all right," was the response. "We're going to find out about trapshooting. We'll read about it, and perhaps we can arrange to go watch or even try it."

Maria and the consultant spent a couple of afternoons learning about trapshooting.

"When you talk with him at the dinner," said the consultant, "ask casual questions about trapshooting. Don't act too eager."

Maria scored a success with her small talk at the dinner. She telephoned the consultant the next morning to report excitedly, "He even followed me into the living room after dinner to continue the conversation. He told me he hadn't realized I was so interesting."

How can we measure if we are successful at small talk? McGregor noted some guidelines. "How many people follow up and try to get to know you better? How many friends and acquaintances do you have?"

She said, "If you are very good at small talk, they want to know more about you. You haven't talked them to death."

McGregor stressed, "You don't have to feel ineffective or ill at ease with small talk. Many successful people realize they need to work on their small talk. It makes life fuller." ♦

*Donna Kordela is a writer and photographer based in Poway, California.*

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## New Clubs

**4995-3 University**  
Tempe-AZ — Thurs., 5:15 p.m., Memorial Union, Arizona State University (965-7343).

**1532-5 Solana Beach**  
Solana Beach, CA — Mon., 7 p.m., Glendale Federal S & L, 740 Lomas Santa Fe Dr. (755-0622)

**4999-7 Southeast**  
Portland, OR — Wed., 7:30 a.m., Eve's Buffet, 3805 S.E. Hawthorne Blvd. (777-2564).

**4979-8 Peabody**  
Fairview Heights, IL — Mon., 11:30 a.m., Peabody Coal Co., #50 Jerome Ln. (397-7950).

**5000-8 Grand Center**  
St. Louis, MO — 1st & 3rd Thurs., 5:30 p.m., Salad Bowl, 3949 Lindell (658-1149).

**5001-8 Chartmasters**  
St. Louis, MO — 2nd & 4th Thurs., 11 a.m., Defense Mapping Agency Aerospace Center, 8900 S. Broadway (723-8457).

**1426-9 Twin Rivers**  
Lewiston, ID — Tues., 7:15 p.m., 21 Salads and Prime, 1113 F St. (746-1053).

**254-10 Elyria YMCA**  
Elyria, OH — Tues., 5:45 p.m., Elyria YMCA, 265 Washington Ave. (322-3143).

**1773-14 The Ravens**  
Robins Air Force Base, CA — Thurs., 12:15 p.m., MMR Conference Rm., Bldg. 226 (953-3274).

**4980-15 Castleland**  
Price, UT — Tues., JB's Big Boy Family Restaurant, 715 E. Main (637-6433).

**4992-15 Sperry**  
Salt Lake City, UT — Wed., 11:45 a.m., Sperry Computer Systems, 322 N. 200 West (539-4431).

**4986-16 Broadway**  
Edmond, OK — Tues., 6:30 p.m., Pep's Restaurant, Broadway Extension (340-0388).

**1017-18 Koppers**  
Baltimore, MD — Tues., noon, Koppers Co., Inc., Bush & Hamburg St. (547-7764).

**4989-22 KSCPA's**  
Wichita, KS — Tues., 11:45 a.m., Midian Temple, 130 N. Topeka (265-2811).

**2266-22 Farmers Insurance OPRO**  
Overland Park, KS — 1st & 3rd Tues., 11:30 a.m., John Francis Restaurant, 81 St. and Floyd (764-8696).

**4971-22 Distinguished Heartland**  
Kansas City, MO — With District Executive & Council Meetings (842-2824).

**4976-24 Douglas Dodgers**  
Omaha, NE — Tues., noon, Northwestern Bell Telephone Co., 100 S. 19th St. (422-5742).

**4998-24 Ogallala**  
Ogallala, NE — Wed., noon, Hoke's Restaurant (284-3611, x 263).

**1726-25 Nacogdoches**  
Nacogdoches, TX — 2nd & 4th Mon., 6:30 p.m., Apple Blossom, E. Piller (569-7336).

**4987-25 SAFB ORATORS**  
Wichita Falls, TX — Mon., noon, Sheppard AFB, Texas Bldg. 961, Rm. 4 (855-6272).

**4997-25 InterFirst Morning**  
Dallas, TX — 2nd & 4th Thurs., 7:15 a.m., InterFirst Bank, 1401 Elm St. (744-7723).

**426-26 RME**  
Broomfield, CO — Tues., noon, Rocky Mountain Energy Co., 10 Longs Peak Dr. (469-8844, x 2831).

**2876-28 Great Lakes**  
Monroe, MI — Holiday Inn (639-2943).

**4991-30 McHenry Area**  
McHenry, IL — 2nd Sat., 9 a.m., McHenry Country Club; 4th Mon., 8 p.m., 1st Unit Methodist Church (385-2884).

**29-32 Word Weavers**

Wallup, WA — Thurs., 6:45 p.m., Iron  
 Restaurant, 8212 River Rd., East  
 (8-6465).

**33 Once-A-Month**

Vegas, NV — Mon., 7 p.m., Denny's  
 Restaurant, 3081 Maryland Parkway  
 (8-8359).

**38-33 Daybreakers**

Medesto, CA — Wed., 6 a.m., Sundial  
 Edge, 808 McHenry Ave. (524-5271).

**44-33 Los Amigos**

Oxnard, CA — 1st & 3rd Thurs., 5:45 p.m.,  
 Kelly's Restaurant, 1290 S. Oxnard Blvd.  
 (66-3531).

**48-33 Singles**

Esno, CA — Wed., 6:47 p.m.,  
 Manchester Center Hospitality Room,  
 Blackstone & Shields (233-0346).

**47-35 UNICO**

Franksville, WI — 2nd Thurs., 4th Wed.,  
 6:30 p.m., UNICO, Inc., 3725 Nicholson Rd.  
 (86-5678).

**49-35 Waupaca**

Waupaca, WI — 2nd & 4th Mon.,  
 Kings Table Restaurant (258-2220).

**47-36 OMNI Construction, Inc.**

Rockville, MD — 1st & 3rd Tues., 7 a.m.,  
 OMNI Construction, Inc.,  
 101 Executive Blvd. (984-2100).

**49-36 NAHB**

Washington, D.C. — 2nd & 4th Tues.,  
 noon, National Housing Center, 15 & M  
 St., N.W. (822-0200).

**47-36-37 Seekers**

Winston-Salem, NC — 1st & 3rd Mon.,  
 6:30 p.m., Western Electric-Lexington Road  
 Plant, 3300 Lexington Rd. (784-2651).

**4018-41 River City**

Pierre, SD — Tues., noon, Kneip Building-  
 Conference Rm. 1 & 2, Illinois Ave.  
 (224-4962).

**49-63-49 Hi-Noon**

Huntsville, AL — Tues., noon, Barclay  
 South Motor Inn, 3312 S. Memorial  
 Parkway (534-2764).

**49-81-49 Hawaii PWP**

Honolulu, HI — Mon., 7:30 p.m., Jameson's  
 Irish Coffee House, 12 Merchant St.  
 (623-0565).

**49-85-52 Pro Toasters**

Van Nuys, CA — 1st & 3rd Wed., 9 a.m.,  
 Tiny Naylors, Sherman Way & Sepulveda  
 (581-2326).

**42-57-56 Post Toasters**

Houston, TX — Thurs., 7:30 p.m., Houston  
 Post 4747 Southwest Frwy.

**49-84-56 Del Rio**

Del Rio, TX — Mon., America Bank of  
 Commerce, 2228 Avenue F (775-7491).

**45-07-57 El Cerrito**

El Cerrito, CA — Thurs., bi-weekly, 8 p.m.,  
 El Cerrito Library, 6510 Stockton St.  
 (848-5451).

**49-88-57 SACBOR**

Hayward, CA — Mon., noon, Sac box,  
 21144 Mission Blvd. (881-0440).

**29-52-58 Barnwell**

Barnwell, SC — 1st & 3rd Tues., 7 p.m.,  
 Winton Inn, 1003 Marlboro Ave.  
 (259-2268).

**49-90-60 Kilborn**

Toronto, Ont., Can — Tues., bi-weekly,  
 noon, Kilborn Limited Basement,  
 2200 Lakeshore Blvd. (252-5311, x 210).

**49-93-60 Hot Line**

Toronto, Ont., Can — Tues., noon,  
 595 Bay St., Rm. 702 (599-4316).

**39-94-62 Commonwealth**

Jackson, MI — Mon., 11:45 a.m., Gilbert/  
 Commonwealth, 209 E. Washington Ave.  
 (788-3719).

**49-77-63 Service Merchandise #1**

Nashville, TN — Tues., 5:30 p.m., Service  
 Merchandise Co., 1283 Murfreesboro Rd.  
 (251-6051).

**49-73-65 Central Communicators**

Rochester, NY — 1st & 3rd Mon., Central  
 Trust Co., 1820 East Ave. (442-1810).

**10-67-68 Dixie Doubletalkers**

Midtown, LA — 3rd Wed., noon,  
 Quality Inn (454-3580).

**13-66-68 Ford, Bacon & Davis**

Monroe, LA — 1st & 3rd., 11:45 a.m., Ford,  
 Bacon & Davis, 3901 Jackson (388-1530).

**19-68-68 New Orleans Post Office**

New Orleans, LA — Wed., 5 p.m., U.S. Postal  
 Service, 701 Loyola Ave. (589-2216).

**26-17-68 Shell**

New Orleans, LA — Thurs., 11:30 a.m.,  
 Shell Oil Company, One Shell Square, 1878  
 Conference Rm. (588-6220).

**31-14-68 Roundtable Express**

Baton Rouge, LA — Thurs., bi-weekly,  
 12:15 p.m., Commerce Bldg. (Conference  
 Rm.), 5th Fl., 333 Laurel St. (342-4296).

**25-89-69 Stafford Heights**

Brisbane, Qld., Aust — Tues., 7 p.m., Ever-  
 ton Park Hotel, Flockton St. (268-3107).

**49-74-70 Teh University**

Canberra, Australia Capital Territory, Aust  
 — Thurs., bi-weekly, 12:30 p.m.,  
 Instruction Resources Unit, Chiefley  
 Library, Australia National University  
 (497762).

**49-78-72 Foveaux**

Invercargill, Southland, NZ — 1st, 3rd &  
 5th Tues., 7:30 p.m., Senior Citizens  
 Centre, Fourth St. (74738).

**49-83-74 George**

George, RSA — 1st & 3rd Thurs.,  
 7 p.m., Hawthorndene Hotel,  
 Oudtshoorn Road (3189).

**49-70-75P MBA**

Makati, Metro Manila, Philippines —  
 Thurs., biweekly, 6:30 p.m., Metropolitan  
 Club, Estrella, Bel-Air (89-20-41).

**49-82-75P TMXP Plant 2**

Mactan, Lapu-Lapu City, Philippines —  
 Thurs., 5:30 p.m., TMX Philippines, Inc.,  
 Plant 2 Lecture Room (8-19-36).

**49-94-U MISAWA**

Misawa Air Base, Japan — Wed., noon,  
 Misawa Air Base Consolidate Club.

# Anniversaries

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**45 Years**

Waterloo, 101-19, Waterloo, IA

**35 Years**

Olmsted County 564-6, Rochester, NY

Ames 569-19, Ames, IA

Honolulu 119-49, Honolulu, HI

Lynchburg 562-66, Lynchburg, VA

**30 Years**

Northrop 212-1, Hawthorne, CA

Aerospace 401-1, El Segundo, CA

Dynamic 457-5, San Diego, CA

Champion 1216-11, Evansville, IN

Frederick 1082-18, Frederick, MD

Garland 1207-25, Garland, TX

Lincoln-Douglas 1196-54, Canton, IL

Lake Charles 1225-68, Lake Charles, LA

**25 Years**

Auto Club 2681-1, Century City, CA

Transport 2227-2, Renton, WA

Superior 2670-6, Superior, WI

Del Rey 2665-11, Anderson, IN

Osage 1585-16, Bartlesville, OK

Cariboo 786-21, Prince George, B.C.,

Canada

Hays 2609-22, Hays, KS

Spectacle City 2602-35, South Milwaukee,  
 WI

West Shore 227-38, Camp Hill, PA

Sea N Air 2314-38, Lakehurst, NJ

Algoma 2648-62, Sault St. Marie, Ont., Can

Lock City 2649-62, Sault St. Marie, Ont.,

Can

Susquehanna 2644-65, Binghamton, NY

KPAA Film City 2647-65, Rochester, NY

West End 2661-66, Richmond, VA

Taipei 1890-U, Taipei, Taiwan

**20 Years**

Downey Space 513-F, Downey, CA

Myrtlewood Hootowlers 158-7, Coos Bay-  
 North Bend, OR

International City 2880-23, El Paso, TX

Mainland-FAA 1107-38, Atlantic City, NY

Picatinny 3547-46, Dover, NJ

Toronto Business Club 3568-60, Toronto,  
 Ont., Can

Mikasa 1727-U, Yokosuka, Japan

De La Cap Mexicana 3493-U, Mexico City,  
 Mexico

**15 Years**

Sunrisers 2269-17, Billings, MT

Deming 3242-23, Deming, NM

Strowger 3848-30, Northlake, IL

Charlotte County 1463-47, Port Charlotte,  
 FL

New Providence 3596-47, Nassau, Bahamas

TMC of Newington 3509-53, Newington,  
 CT

Table Bay 2232-74, Cape Town, RSA

**10 Years**

Windjammers 3639-4, San Bruno, CA

Stone City 3654-11, Bedford, IN

Pioneer 2011-30, Chicago, IL

# BRING A FRIEND TO TOASTMASTERS

## TOASTMASTERS' 1983 MEMBERSHIP BUILDING PROGRAM

Growth benefits everyone! Bringing in new members will not only add zest and vitality to your meetings, it will give you an opportunity to receive recognition, too.

All you have to do is sponsor 5, 10 or 15 new members during 1983. Recognition of your efforts will be shipped automatically — there are no entry blanks to fill out!

### What Awards Will I Receive?

- 5 new members — A Toastmasters Membership Building Pin
- 10 new members — A Pocket-Size Evaluation Guide Folder
- 15 new members — Choice of Toastmasters necktie or ladies ascot scarf

If you sponsor additional members, you may qualify for top recognition. The number-one membership builder for 1983 will receive the "President's Sponsor" plaque. The nine runners-up will receive a "President's Circle" plaque.



## MAKE 1983 A YEAR OF GROWTH FOR YOUR CLUB



### How Can I Participate?

1. All Toastmasters are eligible.
2. New, dual and reinstated members count for credit. Transfer and charter members do not.
3. To receive credit as a sponsor, you should print or type your name on the Application for Membership (Form 400) exactly as it appears on your magazine label. Be sure to include your home club and district numbers. No additions or changes may be made to applications once they are submitted to World Headquarters.
4. The new member must join during the calendar year 1983. The application must be received at World Headquarters no later than December 31, 1983.
5. Awards will be sent automatically upon qualification.
6. "President's Circle" and "President's Sponsor" awards will be presented at the 1984 International Convention in Orlando, Florida. However, they do not include transportation or other expenses. If the recipient is not in attendance, the presentation will be made to the district governor.
7. Customs duties (or taxes on awards) are the responsibility of the recipients.