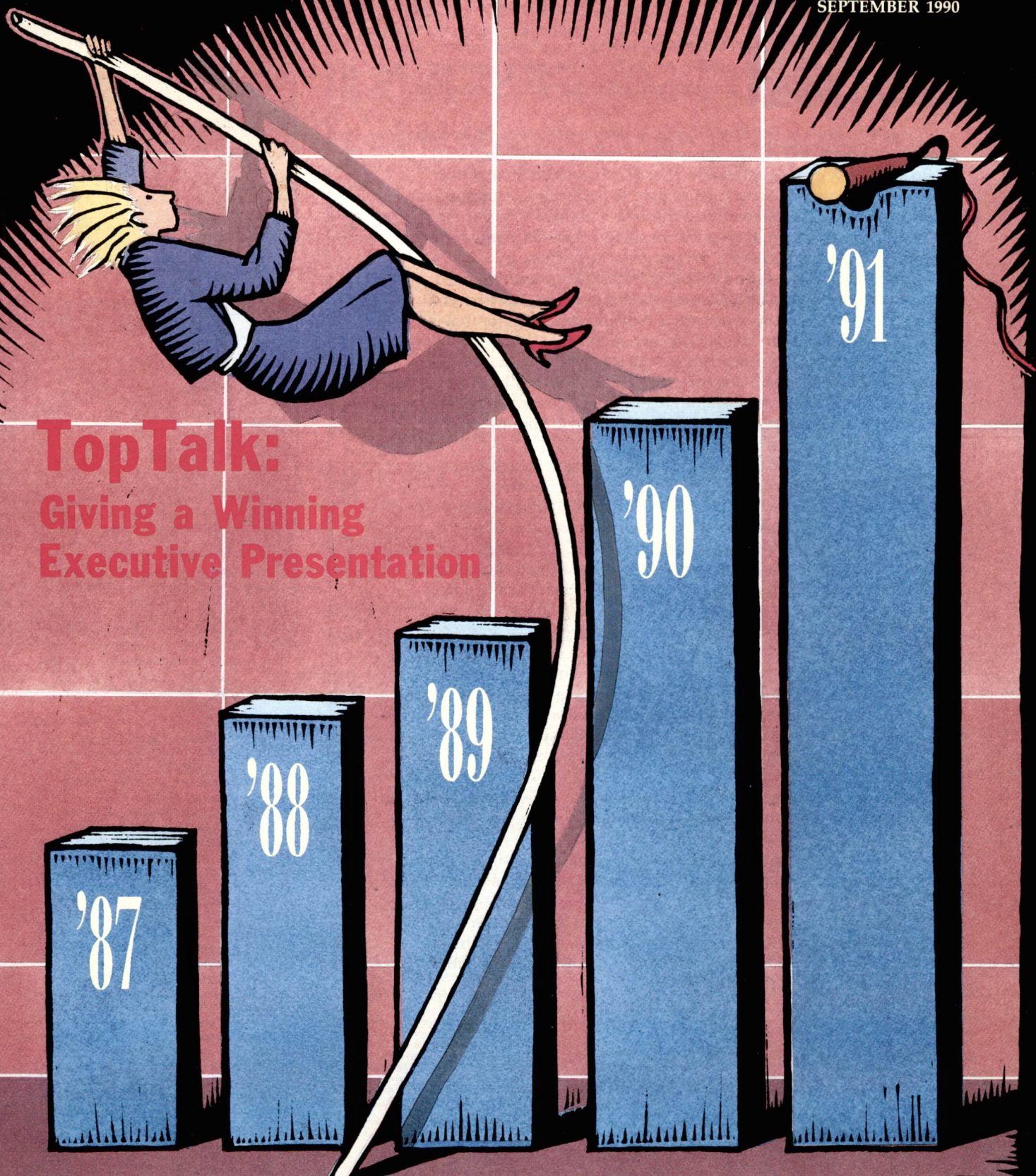
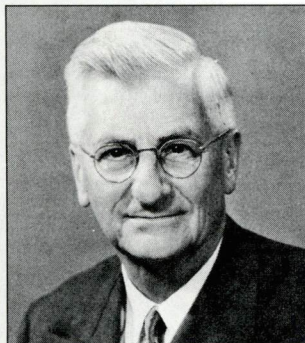


THE TOASTMASTER

SEPTEMBER 1990



Top Talk:
Giving a Winning
Executive Presentation



Evaluation Isn't Fault-finding

The following message from Toastmasters' founder, Dr. Ralph C. Smedley, is reprinted from the April 1963 issue of *The Toastmaster*.

"Criticism is one of the finest things — perhaps the very finest thing — in Toastmasters; and yet it is the weakest spot in most of our clubs."

So spoke a veteran Toastmaster, after listening to a series of "nit-picking" evaluators, who had tried so hard to find trifling, unimportant items to point out. They had missed the whole point of constructive criticism. I wonder when, if ever, we are going to get our members to understand just what evaluation is, and what its purpose is.

Thirty years ago, we talked about "constructive criticism." I used that as the title for the first publication of what we now call "Speech Evaluation." I still favor the constructive criticism phrasing, for that is exactly what we should be trying to do in our clubs.

The dictionary defines criticism as "the art of judging or evaluating with knowledge and propriety the beauties and faults of works of art or literature." Of course, such judging involves mention of faults or errors when necessary, but the primary purpose is to appraise or evaluate the worth of the matter being criticized.

I wish that every Toastmasters club would undertake a careful study of the purposes and methods of really constructive criticism or evaluation, and that every member might be led to understand just what we mean by it. This can be done if every educational vice-president would promote careful study of the books on speech evaluation (which are provided for every member when he joins), and provide for a series of talks on the theory and practice of evaluation so that everyone can understand what it is all about.

What do you want to hear from your evaluator?

Of course you like to hear it was a good speech, and that the evaluator enjoyed it and perhaps learned from it; but you primarily want to learn why it was liked, and what was good about it. You want to know about any matters which seriously interfered with the understanding and enjoyment of your speech, but you are not much interested in hearing about brushing a fly off your nose, or clearing your throat, or glancing at your notes.

Never end your evaluation with something like: "Well, that's all the criticism I can think of. Aside from these matters, it was a very good speech." Criticism includes commendation as well as fault-finding, but neither should be given unless it is deserved, or has some significance. When you praise a speaker, you are criticizing just as truly as when you are pointing out errors.

Educational vice-presidents, make it a point to instruct your members in evaluation during the coming months. Learning to make a speech is important, but equally important is learning to listen critically, analytically, and give a speaker the benefit.

DR. RALPH C. SMEDLEY
Founder, Toastmasters International

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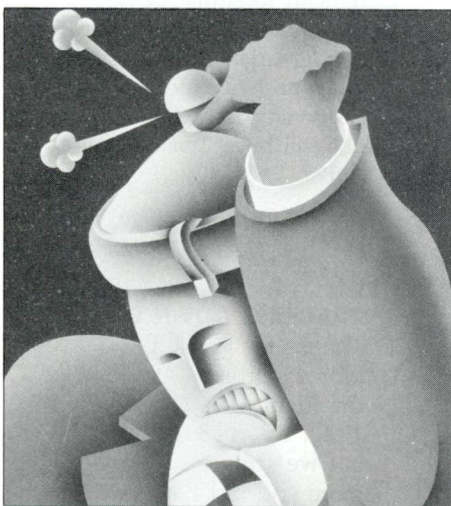
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CTM SEEKS CORRESPONDENCE

I am 27 years old and have my CTM. I am looking for a female American Toastmaster who has completed her CTM, is continuing on toward an ATM, and would like to correspond with me. Hopefully, we can exchange ideas and information about Toastmasters.

I look forward to your reply.

*Janene Eagle
2/23A Cresta Avenue
Beachhaven, Auckland 10,
New Zealand*

CONFERENCE MAIL DISGUISED

I almost threw out the notice for our regional Toastmasters conference before opening the envelope. From the outside, it looked like a sales pitch. The address label and metered postage weren't the reason. The printed return address was of an insurance company!

The word "Toastmasters" was not visible. Perhaps the sender had the company's permission to mail these notices from the office. Or, possibly, the employer unknowingly paid for these mailings. Club members who sneak notices into office mail are being unethical. Even if employers subsidize mailings, the sender should stamp "Toastmasters" on the envelope. How many members claim they never received their notice? And how many notices have been discarded unopened, because they were incognito?

*Ann Bloch
Last Word Club 3853-53
Pittsfield, Massachusetts*

RETURN TOASTS ACCEPTABLE

I disagree with the answer to question No. 4 in the June issue article, "A Quiz for the True Party Animal." The answer states it is not proper to return a toast.

According to Letitia Baldrige, former chief of staff to Jacqueline Kennedy and universally hailed as America's leading authority on manners and social relationships: "When you are the guest of honor and someone has raised a toast to you, you can wait until mid-dessert to toast your host back, or you can do it immediately. I think it's easier to do it right away." In other words, Baldrige says it is perfectly acceptable to return a toast.

A toast is a nice touch to an event and one should not feel guilty in returning a toast at such an important moment if one chooses to do so.

*Shirley Escott Davis, ATM
Littleton, Colorado*

'INAPPROPRIATE' EXAMPLE

While I really enjoyed the article "Gaining and Retaining the Leadership Edge" (July 1990) by Victor M. Parachin, I considered it very unfortunate for an ordained minister to cite Margaret Sanger as an example of innovative leadership. Certainly, she had leadership qualities, but please consider where she has led our society. Perhaps an example of someone who respects the lives of mothers and their unborn would have been more appropriate.

*Rich Keogh
Daybreakers Club 839-56
Houston, Texas*

JULY ISSUE GIVES LIFT

Lately, I have been thinking about quitting Toastmasters. I seem to spend a lot of fruitless time performing Toastmasters duties, and not getting much in return.

The July issue was just what I needed to pull me out of the doldrums and begin thinking positively again! Lin Gensing, in her article, told me I'm just like everyone else — occasionally forgetful. Thanks for the lift, Lin. Likewise, Randall Padfield's article reinforced my feel for the unexpected. I love to be "off-the-cuff," but most people don't understand what I'm doing. Thanks for making me feel at home, Randall.

Charles Dickson reminded me that my abilities are unique to me and no one else. Only I can use them the way God intended. Thanks Charles.

Yes, I was feeling down when I received the July issue; but quite the opposite after reading it! I'm going to share this issue with my co-workers. They deserve to feel good, too.

*Wilson L. Strausser, CTM
Bowmanville, Pennsylvania*

TABLE TOPICS CHALLENGE

I wonder if the "never fail" ("Tactics for Taming Table Topics") and the "address the topic only if you want to" ("Rx for the 120-Second Blues") approaches to Table Topics mentioned in the June issue are approved procedures.

If I'm ever Topicmaster when these methods are

used, I would say something such as: "Thank you for the enlightening talk on Circle K (or whatever). I will now give you another opportunity to present ideas without prior preparation on a subject assigned by the Topicmaster."

*Richard T. Poole
Apopka, Florida*

NO MORE TOASTMISTRESSES

In the July Letters department, Sue Palmer wrote that she finds it difficult to study for her presentations with all the gender-laden distractions in Toastmasters' Success Leadership series. Do we not still have Toastmistress clubs?

*Mark Corcoran, ATM
Escondido, California*

TRACKING DOWN GOALS

Thanks for Frank T. Storey's article "Are You on the Right Track?" (July 1990). I don't know why, but we seem to accomplish more and feel happier when we set and define goals. Storey's "road map" to success in Toastmasters simplifies and makes concrete the various achievement tracks in Toastmasters International. I have taped a copy of Storey's "road map" to the inside of my closet door as a handy reminder of the attainability of these lofty objectives.

Would you please send literature on the Accredited Speaker Program. I would like to learn more about this destination on "Toastmasters' road to success."

*David Naccari, CTM
Metairie, Louisiana*

Toastmasters: "Pride and Purpose Inspire Performance"



A. Edward Bick, DTM

"Toastmasters International does not like to lose members and will bend over backwards to help a club survive and grow."

To our newly elected International President, A. Edward Bick, inner gratification is one of the major benefits of Toastmasters membership.

"Pride in ourselves and the organization leads to self fulfillment and an exciting club atmosphere," he says.

Bick joined Toastmasters 18 years ago to master impromptu speaking. Today, with almost two decades of Table Topics training under his belt, he's accomplished much more. He has climbed the ranks from District 41 governor, International Director, Third, Second and Senior Vice-President. While serving as International Director from 1981-83, he served as chairman of the Membership and Club Extension Committee.

Bick is a member of the Marquette Club 509-41 and a charter member of Chiquita Club 5358-40. As District 41 governor, he led the district to the Distinguished District Award in 1978 - 79. He was Area Toastmaster of the Year in 1977, and District Evaluation Contest winner in 1985.

Bick is manager of the Boneless Pork Department for John Morrell & Company Meats. He received a bachelor's degree in agricultural engineering from South Dakota State University and is pursuing post-graduate work.

He is an alumnus of Sigma Alpha Epsilon fraternity and has served 10 years (five years as chairman) on the SDSU House Corporation Board of Directors. He served on his church's Congregational Board of Directors and has been chairman of the Church Congregation. Bick is a member of the Institute of Industrial Engineers. His wife, Jennifer, is a Toastmaster who has earned her CTM. They reside near Cincinnati, and have one child, Amy.

THE TOASTMASTER: How did you select your theme, "Pride and Purpose Inspire Performance," and what is its message to each member?

Bick: I believe we are motivated from within as a result of our own self-esteem. Doing things correctly as individuals and belonging to an organization that does things right gives us a sense of pride that is rewarding and motivating. It is therefore important that the individual and organization have a direction, vision and purpose, so that members' efforts are properly channeled. If a person has inner pride of accomplishment and holds to a purpose, then successful performance will follow. The same is true for our organization.

What do you hope to accomplish during your term, and how?

As president I hope to leave the organization a little stronger at the end of my term than it was at the start. I will emphasize the importance of improving club environment, attitudes and programs, and making them more supportive

of the member. Toastmasters has a tremendous library of information, training materials and programs. I want to make members and officers more aware of this information so that they can use it to strengthen their clubs.

When did you join Toastmasters and what were your personal goals? Have you accomplished them?

I joined in February 1972 when I was a “green” second lieutenant in the United States Air Force. My position required that I think quickly on my feet while giving numerous daily aircrew briefings. Pilots can be a tough audience, and after several weeks of fumbling about, I was invited to join Toastmasters.

My initial goal was simple — to master Table Topics inside and outside of the club. Have I accomplished that goal? Yes and no. Life is a continuous Table Topic, and each day brings new challenges. I am much better at it now than I was 18 years ago, but I can always use more practice.

Many members leave Toastmasters after a year or two. What has kept you active for the last 18 years?

I have stayed involved in the organization because of two lessons I learned soon after I joined.

The first involves the importance of practice, which became apparent to me when one of the members of my first club was sent on a temporary assignment for six months. While there, he had no club opportunities, and when he returned, he was rusty! “Ahs” and awkward pauses had regained control of his speech.

The second lesson I learned was that every meeting offers new information. For these two reasons I continue to enjoy every club meeting I attend.

What specific program(s) have you found especially helpful in your own personal or professional growth?

Table Topics has had a tremendous impact on me professionally and personally. However, the basic Communication and Leadership manual probably had the most influence. My university education was excellent in terms of technical training, but like many engineers, I had a hard time expressing myself. The basic manual taught me the fundamentals of communication and gave me the self-confidence I needed to take on new challenges.

Is there any one incident that stands out as your most enriching as a club member, club leader or international officer?

I’ve had many thrilling experiences in Toastmasters, from giving my first speech to making innumerable friends throughout the world. Jennifer’s joining Toastmasters and earning her CTM has been special to me. The most thrilling experience, however, is the inner gratification and pride that comes from working with a class of Speechcraft students. Watching their improvement during eight short weeks gives one a tremendous sense of pride and a fuller understanding of the purpose of Toastmasters International.

Specifically, how has serving as a club and district officer helped your career?

“Too often, club officers will spend hours wrestling with an issue that has already been solved by the club next door.”

For a number of years, I worked in staff support positions that offered great opportunities for input, but little direct management. Working with a volunteer organization such as Toastmasters gave me experience in motivating other people to consider different options and work together as teams to accomplish tasks.

Within such a context I have learned that there are times to be gentle and times to be firm, times to push and times to pull, times to listen and times to speak. The experience of being an officer has helped provide that “sixth” sense of knowing when to use what method to help people reach their objectives.

When did you decide you wanted to become International President?

Anyone who has served on the Board of Directors has given some thought to seeking the next leadership role in Toastmasters. As one serves in various leadership positions, one gains a tremendous appreciation for the learning opportunities that these experiences provide. The actual decision to run for Third Vice-President was the result of encouragement from close friends. With their help, I realized that there were many untapped learning opportunities still waiting for me, and that through higher leadership positions I could contribute to the organization’s success.

Why does Toastmasters International spend so much time emphasizing growth, new members and new clubs?

New members are like springtime — they are a breath of fresh air. Passing along what we have learned to new members keeps us on our toes. New members ask questions and encourage us to seek better ways of practicing our communication and leadership skills. They challenge us to stay alert.

Each Toastmasters club has a responsibility to help its members develop communication and leadership skills, but in turn, don’t members have a responsibility to their clubs? If so, what are those responsibilities?

Toastmasters is an excellent example of an organization that is a two-way street. It is each member’s responsibility to contribute so that the system comes alive and benefits everyone. During its February meeting, the Board of Directors developed a statement of member conduct and responsibilities. Much like the Club, District and International Mission Statements that provide a purpose for each of these levels of the organization, this statement identifies a purpose for the members. It says that their responsibility to the club is to prepare for and complete all assignments correctly, to participate in all meetings, to use Toastmasters materials for all assignments, to serve the club’s needs when asked, to be honest and ethical in all activities and to bring in new members.

What are the responsibilities of a club president?

The first responsibility of a club president is a commitment to oneself and the club. He or she must determine where the club should go and take pride in leading it in that direction. The term is overused, but I think a good president is a role model to new members. It is the president’s responsibility to support the ideals, purpose and policies of Toastmasters at all times. Whether the president is giving a manual speech, assisting with a Speechcraft program or talking with the secretary about a new club officer list, he or she is doing three things: executing his or her duties, setting an example of commitment to a task, and teaching members how to do it right.

What personal goals do you encourage new members to set?

Each member must have the latitude, to set his or her own personal goals, but I strongly recommend that everyone receive their CTM and complete the basic Communication and Leadership manual, which will enable them to develop the building blocks of good communication

skills. I also encourage new members to participate in some aspect of leadership, even if it is simply a position on a committee. From this they will at the very least receive meeting management and basic leadership skills that they can use elsewhere. As new members gain confidence, they should be encouraged to challenge themselves with more advanced educational and leadership activities that lead to awards such as ATM and DTM.

How do you feel about members presenting non-manual speeches at club meetings?

Unfortunately, those members who do not use the manuals for speaking assignments are cheating themselves and the rest of their club members. They are wasting time and a valuable opportunity to learn and educate. The less experienced members squander an opportunity to learn a skill that may be needed at work or at home, while the more experienced members not only deprive themselves of an educational experience, but waste an opportunity to share some of their skills and knowledge with the rest of the membership. Ideally, only manual speeches should be given.

We know that evaluations are crucial to the Toastmasters program. In your opinion, what is a good evaluation?

Assuming that a speaker has spoken from a manual with a specific set of objectives to which the evaluator has access, I believe a good evaluation contains and is completed with six c's. An evaluation should *compliment* those things the speaker did well, *critique* those areas that were not so good, offer suggestions for improvement, and *challenge* the speaker to accomplish a specific objective when performing the next assignment.

Throughout the evaluation, the evaluator must be *courteous* to the speaker and audience, taking care to speak in terms of what he or she saw, heard and felt. The evaluator must speak with *candor*, providing a sincere and trustworthy report of the speaker's performance. Finally, a good evaluation is given in a *constructive* manner, enabling club members to emulate what the speaker has done well and avoid any pitfalls.

Why is it important that clubs charter with 20 active, committed members?

A club must be capable of generating an exciting, challenging and enjoyable forum that is conducive to learning. This requires no less than 14 prepared, enthusiastic and motivated people. However, all organizations undergo change as

people move and stop attending because of other demands. And on any given day, as many as 30 percent of members may be absent from a meeting. It is very disheartening to the person who has spent several hours working on his or her speech to present it to an empty room. That person has gained little through the experience and the evaluation loses much of its impact. In order to maintain a vibrant program that anyone would be proud to show to a prospective member, it is vital that we continue to attract new members.

What are the secrets to building club membership?

Public relations and marketing! People must know about Toastmasters, our purpose, how we meet that purpose and how they'll benefit by belonging. Attitude is also very important. We must have pride in our organization and what it is doing. An exciting club culture enhances meetings — it makes them events we are happy to display to the entire world.

What makes a club strong?

The definition of a strong club is as

varied as the shades of the setting sun. However, there are a number of vital ingredients that make a healthy club.

Obviously, one of them is a sizeable membership. A club with 20 or more committed members will have the resources available to present a good meeting. Depending on the life styles and activities of the members, 30 or 40 may be necessary. The club must have a regular schedule, and I can't emphasize strongly enough the importance of weekly meetings. If the club only meets once a month and a member misses a session, it can be a month or more between meetings for that person. This lack of continuity hurts the strength of the club. For the club to be strong, there should be a bonding within the membership. The motto of the Three Musketeers, "All for one and one for all" has a lot of validity when we consider strong clubs. Club leadership is another very important factor. Thoroughly trained and well prepared officers help meetings run smoothly and encourage members to come to every meeting. Finally, a positive club culture has a lot to do with club strength.

Continued on page 31

WHY ARE THESE PEOPLE SMILING?



Because they were introduced to Toastmasters by one of their friends during the *Anniversary Month Membership Program*. They have had the opportunity to witness the realization of Dr. Smedley's dream: a friendly, relaxed environment where people improve their communication and leadership skills.

During the months of October, November and December, introduce your friends to the world of Toastmasters and help your club to grow larger and stronger.

By welcoming new members during this program, your club becomes eligible for the following awards:

- **Anniversary Month 1990 Banner Ribbon**
5 Members
- **Anniversary Month Trophy Cup**
10 or more members
- **Top Club Ribbon**
District Winner (5 min.)

KEEP THE DREAM ALIVE

Toptalk

Giving a Winning Executive Presentation



By Raymond A. Slesinski

Giving an impressive “toptalk,” a presentation to decision-makers such as business executives or political leaders, can provide a golden opportunity to advance your career or enhance your prestige. Although there’s no mystique involved in giving presentations to executives, these presentations differ from others in that they usually involve higher stakes.

Decisions of company-wide importance are made at the top echelons of an organization. Therefore, speeches to this group must be formal and tightly organized, and leave no room for ambiguity or speculation. Executive presentations usually focus on strategic “bottom line” financial aspects of a proposal rather than operational or technical considerations. And “podium time” for speakers is much shorter during these talks. A highly effective executive presentation, therefore, is more demanding of a speaker and requires consummate conciseness, precision, fluency, perception, organization, analysis and poise.

The Genesis Training Solutions company recently surveyed senior executives from seven large American companies to find out exactly what executives need, want, like and dislike about presentations they attend. The consensus: speakers need to do a much better job in front of executives. Nearly 70 percent of the executives said the quality of presentations they have seen ranged from “acceptable to poor.” Furthermore, they offered the following suggestions for a winning “toptalk:”

BE CONCISE AND THOROUGH

“Consider time a precious commodity to be used wisely” was their unanimous advice. Most believed a presentation should last no more than 30 minutes. Competent “toptalkers” are efficient communicators who aim for a ratio of “few words to many ideas” in their presentations. An effective television or radio commercial, or a well-written newspaper article are similar in many areas, such as conciseness and organization, sophisticated persuasion, reinforcement of key points, and choice of words

that sculpt an idea. In the media, each word and action is choreographed to quickly and accurately convey ideas, messages and stories quickly and accurately.

FOCUS ON THE BOTTOM LINE

In the survey, respondents complained that too many speakers try to "data dump" them with reams of detailed information. Instead, they want to see "the big picture," a well-rounded overview that includes key aspects of a proposal or plan. Their needs and priorities are clearly different from those of middle managers (see sidebar).

It's important to remember that senior executives focus on situations that affect their entire company or organization as opposed to that of a single department or division. They're interested in hearing about the "bottom line" results of a project or proposal and not the intricate "mechanics" of how those results are achieved.

However, detailed handouts should accompany a speaker's verbal briefing. These should back up key points and give the decision-makers the option of examining greater depths of information.

BE SPECIFIC

In a presentation asking for approval or funding for a project, decision-makers want specific, accurate and complete information presented clearly. Speakers should make it easy for their audience to make a favorable decision.

Survey respondents generally agreed that "high-value" information is generated from a speaker giving answers to the following questions:

- What exactly is the problem or opportunity and how important is it? What specific evidence is available? What potential impact does/will it have for the organization in both the short- and long-term? What has already been done about it? What happens if nothing is done?
- What are the specific tangible and intangible benefits of the proposal? What are the perceived drawbacks, problems, limitations, special requirements and risks associated with it, and how can we best deal with them? Why was this particular program/design recommended over all the other options available?
- When can we implement the proposal, how long will it take, and what resources and actions are needed to implement it? What are its "success factors" and what milestones can we use to measure its progress and success?
- How much can it cost and what short- and long-term returns can we expect? How can you prove that the project or proposal can produce the desired overall technical, operational and financial outcomes? Why should we begin immediately?

CONVEY PERSONAL AND PROFESSIONAL EXCELLENCE

Listeners quickly size up the personality, character

and capabilities of the speaker before them. Their decision-making process is heavily influenced by the level of respect, trust and confidence generated by the speaker.

When asked to choose the five most important traits of a speaker, survey respondents selected these (in order of importance): 1) subject knowledge, 2) organization 3) logic 4) confidence and 5) thoroughness.

Respondents also mentioned that they want to "feel leadership emanating from the speaker." They

SENIOR MANAGEMENT

Focuses on:

- Asset management
- Return on investment
- Strategic planning
- Research & development
- Increased marketshare
- Improved decision-making tools
- Stockholder satisfaction
- Long-term growth
- Increased sales and profitability
- New management techniques
- Productivity and improvements
- Capital (modernization) improvements
- Reducing operating costs
- Community responsibility
- Overall fiscal health

STRATEGIC • FINANCIAL LONG-TERM

MIDDLE MANAGEMENT

Focuses on:

- Increased production
- Personnel problems
- Better customer service
- Employee satisfaction
- Overall cost control
- Meeting monthly and quarterly forecasts
- Worker training
- Improving department status
- Return on investment
- Meeting schedules
- Reducing production waste and administration errors
- Getting the right information to operate properly
- Overall efficiency and effectiveness of department operations

TACTICAL • OPERATIONAL SHORT-TERM

need to feel totally confident that the speaker will be able to successfully implement the project or proposal that he or she is advocating. Speakers can project leadership by constantly focusing on the needs and interests of the audience and by displaying confidence, poise and conviction.

BOTTOM LINE

Developing a "get-to-the-point" communication style is critical in executive presentations and can make all your speeches and presentations far more effective. Becoming an accomplished "toptalker" is an opportunity for you to enhance your prestige and influence important audiences!

Raymond A. Slesinski is a researcher, keynote speaker, workshop leader and the author of business articles and books, including *Power Presentations*. His company, *Genesis Training Solutions in Montgomery, Texas*, delivers the *Exec-U-Speak* presentation skills program for executives.

Tips for Technical Talks

The goal is to communicate, not to exercise your vocabulary.

By Lowell Jay Arthur

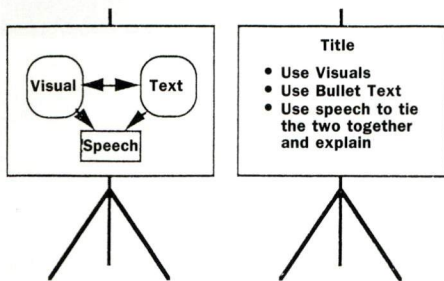
Neurologists have discovered that people store and access information in three key ways: visually, auditorially and kinesthetically; that is, we get information through seeing pictures, hearing words and sounds, and feeling things. A great presentation will access all of these senses plus a smell here or a taste there.

Learning requires more than just understanding speech. For complex technical messages to sink in, we must use every possible ploy to convey that information. Adults absorb, retain and learn:

- 10% of what they read
- 20% of what they hear
- 30% of what they read and hear
- 50% of what they hear and see
- 70% of what they say to themselves
- 90% of what they do

Based on these findings, speakers should use the following tools to deliver a successful presentation: two different screens, pictures, props, vocal variety, gestures, organization, exercises, focus, and strong, simple language.

- 1. Two screens** — one for pictures and one for bulleted text items.



About 85 percent of all people access information by looking to the upper left of what's in front of them. "Placing" visual information on the audience's left side and slightly above them (when they are sitting) encourages learning. Combining pictures with text descriptions further aids the learning process. Integrating this guideline into a verbal presentation accesses the needs of both visually and auditorially oriented people.

By doing this, your information is anchored in three different ways, raising the level of message retention about 60 percent.

- 2. Use pictures.** We remember 50 percent of what we see and hear, so use:

- a diagram and explain it verbally
- a cartoon to explain your point (and captivate the kid in everyone)
- art as a metaphor for what you're saying
- photographs related to your topic
- color

- 3. Use props** to attract kinesthetic people. If it works well with your speech, pass a prop around so that people can touch it. Anything tangible improves their understanding and retention. For example:

- Use an 18-inch piece of string to show how far light travels in a picosecond.
- Take your glasses off and put them back on to signal a change in perspective.
- Use a prop to demonstrate a concept.
- Fill a box full of rubber insects and pop it open during the presentation to dramatize what you are saying.

- 4. Vocal variety** keeps everyone entertained, especially the hearing-oriented. The following are only a few of the ways your voice can be manipulated:

- Increase pitch to convey excitement, and decrease to evoke emotions.
- Change volume.
- Change speed to match your audience (talk slower to Southerners, faster to New Yorkers).
- Change speed to match the material.
- Use foreign accents to entertain the ear.

- 5. Use gestures** to amplify what you're saying. For example, lace your fingers to show integration, or point to your eyes when you say things such as, "See the big picture."

- 6. Organize your material** so that the audience can follow the flow and store the information easily. One way to make technical information easy to retain is to orient each concept to its audience, in this order: conceptual (visuals love the big picture), logical (visuals and auditorys love magic), and physical (kinesthetics love tactile exhibits).

Too many speakers present technical "magic" to an audience unfamiliar with the material, and then jump right into the nuts

and bolts of the subject matter. Instead, we need to break up the concept into its logical components and then show how we can implement the entire physical product. For example, $E=MC^2$ is a concept that's easy to separate into parts — energy, mass and the speed of light — and reintegrate to explain its overall function.

- 7. Use exercises.** People learn by doing. Even just writing key information increases comprehension. Use bullets to point out important information on overheads, and then weave detail into those points so the audience will want to write them down.

- 8. Focus on helping your audience.** People who fear public speaking often have an introverted frame of reference: How do I look, how do I sound, am I saying the right things, am I saying the right things correctly?

In contrast, the best public speakers have an extroverted frame of reference: they want to help the audience get what they want. And what do audiences want? A vaudeville comedian said it best: "Kid, everything is theater."

Audiences want to:

- Be entertained with humor and stories
- Learn something new
- Understand something they find incomprehensible
- Feel empowered, motivated, loved or inspired

- 9. Use simple language**— the goal is to communicate, not to exercise your vocabulary. Technical presentations easily fall prey to jargon and long "power" words. The most difficult thing in the world is to describe something simply.

In conclusion, by focusing on how people learn and the needs of the three key types of listeners — the visuals, auditorys and kinesthetics — we can create speeches that reach each group in their own special way. It's one sure-fire way to create successful technical presentations.

Lowell Jay Arthur is a member of U.S. West Trail Talk Club 4643-26 in Englewood, Colorado. An author of four books, he presents local and national seminars on software evolution.

The Technical Presentation

Don't let your message get buried in an avalanche of detail.

By Frederick Gilbert, Ph.D.

"The mark of a truly educated person is to be moved deeply by statistics."

— George Bernard Shaw

In addition, we know that audiences pay more attention during openings and conclusions. These crucial segments are often ignored by technical presenters who prefer to jump right into the body of a presentation and immediately start discussing data. They need to give the audience a reason to listen in the opening and have a strong, memorable close. The speaker's core message will get across in these segments.

In his "I Have a Dream" speech in 1963, Martin Luther King Jr. repeated the phrase "I have a dream" nine times. That was his core message. The repetition created strong message retention.

Business and technical audiences have a lot on their minds and do not pay full attention to presentations. A message must be simple and must be repeated for them to remember it. If there is too much extraneous background data or the flow of thought is unclear, this "noise" will cause people to tune out.

Likewise, in speaking, our objective is to have the audience receive our signal loud and clear, with minimal noise in the system. What is "noise" in a presentation? Unclear material, hard-to-read visual aids, nervous mannerisms, etc.

Since technical talks are so information-dense, the main message can get buried in an avalanche of detail. The listeners get overwhelmed and simply tune out. Little is remembered.

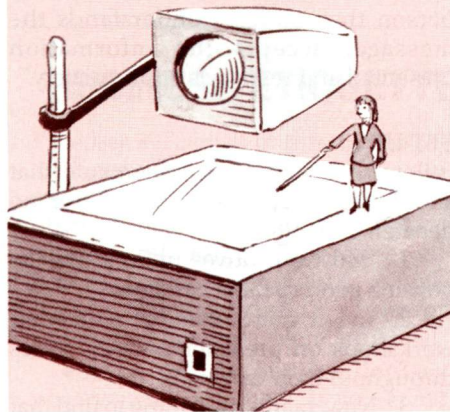
HP LABS SURVEY

Last year Hewlett-Packard Labs in Palo Alto, California, conducted a survey to determine what technical presenters want to hear from other presenters. Rather than wanting more technical detail, they wanted more concise organization, more effective style, and better visual aids (usually overhead transparencies, as opposed to slides.) As one project manager put it: "Don't tell me the details of how you got the idea, just tell me what the data means."

Contrary to conventional wisdom that says the technical audience is eager for a "data dump," the survey results reflect

MYTHS ABOUT TECHNICAL TALKS

- **Content is everything. Style is unimportant.**
- **Technical people are very bright, so it's okay to do a "data dump."**
- **The overhead projector is more important than the speaker.**
- **Enthusiasm is offensive.**
- **Analytical people expect boring presentations.**
- **Technical talks are simply informational; they're not meant to be persuasive.**



people's preference for talks that are well organized and easy to follow. Technical speakers who try to show how much they know by making their presentations complex would be more successful if instead they focused on simplifying their messages. It's a classic example of "less is more." Simplifying and repeating the "core message" will result in increased attentiveness and retention.

In addition, we know that audiences pay more attention during openings and conclusions. These crucial segments are often ignored by technical presenters who prefer to jump right into the body of a presentation and immediately start discussing data. They need to give the audience a reason to listen in the opening and have a strong, memorable close. The speaker's core message will get across in these segments.

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DELIVERY STYLE

Technical audiences are especially skeptical of too much style and enthusiasm. They expect focus on the content, not a "rah-rah" motivational talk. On the other hand, it's also true that they find boring presentations to be frustrating and a waste of time.

The technical presenter is often very uncomfortable in the speaking situation and so prefers to hide behind data. Unfortunately, a shy, academic, tentative delivery style will ruin a speaker's effectiveness. Like any other speaker, a technical presenter will be far more persuasive when he or she masters the simple elements of powerful style: eye contact, gestures, stance, movement, voice and pause.

VISUAL AIDS

Technical presenters traditionally rely too much on overhead slides, and people often find them distracting and boring. The "talking overhead projector phenomenon" is an all too familiar scene: a technical expert stands next to the overhead projector with a huge pile of slides, reading each

hard-to-read transparency to a half-sleeping audience. So what's the solution? Eliminate visual aids? Not at all. Technical talks by nature are overhead-driven: flow charts, complex diagrams, equations. Here are some ways to hold your audience's attention, even with complex visuals:

- don't use too many visuals — less is more;
- use color graphs and charts rather than word slides;
- don't begin or end with visuals
- keep visuals big and bold.

The accompanying chart is an effective way to evaluate the success of a technical talk. The presenter's goal is to increase the signal and decrease the noise. Use this chart to evaluate your own or other people's technical talks.

If the core message is easy to identify and does not get confused with background information, give a high score. If the visual aids are clear, understandable

SIGNAL TO NOISE RATIO

		VISUAL AIDS										
		10	SIGNAL (Clear)									
		9										
		8										
		7										
NOISE (Confusing)		6	SIGNAL (Clear)									
	1 2 3 4 5	6	6	7	8	9	10					
CORE		4	MESSAGE									
		3										
		2										
		1	NOISE (Confusing)									

and they support the core message, give a high score. The goal, of course, is to get two scores of 10.

SUMMARY

Technical presentations are both similar to, and different from, non-technical presen-

tations. They are different in that they focus on physical events or data about which the audience is knowledgeable, rather than people. Like any audience, however, they value their time and don't want to be bored.

To make your next technical presentation successful, remember:

- deliver the talk with enough style and audience involvement to keep them interested;
- keep the content clear and easy to follow;
- use very few visual aids and keep them big, bold and colorful.

Finally, remember signal-to-noise ratio. Nobody likes to hear a radio program with static.

Frederick Gilbert, Ph.D., is president of a speech training and consulting firm and a member of Lee Emerson Basset Club 33-4 in Palo Alto, California.

GETTING AUDIENCE MEMBERS TO AGREE

By Stephen C. Rafe

When you need to persuade, this technique may help you motivate listeners to agree with your conclusions.

Dr. Richard Sutphen calls it "creating a yes set." In his audio-cassette, "The Battle for Your Mind," Sutphen says that some politicians and trial attorneys refer to it as "tightening the noose."

SETTING UP THE TECHNIQUE

To create a "yes set," make three points, statements, facts or observations with which your audience members most likely will agree. Follow this with three more statements (or questions) that they may have been slightly less willing to accept had you not provided them with the first three. Finally, state the point with which you seek agreement.

THE POWER OF THREES

Statements made in threes have a power of their own; for example: "Duty, God and country," "Faith, hope and charity" and "Up, up and away." Thus, carrying out this technique in three steps maximizes the outcome. To add more impact, the technique opens with a three-part foundation, moves to a three-part middle and then closes with a powerful persuader.

Here is how the technique works:

FOUNDATION

Begin with three statements with which most people would readily agree:

1. "Speakers know it is important for every person within an organization to communicate clearly and effectively."
2. "Clear and effective communication helps us to achieve the outcome we seek."
3. "Executives need to see that each person they address understands the message, accepts the information presented and responds appropriately."

SET-UP

Follow that with three statements that should be acceptable with little or no debate:

1. "Most executives understand the power a good speaker can have."
2. "In fact, many attend seminars and workshops on presentation techniques throughout their careers."
3. "Now, many are starting to find that traditional methods are inadequate. They are seeking advanced techniques to match their audience's increased sophistication and help them break through the 'clutter.'"

PERSUADER

Conclude with the statement(s) you want to prove: "That's why more and more presenters are turning to organizations that can help them apply new and sophis-

ticated techniques afforded them through the behavior sciences."

"This organization provides that knowledge and understanding through professionals who can translate the science into practical, effective techniques that executives can use in presenting information."

AN OLD TECHNIQUE

The technique is not new: It has been around for centuries and many professionals use it intuitively. Behavior researchers have merely identified, analyzed and codified it so that others can understand it better and use it more effectively.

FOR SOCIAL GOOD

While behavior-based techniques such as this one appear innocent enough, they can have a potent impact upon the success of a given message. By themselves, the techniques are neither positive nor negative, good nor bad. Use, alone, determines that.

Stephen C. Rafe is an accomplished author and president of Rapport Communications in Warrenton, Virginia. This article is based on an article by Stephen C. Rafe that appeared in the Editors Only newsletter.

Addressing Japanese Audiences

By Susan B. Weiner, Ph.D.

I bow as I say, "Hajimemashite. Uinaa to mooshimasu. Yoroshiku onegaitashimasu." I string together the phrases "How do you do? My name is Weiner. Pleased to meet you" to introduce myself at the start of a speech to Japanese listeners.

The bow and the exotic sounds coming out of my mouth aren't the only differences between giving a speech in English and giving one in Japanese. They each require a whole different mindset. If you ever have to give a speech to Japanese guests, take note of the following:

A speech is taken seriously in Japan. It should be kind to the listener and never offend anyone.

My husband is a great comedian and a devoted Toastmaster who often starts his speeches with a joke. Although most of his listeners seem to enjoy his humor, I would never let him try a joke on a Japanese audience. They would be horrified! There is no tradition of jokes or other levity in Japanese oratory. The Japanese sense of humor is very different from ours, so it is hard for Americans to come up with jokes the Japanese will like.

When I give speeches in Japanese, I must give many verbal cues to my audience. As the Toastmasters manual points out, each speech must have an opening, a body and a conclusion. However, in Japan these are much more formalized than in the United States. Set phrases are required that would make an American Toastmaster evaluator frown.

For example, suppose you start a speech to a Japanese audience with, "Today, I will talk about..." Your introduction of the topic would be followed by a list of the speech's sub-points. After completing one point, I'd have to be careful to offer verbal cues to indicate that I'm switching to the next point, such as "and now for my next point I will discuss..."

The Japanese stress the importance



of maintaining harmony in a group. One must not state strong opinions which might cause controversy. In English, I might say that "a policy of investing internationally will reduce risk and increase return;" in Japanese I would say, "I believe it can be said that a policy of investing internationally will possibly reduce risk and increase return." Indirectness, for the Japanese, is more polite.

Another way to maintain harmony is to use formal honorific language to glorify listeners while keeping yourself in a suitably humble place.

For example: Thank you, kind Toastmasters, for your patience in reading my poor article.

Susan B. Weiner, Ph.D., is a Boston-area consultant on Japanese business.

BUSINESS ETIQUETTE FROM THE JAPANESE

Whether in English or through an interpreter, what you say and how you say it are important to Japanese executives. Consultant Milton Pierce (*New Management*, Fall 1987) interviewed dozens of Japanese executives, compiling a list of their hard and fast rules for conducting business. Here are a few:

- If you can't act your best, don't expose yourself to others. If you aren't functioning at peak efficiency, postpone the meeting or get someone else to fill in.

- Never do business with someone you don't like. Never disagree or argue. Confrontation makes problems worse.

- Never say no — people will feel less offended. It is more polite to simply delay any action — they will get the hint.

- Don't be the first to try a new idea. The Japanese never want to be out of step with colleagues nor wish to appear superior.

- Let the beauty of life come before business.

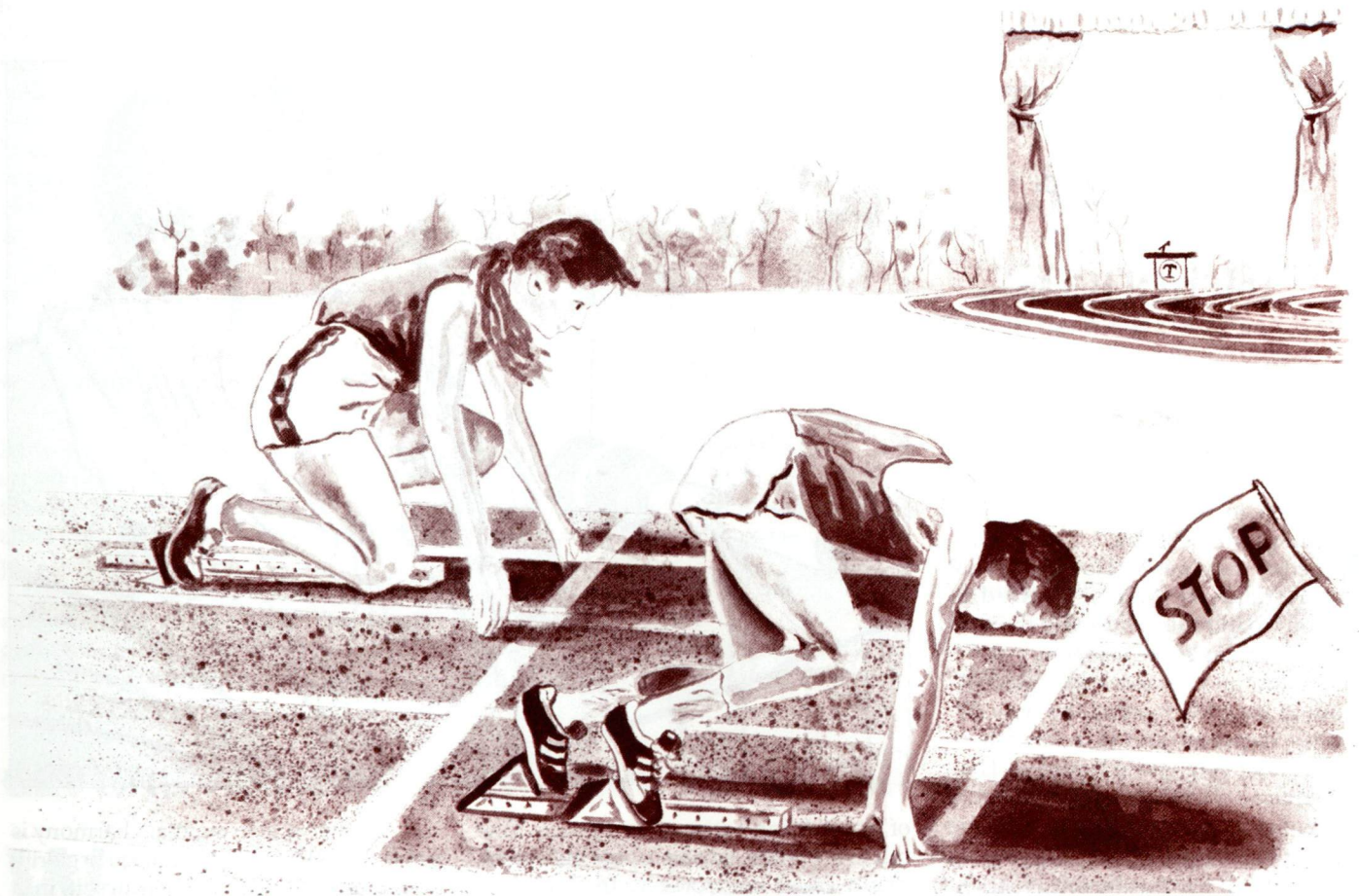
- Work with total devotion. Work weekends, evenings, even on vacation.

- Consider a mistake by a team member everyone's mistake.

- If a coworker makes a mistake, provide a way to correct it with a minimum of fuss.

- Always show respect for people.

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On Your Mark, Get Set, Stop!

A lesson in preparation from Toastmasters' 1989 Golden Gavel recipient, Joel Weldon.

By Kai Rambow, DTM

Imagine sitting in an airplane waiting for takeoff. Suddenly, your pilot announces, "We have not completed our pre-flight checks, but since we are cleared for takeoff, we'll go ahead anyway." How comfortable would you be?

Likewise, how comfortable and confident would you be if you failed to prepare for your presentations? Granted, if the plane crashes, you might die, but your reputation, professionalism and credibility dies if your presentation crashes and burns. Instead of agonizing over the ashes, take the time to thoroughly prepare for each presentation.

Clients of Toastmasters' 1989 Golden Gavel recipient Joel Weldon rank him very high on the preparation scale. A professional speaker and seminar leader, Weldon takes great pride in his thorough prepara-

tion. Once he enters the stage, he's literally prepared for anything.

"It started when I was a Toastmaster," Joel recalls, "and we would hear in our club what we called stop-light speeches. Many members wrote their speeches at traffic lights on the way to the meeting. As an audience, we were annoyed with inconsiderate members who thought so little of Toastmasters and their fellow members to come unprepared. On the other hand, when a member did prepare, organize and focus his or her message, we felt we were important to warrant such time, effort and energy."

"Preparation has taken on a life of its own," says Judy Weldon, who handles the business operations for Joel's corporate seminars. Weldon's philosophy is reflected in his presentations. He has gone from having 264 speaking engagements in 1977

to 38 this year, spending more time each year customizing each presentation to meet the specific needs of his clients.

"Ask questions," Weldon advises. Finding out about your audience is the most important part of the preparation. "Who is going to be there? Why? What are they expecting? What have they heard in the past? How long will you speak? What is the room like? What have been some of the difficulties in the past? What has worked well?"

"Once you've determined these things, you need to structure your material," he continues. "Think about what you're going to say, how you're going to say it, and use all your Toastmaster skills to effectively communicate that message. "Organize your material with the audience in mind," he emphasizes. Every Toastmaster should find out who will listen to their speech, why they'll be there, and what their level of inter-

est is, whether the are giving a Table Topic, manual speech or business preparation."

Mark Jenkins, a five-year Toastmaster who frequently speaks to community groups, agrees with Weldon. "I used to think, 'I've done this so many times I don't need to prepare.' The problem is that we end up giving mediocre presentations and then become satisfied with mediocre performance. We substitute style for content. Speakers who use style rely on it whereas speakers who focus on content tend to prepare."

Jenkins acknowledges, "My approach to presenting changed when I no longer just wished to speak once, but wanted to be reinvented. I realized I needed to focus on my audience and content to give them something practical and usable. The best speakers never substitute style for content and their audiences never experience buyer's remorse."

Weldon thinks humor should be a part of your presentation no matter how serious the topic. "Humor relieves tension and is suitable for any speech, as long as the material is appropriate."

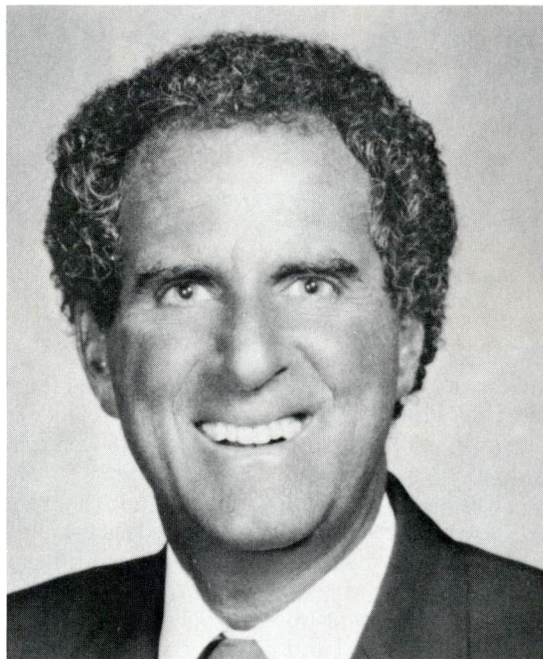
What could be left? "Practice," Weldon suggests. "Ask a Toastmaster how he or she feels about your speech outline. Ask them for suggestions for improvement and then talk to other people. Involve your family and give your presentation to your spouse, your kids or even your dog, if it'll listen. Memorization isn't necessary, but have the key thoughts clearly in mind. If it's something you're familiar with or excited about, the ideas will come. That's the value of preparation."

Motivational speaker and sales trainer Zig Ziglar videotapes his presentations. "I regularly ask myself, 'Is this the best way to say it?' If it isn't, I restructure it."

How do you know if you've accomplished your goal? "Your evaluators will tell you," says Weldon, who still uses evaluations even though he's given more than 1,500 presentations. "I ask each person in the audience to evaluate the presentation on scale of one to ten, write what he or she liked best and comment on any valuable ideas. Every experience can teach you something about what to do or what not to do."

That's not all. Weldon also aims to control the physical setting of his presentations. "Checking the seating, room temperature, lighting, visibility and sound system are all part of preparation," he says.

At last year's International Convention, there were some severe microphone problems. That alerted me to recheck, double check and triple check the sound system. I had two back-up microphones and my own wireless microphone. My Golden Gavel address was at lunch, but I was in the ballroom at 5 a.m., making sure



"Find out what everybody else is doing and then don't do it."

—Joel Weldon

all of the arrangements were in place."

Preparation, for many speakers, means ensuring they are at their peak physically and mentally. Zig Ziglar tries to get a full night's sleep before a speaking engagement. In addition, he spends an average of two hours every day reading and researching. "I also try to run before I speak," Ziglar says.

All of this helps him be at his mental and physical best. Ziglar likes to take it one step further. "I arrive about 35 to 40 minutes early. I circulate through the audience, signing copies of my books, meeting and talking to people. It helps to establish rapport." Many speakers, by contrast, interact as little as possible, concentrating and saving all of their energy for the presentation.

If these suggestions for preparation seem overwhelming, consider the many benefits. Former Toastmaster and San Francisco-based speaker Patricia Fripp knows from first-hand experience how

preparation can come in handy.

"I was at a big rally in Northern California. I spoke for one hour. My presentation was rehearsed and polished. As I walked off the stage, I noticed the meeting planner's staff huddled in a corner. Their body language told me they were in a panic. They told me that Zig Ziglar's plane hadn't even landed. So I got back up after having already given my hour-long prepared speech and said, 'Zig isn't here yet, but we're going to talk about time management until he arrives.' Fortunately, I used to give seminars on that subject."

How would you have felt if there's nothing else to say? Always have more than you have time to relate.

Don't know where to begin? Joel Weldon says that regular club activities allow you to practice preparation. "Let's take Table Topics. Your focus should be on listening to what's being asked and what's being responded to by the speakers." In most clubs, a theme starts to develop. People pick up on the topic before them. Even if the question or the subject is different, there seems to be a theme. So break the theme. Decide not to do what everybody else is doing. Don't compete—create! Find out what everybody else is doing and then don't do it. Think about what a typical answer would be, then say something different; twist it, turn it, move it, don't be afraid to be innovative and creative. That's preparation."

Is all the work involved in preparation worth it? "Absolutely," Joel says. "Our business has been built on preparation. I'm certainly not the best speaker, or the most knowledgeable, or the funniest, or the most enthusiastic, but according to our clients, I'm the most prepared. They recognize the time I've invested and see the impact that personalization has."

As the quality of the seminars has gone up, so have Weldon's fees. He speaks less frequently each year, but earns more. Similarly, your own professional reputation and credibility, regardless of your occupation, will rise with your level of preparation. At the very least, when you are prepared, your confidence will allow you to focus and deliver with impact. Consider preparation your pre-flight check system to guarantee that you reach your destination successfully.

Kai Rambow, DTM, a member of West Toronto Club 3057-60, is the 1990-1991 Educational Lieutenant Governor for District 60. He resides in Toronto, Ontario, Canada.

ANGRY? WHO ISN'T?

Having less time for fun and family leaves us with shorter fuses.

BY SUE LICK

I'm mad as hell, and I'm not going to take it anymore!" the late Peter Finch shouted in the movie "Network." All over the country, people joined the chorus, all "mad as hell." More recently, a play called "Angry Housewives" proved such a hit for the San Jose Stage Company that its run was extended for several months. In the play, four housewives vent their pent-up frustrations by forming a punk rock band and screaming obscenities, and audiences loved it. Why? Because everybody's angry and looking for a way to vent their anger.

Why are we so angry? Well, according to mental health experts, it's not always for the reasons we think. We may think we're furious over the roadhog who cuts us off on the freeway, the clerk who keeps us waiting in line for an hour at the post office, or the kid who blares his radio next door, but deep down, we're probably angry about something else.

In a suburban society like ours, much of our anger comes from the frustration of wanting something, such as a traffic-free ride home from work, and not being able to get it.

FURY ON THE FREEWAY

Famous experiments conducted with rats in the '60s revealed that overcrowding produces stress and ultimately, anger and violence. It's the same with people who find themselves gridlocked on freeways, waiting in long lines everywhere they go, and having to pay extreme rent and property prices. "Ultimately, we are angry because we feel helpless," says Carolyn Royal, a marriage and family counselor with San Jose's Wellness Center. "We feel that we are not in control of our lives."

Dr. Dwight Goodwin, a San Jose State University psychology professor, notes that suburban life has a particular set of anger-producing problems. In many families, both the husband and wife work outside the home, which leads to stress from juggling

home and family duties.

Since so many people are devoting their time and energy to work, they have nothing left for family or recreation. "You have a population running on empty," Goodwin warns. We are living on the edge, so we are less flexible and have shorter fuses.

However, humans are not robots without feelings. When we are placed in a high-pressured, crowded lifestyle, we get angry. While most people don't go to the extreme of shooting each other on the freeway, they don't display much courteous behavior, either.

Anger was a useful emotion in the days of primitive man. When threatened, man could either flee or fight. Anger enabled him to physically and emotionally gear up to attack anything endangering his life. The rush of adrenaline and increased blood pressure and heartbeat were often enough to frighten off the beast threatening him.

URBAN ATTACKS

In Western society, physical threats to our survival are rare. Today, we get angry over threats that endanger our psychological well-being, such as our self-esteem, our need to be loved or our need to make a living. Belligerence is still a way of fending off an attack.

Those urban attacks seem to be everywhere. The Institute for Mental Health has said that most people blow up at someone or something at least once a day. Thus, to walk the streets of any large city is to see anger everywhere. Angry feelings can range all the way from brief annoyance to uncontrollable rage, leading to violence. True anger sticks with us and begs to be expressed in some way.

Basically, we have two choices: we can hold our anger in or let it out.

"I think most of us hold it in," says Louisa Rogers, who teaches a course on coping with anger. She says we clench our teeth and complain to our co-workers or our spouses, but we tend to repress our



The trouble with repressing anger is that it doesn't go away. It just takes a different form.

anger or save it for later, especially at work. "Most people don't feel they have permission to get angry," she says. "Anger is not socially acceptable."

Women are more likely than men to hold their anger in. This tendency is changing, along with women's role in society, but generally it has not been acceptable for women to show their anger. Royal says that as children, girls are taught it's okay to cry but not to get angry. Boys are encouraged to be aggressive. "We are labeled 'bitches' when we get angry; a man is just assertive when he's angry," she says.

The trouble with holding your anger in is that it doesn't go away, says Dr. Tom Tutko of San Jose State University. It just takes a different form. "You may not even be aware of it yourself, but there's wear and tear on the body. The engine is going 50 mph, and you're not going anywhere. You're not even aware the engine is on."

Repressed anger can lead to a variety of physical and emotional problems, including migraines, ulcers, backaches and depression, or self-destructive behavior such as compulsive overeating. It can also lead to one big disastrous explosion that can ruin a career or marriage, or lead to violence.

One of the most destructive ways to handle anger is what psychologists call passive aggressiveness. A person may not even be aware he is angry,

but he gets back at people in subtle ways, such as always showing up late for appointments or not following through on promises. As a result, this type of person manages to infuriate other people without revealing his or her own anger.

In the '60s, it was popular to urge people to let their anger out, to scream or throw a tantrum if they felt like it. However, more recent research has shown that a display of anger tends to beget more anger. "Catharsis doesn't seem to be the answer," Tutko notes.

FIND ANGER'S SOURCE

The best approach, experts now say, is to step back and figure out what's making you angry and then see if you can do something constructive about it.

"Most people react to the anger and deal with the symptom," Tutko says. Anger at the inept clerk or the bad driver is "a message that something else is going on in your life that needs to be explored." Maybe you're really upset because you're trying to do too much in too little time, and you know it's impossible. Maybe your boss is making unreasonable demands, and you need to tell him or her that you can't handle them all.

Sometimes you may find that you're angry because you failed at something. That's hard to face, Tutko admits, noting that it is a sign of maturity to be able to step back, analyze the situation and admit that mistakes were made. Another solution is to confront the person you're really angry with rather than complain to someone else, or bottle up

the anger. This may be more difficult, but it does a lot more good to do something about it.

Ask yourself what it is in your life or in your relationships that makes you so angry. If your job is making you angry, and you can't find a way to improve it, you may have to change jobs. The same applies to personal relationships.

Self analysis isn't easy when you're overcome by emotions. Rogers suggests taking time to regroup: take a walk, or pause to figure out what's bothering you, then act on it.

You can prevent some anger-triggering situations by being assertive. Assertive behavior helps combat the anger that comes from feeling out of control, but it takes a long time to learn to be assertive without feeling guilty or turning it into aggressiveness, Rogers says.

ACCEPT REALITY

But sometimes it is impossible to deal with anger by finding the cause and doing something about it. There are a lot of things in urban society that you have no power to change, including traffic jams, long lines and rude clerks.

So, learn to live with the things you can't control. If there's nothing you can do to fix it, getting angry won't improve the situation. For example, Tutko says, after the October 1989 Northern California earthquake, his commute to San Jose was more than doubled by the problems on the highways. At first, he was angry. Then he decided to load up the car with cassette tapes and use the two-hour trip for something he enjoyed. He had tried anger, but it didn't do any good.

So, if you're in traffic and running late, getting angry won't make the cars get out of your way. Ask yourself, "Is there anything I can do about it?" If not, accept it.

Find ways to relax, Goodwin urges. Some people find release in physical exercise, religion or meditation. If you're really angry, it has to come out somewhere. Throwing a tantrum usually isn't constructive. And if you can't control the cause of the anger, you have to separate the feeling from the expression. It's okay to acknowledge that you are feeling angry. Then do something physical to release the energy.

In the children's record "Work the Anger Out," psychologist and songwriter Jack Hartmann offers three tips: "Blow it out" (with deep breathing), "take some time out" and "talk it out." Although his advice is aimed at children, it applies to all of us.

Other healthy outlets include humor, sporting events in which you can cheer people on while they pretend to beat each other up, and watching movies like "Network" and plays like "Angry Housewives."

Arguments involving property, money, romantic triangles and other issues resulted in 34,300 deaths in the United States in 1988 alone. Don't make, or even become, a statistic. Let it out, and let it go. ♦

Sue Lick is a freelance writer living in San Jose, California.

The Zen of Speaking

If disaster strikes when you're on stage, try to 'go with the flow.'

By Allen Klein

As speakers, we must realize that when we are on the platform, things will occasionally go wrong.

Even when we get to the meeting room hours before our presentation and carefully check the set-up, the slide projector, the seating and the sound system, we must realize that at any time, something over which we have no control could, and often does, go haywire. (In addition to malfunctioning microphones, I've had lights go out, a fire alarm go off and an earthquake occur.)

Doc Blakely's handling of the dead microphone at Toastmasters' International Convention last year was masterful. I recall attending another convention where the same situation was not managed as well. That speaker was obviously thrown when the public address system went kaput. He lost his cool, became angry and made rude comments to the stagehand who was desperately trying to repair the equipment.

What do you do when you encounter such unexpected events? I suggest you follow a Zen concept — just be there.

In "new age" lingo, this might be called "going with the flow." In Zen, it is being present in the moment — accepting, learning from and perhaps even enjoying the less than ideal circumstances. Whatever you call it, it's worth consideration.

Getting upset with an inept technician who accidentally pulled out your mike cable while setting up the conference room next door is not in your best interest, nor is being furious with the person who carelessly leaned against the light switch, leaving you and the audience in the dark. The audience might remember your lack of professionalism, even more than they recall your message.

Going along with what is happening accomplishes two things. First, it shows the audience that you do not get rattled when something goes wrong — you are a professional. And second, it keeps your mind clear so that you can plan your next move.

When you get angry, you are so entwined in your emotions that you shut out

any possible solution to your predicament. You have turned off your creative energy by focusing on the negative. When you are open to inventive solutions, your mind has room to play and might find a way to get you through your dilemma.

For example, Doc Blakely, in his article "What to Do When the Microphone Dies" (December 1989), says that in a disaster you need to play off of what happens. "If you have lights, find a way to use those lights. If a tuba is lying on the stage, pick it up and play it. If you wear a toupee, take it off. Just don't use the situation as an excuse to take the cord from the microphone, make a noose of it and hang yourself."

When something goes wrong while we speak, we often say that we "died" on stage. Rather than being a negative experience, however, this kind of disaster can be a powerful opportunity for growth.

Western culture doesn't look at death as a learning experience. But an awareness of our mortality teaches us to become more aware and awake. It reveals the importance of the moment and helps us put things in perspective. If you were told that you had six hours to live, for example, how upset would you be about the mistake the printer made on your brochure?

"Dying" on stage can be a great lesson. As hundreds of eyes are waiting to see how we handle ourselves, all of our senses heighten; we are right on the edge. Will we take command of the situation and make the most of it? Or will we falter, lose our balance, our temper and probably, our audience?

"Being in the moment" means not agonizing over an unexpected and unfortunate incident but instead, just noting it. "Isn't it interesting," you might say when the microphone dies, "no one can hear me." Or, "Look at that, last time they laughed at that line and today they didn't."

Be an observer, not a reactor. The next time something goes wrong on the platform, accept it, instead of reacting by becoming upset. Rather than shouting "Oh, shoot!" try saying "Ah, so."

With a little bit of help from Eastern philosophy, you can appear more professional even when your equipment or circumstance is not. ♣

Allen Klein, is a "jollytologist" who shows audiences nationwide how to take humor seriously and serious things humorously. He is the author of The Healing Power of Humor (J.P. Tarcher, 1989).

ARE YOU GOOD ENOUGH TO BE A PRO?

Toastmasters' Accredited Speaker Program is now accepting applications for 1991.

Toastmasters' Accredited Speaker Program is now accepting applications for 1991. The Accredited Speaker Program is designed to recognize those Toastmasters who have attained a professional level of excellence in public speaking.

To qualify, you must be an Able Toastmaster (ATM) and a member in good standing of a Toastmasters club. You must have completed a minimum of 25 speaking engagements outside the Toastmasters club environment within the past three years. Then, you must pass a rigorous two-stage judging process.

Those Toastmasters who earn the prestigious title of Accredited Speaker will receive widespread recognition both inside and outside Toastmasters International. They will have taken the steps that can launch them on exciting careers as professional speakers.

Only a handful of Toastmasters have what it takes to become Accredited Speakers. If you think you're one of them, write to World Headquarters for details on how to apply. **The deadline for the 1991 program is November 1, 1990.**

Housewives Belong in Toastmasters, Too

You don't have to be employed to benefit from Toastmasters training.

By Sandra Hinks

All right, you frumpy housewives! Put down those bonbons, turn off the soap operas and get yourselves to a Toastmasters meeting!

I have to laugh at that stereotype because it doesn't apply to any of the educated, intelligent women I know: women whose leadership and management skills aren't used in the paid work force, but who are involved in a myriad of other productive activities. These homemakers certainly could benefit from the communication skills practiced in a local Toastmasters group.

I have been a full-time homemaker since my first daughter was born nine years ago. I have a college degree and left a professional career to spend time raising my children and looking for excuses for why my house is always a mess. As a new Toastmaster, I am excited to share my discovery — especially the benefits of the Communication and Leadership program — with other women.

ADULT INTERACTION

My son has added "hot stuff" to his vocabulary, bringing his total number of words to six. I love talking with him, but after days of "See the doggie, nice doggies, can you say doggies?" it's pleasant to communicate with adults. Most Toastmasters clubs are not intended to be social clubs, but the friendliness of members belies that. Often, women at home lose confidence in their abilities to interact with professional people, and Toastmasters provides an opportunity to meet friendly individuals from a variety of occupations.

VOLUNTEER ACTIVITIES

The word "homemaker" is a misnomer, for while these people are not being paid for services in the work field, they are not



As a new Toastmaster, I am excited to share my discovery with other women.

necessarily "at home." America's volunteer forces are largely staffed by homemakers. Whether it's the PTA, La Leche League or some other service-oriented organization, the officers at the helm are often female homemakers. These women are approaching corporations for funding, informing the public of their organizations' services and goals, recruiting workers and providing training to members. The listening and speaking skills practiced at any Toastmasters meeting can be instantly transferred to most volunteer positions.

EVALUATION SKILLS

In response to the lack of prestige associated with their chosen career, some full-time homemakers are feeling insecure and defensive about their roles in society.

When I joined Toastmasters I was insecure and frightened by speech evaluations. I learned much about the art of en-

couragement by observing the evaluation techniques of experienced Toastmasters. Giving and receiving evaluations has taught me to make suggestions without "attacking," and accept suggestions without feeling insecure. These skills are immediately transferrable to the real world: I'm learning to be a better mother.

PERSONAL GROWTH

The "mission" of Toastmasters International refers to the arts of speaking, listening and thinking as "vital skills that promote self-actualization, foster human understanding and contribute to the betterment of mankind."

Self-actualization refers to pushing and stretching yourself to be the best you can be. Overcoming your fear of public speaking and opening yourself to evaluation are huge steps in the right direction. The diversity of people at a typical Toastmasters meeting and the acceptance of each individual is a model for fostering human understanding.

CONFIDENCE BUILDING

Housewives, like people in most other occupations, are not getting large doses of positive feedback. But at Toastmasters, I glow with the support of my fellow members. Whenever I talk, there is always a captive audience telling me that I'm doing it well. Getting little notes that say "Great speech!" or a Best Speaker ribbon keeps me smiling all day!

And so, every Thursday morning at 6 a.m., with make-up and heels, I sneak out of the house, leaving a sleeping husband and three sleeping children. I know during the next hour and a half, I will meet with amiable people and learn skills I can apply to life.

To my fellow homemaker friends, I say Toastmasters membership is educational, ego-boosting, a chance to get away and "impersonate a grown-up" for a while. I tell them how improved communication skills can provide a creative outlet and enrich their lives. And I tell them how much fun it is!

Sandra Hinks, a member of Sunrise Center Club 3359-39, resides in Citrus Heights, CA.

Illustration by John Dickenson

Speaking From the Listener's Perspective

Cue your audience with familiar terms and phrases.

By Barry F. Mitsch, DTM

Westerners in general, and Americans in particular, have been raised with the belief that a speaker is more important than a listener.

Have you ever been told to "sit back and enjoy the speech"? This implies that the speaker is going to ensure that the audience receives the message. The Greek philosopher Plutarch once said, "Know how to listen, and you will profit even from those who speak poorly." Unfortunately, since many people listen poorly, it helps to know how to speak well.

Understanding how people listen will give you a greater understanding of why certain techniques are important in speaking. It will also give you some guidelines for constructing and delivering your speeches. Here are some tips:

ORGANIZATION

Toastmasters' educational program emphasizes the importance of a well organized speech for good reason. A well structured speech enhances the ability of the listener to understand and remember the message. And applying the old adage "Tell 'em what you're gonna tell 'em" will further aid your listeners' retention.

By giving the listener a taste of what's to come in your opening, the listener is able to mentally prepare for the message. A well developed opening allows the listeners to make the connection between any new information the speaker might present and "old" information on the same topic they already know.

THE PAUSE

Toastmasters recognize that the pace of a speech is important, and that a well placed pause is an effective speaking technique.

Pausing is one method of emphasizing key words and phrases and it allows an audience to process information presented to them. Pauses can enhance your spoken message.

AUDIENCE ANALYSIS

Beginning speakers often neglect to analyze their audiences. A speech that was a hit with one group may bomb with another. The difference is the audience. Listeners become more alert when they are "cued" by familiar terms and phrases. Tailoring a presentation to each specific audience will enhance your chances for success. As much as possible, know the audience to whom you speak.

*"Know how to listen,
and you will profit even from
those who speak poorly."*

—Plutarch

VOCABULARY

Closely related to audience analysis is the choice of vocabulary. "Five-dollar words" can be effective, but not if they cause most of your audience to become confused and frustrated. There is a good chance listeners will tune out when they are confronted with unfamiliar words. Language does not have to be complicated to be colorful. Choose your words carefully.

BODY LANGUAGE

People "listen" with their eyes. The visual stimuli you send when speaking has an enormous effect on the listener's reception of the message. People have an easier time remembering information when it is visual. However, listeners are more apt to believe the message conveyed by the body when body language and the oral message contradict. Be sure to keep your body language consistent with your spoken words. Your body is the best visual aid you have; use it to your advantage.

VOICE

The consistency of your voice with the message you are sending is also important to the listener. Factors such as volume, pitch, inflection and rate should coincide with your words.

Albert Mehrabian, in his book *Silent Passages*, notes that in conveying feeling to an audience, 38 percent of the message's meaning is conveyed vocally, 55 percent facially, and only seven percent through words. Again, when there is a contradiction, the listener will tend to believe the nonverbal message. It's how you present your words that count, not the words themselves.

SPEAKER CREDIBILITY

Listeners respond better to speakers they feel have credibility. In writing *The Rhetoric*, Aristotle noted that one requirement of a persuasive message is the "ethos," or credibility, of the speaker. You are more likely to give a successful speech on a subject on which you are perceived as an expert.

An important factor in establishing this positive perception is a good introduction. Don't take chances. Write your own introduction for the person who is going to introduce you. The introduction should answer the questions, "Why this speaker?", "Why this audience?", "Why this subject?" If the listeners perceive you to be an authority on a subject, chances are greater that they will listen to you.

Ideally, speakers and listeners should share equal responsibility in all communication. But until more people become better listeners, speakers are going to have to bear the burden. Know your listeners, and chances are you will be a more successful speaker. ♦

Barry F. Mitsch, DTM, a past area governor, is the founder of West Raleigh Club 6819-37 in Raleigh, North Carolina. He is president of Capitol Training Associates, a company providing communication training.

There are those who, with a well-placed gesture, can compel an audience to the edge of their seats. But for many of us the only body movements included in our speeches are the frantic clutching of note cards and the grasping of the lectern for support.

Body movements can make or break a speech. The speaker who walks away from the lectern and approaches his listeners at an emotional point in his speech can draw the audience closer. An audience may be motivated to action by a speaker whose energy comes through with well-timed gestures, pacing and, of course, eye contact.

On the other hand, a speaker who looks down at his notes and shifts his weight from one foot to the other will have a hard time keeping listeners interested.

Whether you're a beginner, thrilled just to stand in front of an audience and get through your speech, or a seasoned veteran who has learned to present a well-crafted product, body movements are an essential part of your presentations. Learn what body movements can do for your speech, how to use them effectively and confidently, and when not to use them, and your talks will become more natural and enticing.

Why worry about body movements when you're still worrying about organization and delivery? Because from the moment you leave your seat until you collapse back in it, your body movement and poise project an image to your audience.

The speaker who moves confidently projects confidence and credibility, while the speaker who shuffles his feet, hunches his shoulders and watches the floor may have trouble just getting his audience to listen.

Talk show hostess Oprah Winfrey, for example, creates an atmosphere of intimacy by leaning closer to a guest or walking through the audience.

Unlike many impersonators, comedian Rich Little has learned the value of body movements, mimicking not only voices and dictions of those he portrays, but also their physical mannerisms. We immediately recognize Jack Benny when Little puts his elbow in his hand and strokes his chin, and Richard Nixon when he shakes his jowls or stiffly waves his fingers in a "victory" sign.

To begin using your body movement more effectively, you need to find out what your body is doing. If you have access to a videotape recorder, have a friend record your presentation while you rehearse. Or practice before your spouse, a friend or an



Don't Keep Your Hands to Yourself

Use your body to create imagery.

By Tari Lynn Jewett

associate and ask them to critique your body movements when you are finished. In addition, watch yourself in a full-length mirror to get an idea of what you are doing.

When you evaluate your presentation, ask yourself if you:

- overused any mannerisms.
- stood stiffly, afraid to move.
- fidgeted or played with note cards.
- leaned on or gripped the sides of the lectern.
- paced back and forth

You may have some positive natural movements that you were unaware of:

—Perhaps you found that you leaned forward at just the right moment, drawing closer to your audience and bringing them closer to your point.

—You may have been clutching your notes at the beginning, but as you relaxed and got into your speech, your confidence grew, your posture relaxed and so did your grip on your note cards.

—Were you surprised to see that by the time you reached your second main point, you were able to use your hands to help your audience visualize what you were thinking?

—Did you use few body movements,

but look poised and relaxed?

After answering these questions, you will probably find that you are not a lost cause. With a little work and polish, you will move naturally and confidently when you speak.

Now that you know what your body is doing, you need to control your movements. Even professionals experience a certain amount of stage fright, and it's true that a little fear can be a positive thing, getting your adrenalin pumping, raising your energy level and pushing you to excel. When fear gets out of hand, however, it can become paralyzing, causing you to stumble over words, have memory lapses or stand frozen in one spot. You can overcome this fear even before you write your speech by following these simple steps:

1) Choose a topic you know well — the better you know your topic, the more confident and relaxed you will be. In other words, if you've never played chess, do not make your speech an opportunity to learn the rules and strategies of the game. Instead, choose an activity or topic in which you already have expertise.

2) Rehearse. You can't practice your speech too much. This doesn't mean memorize your speech verbatim, but know it enough to be comfortable with your outline.

3) Dress appropriately and comfortably. You have enough to worry about without feeling that you've dressed too casually or you're standing in shoes that are uncomfortable. Choose a professional-looking outfit that you feel good in.

4) Hold your head up and take confident strides from the moment you stand to speak. You will feel and look more confident.

5) When you reach the lectern or your speaking position, stand quietly until you have the audience's attention. Establish eye contact before you begin to speak and continue it throughout your entire presentation.

When your speech is prepared, you know your topic well and have a clear goal in mind, you are ready to refine your gestures and body movements.

If the videotape revealed that you were clutching your note cards, put your note cards on the lectern and take a step back. Touch the cards only when it's time to move on to the next. Hopefully, by the time you give your presentation, you will find that you know your subject so well you don't need the cards.

Likewise, if leaning on the lectern is your vice, try speaking without one.

You will gradually become more aware of your own movements. You may be surprised to find that the fidgeting you saw in the videotape also happens when you talk during meetings and on the phone with business colleagues. You might try the behavior modification technique of charging yourself money every time you catch yourself repeating a habit you are trying to break.

When you feel that your bad habits are under control, begin to add movements that will enhance your speech.

You might try taking large, energetic steps across the stage when you want to create excitement in your audience and catch their attention. Don't be afraid to lean forward and look directly into the eyes of a listener or point toward an audience member as you ask a question.

Just like phrases, trite movements can be irritating.

Tear your speech apart looking for spots where a subtle movement or hand gesture may catch the listeners' attention, create excitement or assist you in illustrating a point.

Spontaneous movement can be important as well. The more thoroughly you know your speech, the better you will interact with your audience and use natural, spontaneous movements.

Memory trainer Dan Mikels often speaks before groups of 50 to 100 children. If he finds a group's attention wandering, he positions himself in front of the most obvious "offender" and directs his talk to him or her. Usually, this movement

doesn't have to be repeated. Not only can he control a group of children with the proper movements and eye contact, he can create energy in a sedate audience by increasing the space of his hand movements or changing his pacing.

There are also movements to avoid. Just like phrases, trite movements can be irritating. Avoid gestures such as holding up the index and second finger of each hand and indicating quotation marks; they may appear artificial.

If you find it difficult to use gestures naturally, you may want to enlist the aid of your family. Spend an evening or two playing charades. Write speech topics on slips of paper and draw them from a jar. Now, using your hands and body only, convey your topic to the audience. You will find that there are an infinite number of ways to communicate with your body that you may not have thought of.

Who are the speakers in your club who can charm an audience and make them forget to count the "ahs?" Watch and learn how they use their bodies to create imagery and what movements they use to punctuate their main points. Are there speakers who move ineffectively or whose movements distract the audience? Avoid the same mistakes.

You may want to keep track of your progress by periodically videotaping yourself or having your evaluator focus on your body movements.

From the time you approach the lectern to the moment you sit down again, your body movements project an image. Master your body, and you will be a speaker who can entrance any audience with a sweep of a hand. ♣

Tari Lynn Jewett, a freelance writer living in Lawndale, California, conducts workshops on public speaking, listening skills, family communications and business writing.

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Say It With MUSIC

Make your speeches sing with euphony.

By Thomas Montalbo, DTM

“It don’t mean a thing, if you ain’t got that swing.” Along with providing an excellent example of poor grammar, these lyrics to a once-popular song also conjure up a good lesson for Toastmasters: deliver your speech with music.

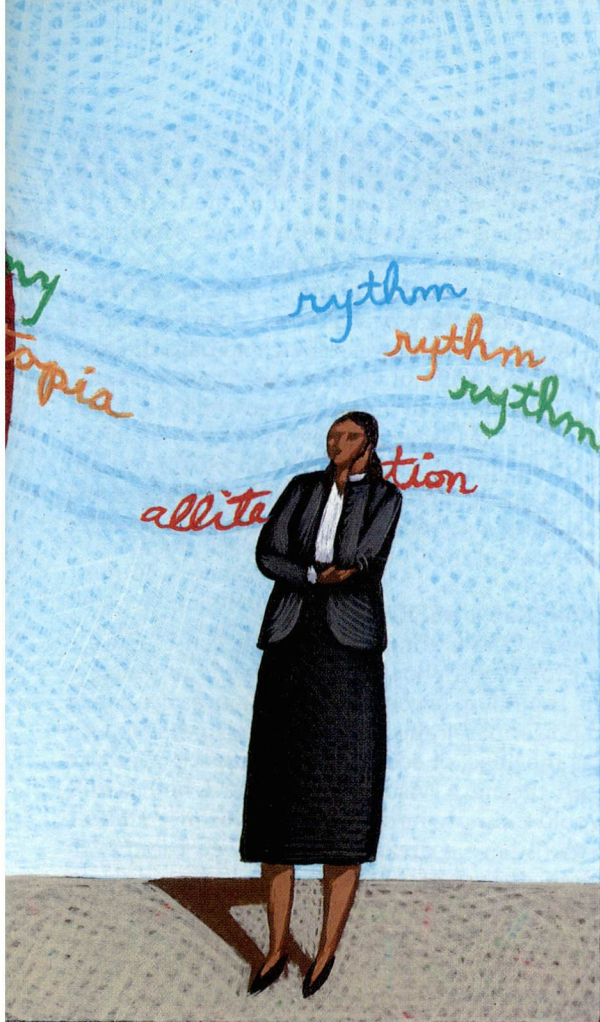
But this doesn’t mean you should sing, hum or strum a guitar. Instead, choose certain words and arrange them in ways that will make them sound rhythmic. Just as music strikes an emotional response in listeners, a speech with rhythm can make your audience receptive to what you say. It has even been suggested that Ronald Reagan, often referred to as “the Great Communicator,” was voted twice into the Oval Office because of America’s increasing need to hear the comforting rhythms of speech.

Many speakers turn a deaf ear to what novelist Marcel Proust called “the tune of the song beneath the words.” Critic and author T. S. Eliot described it as “the feeling for syllable and rhythm invigorating every word.” We all respond to rhythm because we have grown up with it, from nursery rhymes and soothing lullabies to the strong beat of rock-and-roll.

Several years ago, *Psychology Today* published the responses to a study that asked people what thrilled them. Music topped the list of answers, with 96 percent of the respondents indicating that what turns them on the most is a beautiful melody.

We feel rhythm as we breathe, talk and dance.

Illustration by Joe Crabtree



All through school you heard, perhaps with some annoyance, of the poet's use of onomatopoeia—the conscious use of words whose sounds suggest or imitate their meaning. English is loaded with them. "Sizzle," "bang," "crackle," "rattle" and "buzz" are only a handful of such words. When spoken, these words make the sound they represent come alive. That's why poets use them.

OF RHYTHMS AND ECHOES

Poets love the sound of language, the feel of words on the tongue, the rhythms words fall into and the resulting pleasurable echoes. Sven Birkerts, who teaches expository writing at Harvard University, says "Effective, memorable writing depends upon hearing the language. If you can't hear words and their arrangements—the music that accompanies and enforces meaning—then you can't write. Certainly not well."

Speakers, no less than poets and prose writers, should make use of the musical sounds of words. Ralph Waldo Emerson did. Although both a poet and prose writer, he made his living as a public speaker. In a speech praising the poems of Robert Burns, he said, "The wind whispers them; the birds whistle them; the corn, barley and bulrushes hoarsely rustle them." In that one sentence Emerson used three techniques to achieve rhythm: onomatopoeia, alliteration and the triad.

Note the onomatopoeic words—"whispers," "whistle," and "rustle"—and the alliteration (the use of consecutive words beginning with the same sound) in three words beginning with "w" and three words starting with "b." "Wind," "whispers" and "whistle," along with "birds," "barley," and "bulrushes," all produce a sound pattern with a rhythmic swing and lilting tune.

By using the triad, which means simply dividing ideas into three parts, Emerson made his sentence seem like a musical chord, with three related tones sounding together in harmony. Note his sentence's three distinct parts, each with its own subject and verb: "wind whispers . . . birds whistle . . . corn, Barley and bulrushes rustle." There's a musical flow to these three clauses that, when spoken, create rhythm.

LESSONS FROM LINCOLN

In Abraham Lincoln's Cooper Union speech, he said, "Let us have faith that right makes right, and in that faith, let us, to the end, dare to do our duty as we understand it." Notice how rhythm is achieved by: repetition of "let us" and "faith;" alliteration in "dare to do our duty"; and rhyming of "right" and "might."

In his Gettysburg Address, Lincoln mentioned "nation" five times and "dedicate" six times. Recurring throughout the short speech, these words achieve a musical effect by sounding like an incantation. The same is true of "government of the peo-

Rhythm in speeches commands attention; arouses emotions; clarifies, emphasizes or strengthens meaning; and makes what you say easy to remember. A speaker's words should leap into the listeners' ears and linger to sing in their memory. Like music, words must thrill people.

REMEMBER EUPHONY

Winston Churchill believed that words have a music all their own, and he advised, "You must pay attention to euphony." By euphony, he referred to the pleasant sounds of words and sentences that support and enrich their meaning.

Music in words comes from the way they sound, alone or in combination with other words. The sound reinforces their meaning. When two words essentially have the same meaning, say them aloud and choose the one that sounds better. Compare, for example, "serene" and "tranquil." Both mean calm, but one sounds more soothing than the other. The odd combination of "n" and "q" in "tranquil" produces a harsh, unpleasant sound. In contrast, "serene"—with flowing vowel sounds—is melodious.

Selecting words that sound best when spoken is a good general rule in following Churchill's advice to "pay attention to euphony." But more specific techniques exist that create music in words.

Among them are: onomatopoeia, alliteration, the triad, rhyming, parallelism and repetition.

A speaker's words should leap into the listeners' ears and linger to sing in their memory.

ple, by the people, for the people." Note the triad of phrases with "people" repeated three times.

Some language purists frown on repeating the same words in a phrase or sentence. They claim that Lincoln should have said, "government of, by and for the people." Same meaning, but not the same impact. That's because no vocal emphasis is given to any of the prepositions — "of," "by" or "for" — or to the word "people."

Lincoln apparently considered those items of equal importance, and therefore deserving of equal emphasis. Using parallelism — arranging equally important ideas in similar grammatical construction — he stretched each phrase to its full length, ending with "people." This enabled him to drive home his point as if he were hammering a nail all the way in. Stretching with the same grammatical structure produced a succession of rhythmic strokes that echo in the listener's head like drumbeats.

Lincoln's words in his best speeches, when read aloud, seem to sing in our ears. Whenever he could, Lincoln read aloud to himself. He said, "When I read aloud, two senses catch the idea: first, I see what I read; second, I hear it, and therefore I can remember it better." That may explain why he often used the rhetorical devices designed to achieve musical tones and rhythmic flow.

*"If you can't hear words
and their arrangements —
the music that accompanies
and enforces meaning —
then you can't write."*

—Sven Birkerts, Harvard University

PARALLELISM AND ALLITERATION

These devices have been used over the centuries by several famous speakers — Demosthenes, Cicero, Daniel Webster, John F. Kennedy, Martin Luther King Jr., William Jennings Bryan and Adlai Stevenson.

When John F. Kennedy was preparing to deliver his inaugural address, he asked his speech collaborator, Theodore Sorenson, to study the secret of Lincoln's Gettysburg Address. You'll notice in Kennedy's Inaugural Address echoes of Lincoln in phrasing and rhythm: "Let us never negotiate out of fear. But let us never fear to negotiate."

Other repetitions occur, including key words, such as "pledge," which appears seven times in Kennedy's address. Alliteration is also illustrated: "Whether you are citizens of America or citizens of the world, ask of us here the same high standards of strength and sacrifice which we ask of you."

Several times Kennedy used parallelism to direct attention to what he wished to emphasize. For example, he said, "If a free society cannot help the many who are poor, it cannot save the few who are rich." Notice how he sharpened the contrast of ideas by placing them against each other in a balanced sentence. The rhythm of the parallel structure made it easy for his audience to under-

stand and remember what he said.

Churchill used the same techniques. Listen to the power of repetition he generated when he repeated one word five times in a single sentence in his first speech as prime minister:

"You ask, what is our aim? I can answer in one word: victory. Victory at all costs, victory in spite of all terror, victory, however long and hard the road may be; for without victory, there is no survival."

To achieve rhythm, you can repeat a single word or phrase several times in the same sentence, as Churchill did in the example above. Or you can repeat one or more words at the beginning, in the middle, or at the end of successive phrases, clauses or sentences.

POWERFUL REFRAINS

Martin Luther King Jr., in his speech "I Have a Dream," shows how the same words repeated at the beginning of consecutive sentences can result in powerful refrains. His repetition in that speech has the effect of echoes connecting one sentence with the next. Visualizing a time when justice would triumph, he started half a dozen sentences with "I have a dream" and followed them with another group of sentences, each beginning with "Let freedom ring." With these two refrains and the rhythm rising in crescendo, he worked up to an emotional climax as he closed, using the words of an old spiritual, "Free at last, free at last; thank God Almighty, we are free at last!"

Repeating a word in the middle of a sentence can also attract attention and provide rhythm. For example, former British Prime Minister Benjamin Disraeli once said, "Man is not the creature of circumstances; circumstances are the creatures of men."

Repetition at the end of clauses, phrases or sentences is one of the most powerful techniques speakers can use. Hear these words from Daniel Webster: "I was born an American; I live an American; I shall die an American." These rhythmic words leave no doubt about his loyalty to his country.

As you can see, certain words and their arrangement can give your speeches the advantages of a musical effect. The resulting sounds create rhythm, perk up listeners' ears, emphasize the speaker's meaning and make a speech sing.

All six techniques described and illustrated here have been platform-tested by distinguished speakers in both old and modern times. Properly used, these methods can improve any speech. Use them and you'll find that you, too, can say it with music.

Thomas Montalbo, DTM, a member of Sparkling Toastmasters Club 3602-47 in St. Petersburg, Florida, has received a Presidential Citation for his articles in *The Toastmaster*. He is author of *The Power of Eloquence*, a book on public speaking available from *Toastmasters International*.

h a l l o f f a m e

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 Pat King, 2123-44
 Maria Wojcicki, 4434-46
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 Bessie McCloud, 5901-14
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 Charles Ness, 2388-19
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 L. Jane Slach, 63-32
 Allena L. Wesley, 4127-36
 Harry W. Mossman, 142-39
 Martha A. Tomaro, 1528-39
 M.J. Williams, 2242-39
 Douglas Thompson, 3359-39
 William George Pasztor, 6895-39
 Scott A. Zingler, 4532-40

Nancy A. Hansen, 509-41
 Richard F. Maemone, 2413-46
 Chuck Allen, 1932-48
 Bill Gray, 1932-48
 Marcelle R. Praetorius, 2482-48
 Barbara B. Mutino, 4507-53
 Maureen McReynolds, 2048-56
 Luther Baumgartner, 2500-58
 Pauline M. Duncan, 2729-60
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 Robert Rollinson-Lorimer, 4778-60
 Eileen Ball, 3319-61
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 Graham Terrell, 6175-70
 David Heggart, 6345-70
 Peter Graves, 6406-70

Virginia Ridgway, 1996 - 72
Noreen Patton, 6018 - 72
Charles H. Holden, 1179 - 73
Janine Gordenne, 844 - 74

NEW CLUBS

Breakfast, 4947-U
Tokyo, Japan
Incirlik, 7687-U
Incirlik Air Base, Turkey
Naval Air Station, Bermuda, 7737-U
St. David's, Bermuda
Juan Jose Arreola, 7836-U
Ciudad Guzman, Jalisco, Mexico
Toastmasters ACOLAC, 7837-U
Torreon, Coahuila, Mexico
Mazda Accelerators, 5566-F
Irvine, California
The Tongue Tamers, 6641-F
Huntington Beach, California
Baxter Babblers, 7690-F
Irvine, California
Toastbusters, 7747-1
Torrance, California
Tang, 6087-3
Tucson, Arizona
Burnt Toast, 883-4
Milpitas, California
Talk of the Town, 2405-4
San Francisco, California
Sound Image, 7698-4
Mountain View, California
Foster City Advanced, 7731-4
Foster City, California
INTEL Quakemasters, 7838-4
Santa Clara, California
Pacific Bell Communicators, 7718-5
San Diego, California
Yacking For Excellence, 7721-5
San Diego, California
Redwood Area, 4730-6
Redwood Falls, Minnesota
JEB Tech Talkers, 4956-6
Minneapolis, Minnesota
Sher-Wright, 7734-6
Monticello, Minnesota
Atikokan Lakeland, 7738-6
Atikokan, Ontario, Canada
Tower Of Power, 7736-7
Rainier, Oregon
RCI, 7726-11
Indianapolis, Indiana
Riverside County Circle, 7730-12
Riverside, California
Callaway Toasters, 7692-14
Pine Mountain, Georgia
Cougar Communicators, 7693-14
Columbus, Georgia

FAA, 7727-14
Atlanta, Georgia
AT & T Alpha 500, 7840-14
Alpharetta, Georgia
Aviators, 7841-14
Atlanta, Georgia
Salmon River Area, 7834-15
Salmon, Idaho
Valley, 7712-20
East Grand Forks, Minnesota
Stand & Deliver, 7732-21
Vancouver, B.C., Canada
Bayan, 7743-21
Vancouver, B.C., Canada
Energy Masters, 3987-22
Overland Park, Kansas
Sprintmasters, 7703-22
Kansas City, Missouri
Resources Masters, 7728-22
Kansas City, Missouri
Lion's Den, 7714-24
Omaha, Nebraska
IMS Nooners, 7742-24
Omaha, Nebraska
Wizards of Ah's, 7744-24
Omaha, Nebraska
Coal To Diamonds, 7696-25
Terrell, Texas
Speaking of Pier I, 7713-25
Forth Worth, Texas
Pierless Speakers, 7733-25
Fort Worth, Texas
Roadmasters, 2675-26
Lakewood, Colorado
Wizard of Ahs, 2800-26
Colorado Springs, Colorado
Word Ejectors, 6032-30
Addison, Illinois
Federal Way, 2079-32
Federal Way, Washington
After 5, 970-33
Atwater, California
Speak Out, 7843-37
Cary, North Carolina
Word Weavers, 7720-39
Mt. Shasta, California
Honda, 2653-40
Marysville, Ohio
Chiquita, 3358-40
Cincinnati, Ohio
Kintoast, 7716-40
Cincinnati, Ohio
Baxter Healthcare, 7688-43
Mountain Home, Arkansas
Light-Hearted, 1706-45
Hillsboro, New Hampshire
High Noon, 5979-46
Red Bank, New Jersey
Team MBA, 3277-47
Gainesville, Florida

American Express, 7691-47
Jacksonville, Florida
Longevity Communications, 7694-47
Miami Beach, Florida
Group Technologies, 7697-47
Tampa, Florida
FEISCO, 7719-47
Sarasota, Florida
Harris-GSSD, 7722-47
Orlando, Florida
Rust International, 5599-48
Birmingham, Alabama
Oakwood Orators, 7702-48
Huntsville, Alabama
Weekend Speakers, 7724-52
Van Nuys, California
Chamber, 7723-53
Waterbury, Connecticut
Westbury, 366-56
Houston, Texas
MIDCON-UTTCO
Toastmasters Talkers, 1784-56
Houston, Texas
North San Antonio Chamber of Commerce, 5166-56
San Antonio, Texas
The Beaufort Toastmasters Club, 2515-58
Beaufort, South Carolina
CRS Sirrine Pulp & Paper No.2, 7710-58
Greenville, South Carolina
Talk of the Town, 7711-58
Landrum, South Carolina
Saturday AM, 7735-58
Columbia, South Carolina
IRS, 7741-58
Columbia, South Carolina
Excellence, 7701-61
Montreal, Quebec, Canada
City Slickers, 7695-64
Winnipeg, Manitoba, Canada
Energy Speakers, 7715-68
Port Gibson, Mississippi
Tipperary, 7717-71
Co. Tipperary, Ireland
Thomond Club, 7729-71
Limerick, Republic of Ireland

ANNIVERSARIES

55 years
Fullerton, 37-F

50 years

Van Nuys, 172-52

45 years

Kaposia, 330-6
Vigo, 332-11
Pioneer, 331-21

40 years

Westchester, 869-1
South Hills, 847-13
Capital, 876-36
Raleigh, 843-37
Chico, 558-39

35 years

Huron Valley, 1909-28
Calvary, 1253-36
Parthenon, 1738-63

30 years

Heidelberg, 1632-U
Dawn Patrol, 1646-13
Singer, 3156-46
Gold Coast, 2727-47
Midtown, 3167-66
Public Service, 3174-68
Barangay, 3128-75

25 years

First Family, 3256-6
Up & At-M, 2585-16
Somerville, 1103-46
Miranda R S L, 2505-70
Eastside, 1076-72
Akrana, 3898-72

20 years

Seven Hills, 2300-47

15 years

Sargent & Lundy, 336-30
Knowledge Speakers, 2194-30
North Shore Badgers, 2612-35
The Henjum TM Club, 2994-64

10 years

ACCJ, 4334-U
Speakeasy, 4337-3
Scottsdalians, 4346-3
North Coast, 4356-5
Anheuser-Busch, 4345-8
Advanced Communicators, 4358-11
PB/T, 4343-14
Progressive, 4349-14
Reddy Lotawatts, 4351-16
Daybreakers, 4357-23
Irving Noon, 4344-25
Lt. Francis B. Lowry, 4342-26
AFBF, 4347-30

Three Pounds of Gray Stuff

How the brain affects the way we absorb information.

By Dr. Larry C. Bobbert, ATM

In today's world, communication skills are our most important career-building tools. To succeed in our personal and professional lives, we need assistance from many people. But while electronic communication keeps getting easier to use, our interpersonal exchanges have changed very little since ancient times.

We simply don't like certain people and, of course, this inhibits our ability to communicate. Why do some people really irritate us so much? Many of the traditional explanations are true: We observe different traditions, harbor prejudices, have diverse value systems, have trouble coping with the way other people behave, and we don't listen as well as we should.

Recent theories on how we think may explain some other communication difficulties and suggest ways we can get our ideas across more effectively. These theories suggest that communication problems stem from the fact that people tend to use one side of their brain more than the other. Since "left-brained" and "right-brained" people seem to approach nearly everything differently, you can see the potential for problems.

FIST BRAIN

The human brain isn't very big, but it is one of the most organized and complicated natural phenomena in the world. We all have one, but no one else thinks exactly as you do. Nobody can dream your dreams or think your thoughts — at least not yet.

Take a moment to make two fists. Put them together with your knuckles touching and your thumbs on top. That's about the size of your brain. Your brain consumes about two percent of your body weight, uses 20 percent of your blood supply and has millions of cells. It is your boss, your controller. In fact, our highly-specialized

brains are what make us human. Nearly everything else about us can be found in animals.

One quality unique to humans is the ability to laugh. When you laugh, your brain secretes endorphins, natural hormones that have a painkilling and tranquilizing effect on the body, resulting in a feeling of well-being. If this natural "high" isn't the best way to stay healthy, it sure is the cheapest.

And you don't even have to laugh



aloud to reap the health benefits from laughter. In fact, one research group reported that just saying "I'm fine" increases one's number of white blood cells, our blood's disease fighters. So if you want to make your audience feel good, add a little humor to your speeches. If your audience doesn't laugh, at least it will make them "feel fine."

What you laugh at often depends on which side of your brain you use to process messages.

LOGICAL OR CREATIVE?

The larger, upper portion of the brain is divided into parts that perform many tasks. The left side tends to function logically and sequentially while the creative right side is more holistic. The left side is more verbal while the right side is more visually oriented. Left-side thinkers tend to be rational,

while right-siders' thinking is more spontaneous and creative. Good speakers appeal to both types of people.

BRAIN SIDEDNESS

Which side of your brain do you tend to favor? One quick way to find out is to analyze how you give or receive directions. If I had to get from your work place to your home, how would you direct me? Would you write out specific directions or verbally tell me how to go? Or would you just draw me a map? Of course, some people want to do both, but try to pick just one — words or a map.

WORDS OR MAPS?

If you chose to communicate with words, you probably use your left hemisphere most of the time. If you decided to draw a map, then you probably use your right hemisphere more.

If you chose words and are left-brained, your teachers probably liked you better than the right-brained students. You could follow directions and do what the teacher wanted when he or she wanted it. If you were given a writing assignment, you may have asked "How many words do you want?" or "How many pages?" Right-brained people may have done their writing colorfully on the bathroom wall.

Right-brained thinkers are less likely to follow directions. They like to experiment and look at the overall pattern of things and events. For example, when I was in first grade the kids in my row were told to color their Easter eggs yellow, but I thought the yellow-crayoned eggs were ugly. My teacher thought I should follow her rules. I colored my egg purple, and was rewarded with her ruler on my knuckles.

Left-brained thinkers prefer facts—specific directions, schedules and rules. They crave consistency in daily activities and logical rational thinking. For example, left-brained readers of this article are probably

Right-brained readers are just skimming through the information to get the gist of it. "Sounds fine to me!" the right-brained think, "Can't spend all day on a Toastmasters article when the sports page and the late movie are waiting."

The right-brained map drawers enjoy novelty and innovation, fantasy, gimmicks and multi-sensory experiences. They tend to be more in tune with their feelings, while their counterparts systematically progress from one activity or idea to another.

WORK COMMUNICATIONS

When giving directions to subordinates, right-brained people often leave out specific details which cause headaches for their left-brained bosses or subordinates. "Ah, you know how to write a letter. Just tell him it was a good idea," a right-brained person might say, and then believe adequate directions were given to carry out the task.

In contrast, left-brained people want to know the exact address and how soon the message should be posted, including: "Is it a letter or a memo?" "What is the 'it' that was a good idea?" and "How many carbons?" A right-brained person might reply, "The usual," and walk away thinking about something else.

SPEAKING

Left-brained speakers write out their speeches, memorize them, or make specific outlines or detailed notes. Conversely, right-brained speakers like to get an idea, make a note or two (on a napkin) and "go with the flow."

But when speaking to a group, you must remember that both left- and right-brained thinkers will be in your audience. For the left-brained, you should use charts and handouts and be as descriptive and logical as you can. The right-brained thinkers in your audience will enjoy a story or fun activity. They'd like to interact with their neighbors or ask questions during the presentation.

Your left-brained audience members are organized and have more appointments, so get them out on time. If the right-brained like your speech, they will stick around for a chat. Make them feel comfortable about approaching you after the meeting. The left-brained will stick around only if they need specific advice.

COMMUNICATION PROBLEMS

Communication problems arise because what is good for the goose is not always good for the gander. What energizes and invites one type of thinker tires and frustrates the other. Most creative people are rule breakers. Left side thinkers prefer to follow schedules, set limits, write lists and prioritize. The right-

complishing each task and try to stick to your dates. To enjoy your progress, you must congratulate yourself when you reach each little step toward your goal.

My left-brained wife gives herself little rewards like coffee or a candy bar after completing a task. Sitting down to relax with a refreshment is an easy reward, but it helps you feel good about your accomplishment. Avoid self-recrimination when you do not get everything done on time. Remember no one is perfect — even left-brained people can't do it all. Have patience and try to have fun with your project. You can, if you keep reminding yourself to do so. Maybe you should write, "Enjoy doing it" on your "to do" list.

GOALS FOR THE RIGHT-BRAINED

If you tend to be right-brained, answer the question, "If I could have anything I want, what would it be?" Make your goals achievable and realistic. Continually ask yourself, "Will this activity help me reach my goals?" When you have difficulty making a decision, just ask, "How will this help me reach my goals?"

POST YOUR GOALS

Right-brained people are motivated to learn when they know they will have to explain the material to others. Toast

masters is a great opportunity for learning this way. Left-brained thinkers can have fun in Toastmasters by organizing meetings and learning to have fun by helping others.

Whether you are right- or left-brained, you can improve your thinking by practicing changing sides (see sidebar above). The list of ways to switch sides is limited only by your imagination.

Literature does exist to help you become a "whole brain" thinker, but you need only understand the difference between the sides to help you become a better speaker.

Sure, technology allows us to transmit messages in a blink of an eye, but not until we understand ourselves better will we send quality interpersonal messages. ♣

Dr. Larry C. Bobbert, ATM, a Ph.D. in instructional technology, is a professional speaker and TV producer/director at Eastern Kentucky University.

BE A 'WHOLE BRAIN' THINKER

Switching From Left to Right

1. To listen empathetically in phone conversations, use your left ear which is controlled by your right brain.
2. Try doodling, drawing or printing.
3. Sing, hum or tell jokes.
4. Make contact with others and try to see things from their perspective.
5. Observe colors, space, aromas, sounds and emotions around you.

Switching From Right to Left

1. For analytic listening, use your right ear, which sends information to your left brain.
2. Do some outlining, crossword puzzles or math.
3. Ask questions and make puns.
4. Report an experience to your boss or spouse with a preplanned list.
5. Break a problem into separate parts, and evaluate policies for consistency.

brained get easily sidetracked, look for new ideas, and enjoy doing things spontaneously.

Another reason for communication problems between the two types of thinkers is that our left brain doesn't talk to the right brain much. We don't understand how those "other-siders" think. This often leads to generalizations about how men and women think differently.

Most of our educational institutions push left-brained logical, sequential thinking. We need it, but we also need creative thinkers. If creative thinkers like Edison had not been persistent, you might be squinting at this article in the dark.

GOALS FOR THE LEFT-BRAINED

If you want to become a more successful speaker, and you tend to use your left brain more, sit down with a sheet of paper and list all the steps you believe necessary to obtain your goal. Prioritize the list, then go over it with someone you trust and respect. Modify the list again. Assign dates for ac-

You have mentioned the term "club culture" more than once. Please define it. How does it affect the members and the club?

Club culture is an attitude that is the result of the individuals, and the club's traditions and host environment. A good club culture encourages each member to attend all meetings and participate and use materials provided by Toastmasters International. It encourages speeches and evaluations from the Communication and Leadership manuals and motivates members to engage in activities and traditions that provide enjoyment, arouse interest and stimulate learning. In short, a good culture establishes pride in the club and its members. It provides the purpose and vision a club needs to be successful.

What is the purpose of a district, and how do clubs and members benefit from their district?

The District Constitution and Standard Bylaws identify six district purposes that can be condensed into two major points from the District Mission Statement.

First, districts are designed to enhance the performance of their respective clubs. This is accomplished through several activities. The districts provide good training sessions for club officers that focus on activities critical to success, such as manual speeches, evaluations, educational exercises and training. Districts also help clubs develop good marketing programs that promote a positive image in the community and encourage people to join Toastmasters. Districts can also provide positive liaisons between clubs and World Headquarters, which reminds members that they are part of a strong international organization.

The second purpose of districts is to extend the network of clubs, which gives more people the opportunity to benefit from the Toastmasters experience. Each district should take the lead in marketing and building new clubs within the area.

How important is it for club officers to attend district training programs?

I cannot emphasize enough the importance of attending all training sessions. If clubs are to improve, club leaders must be a step ahead. It is through officer training that ideas are exchanged and problems quickly solved. Too often, club officers will spend hours wrestling with an issue that has already been solved by the club next door. That is why I am angered by comments such as, "I'm not going to the training session because they don't tell us

anything new." Prejudging is not fair to new officers attempting to share their experience and knowledge. To the "naysayers," I say: "Send another member who wants to learn so someone can share new ideas with the club."

Some people say our club and district educational programs are a "numbers game." What is your opinion?



"Most of our communication in life is a Table Topic in one form or another."

Performance can be measured in many different ways. For those people who are only interested in "merit badges," I guess one could say that the programs are a numbers game. However, and it is a big however, if you go back to my comments on the choice for this year's presidential theme, I think a very strong case is made for the majority of people who join Toastmasters for the right reasons. Interested in their own self development, they have pride in themselves and their accomplishments and want to be part of an organization whose purpose and ideals they can identify with and follow. The vast majority of volunteer "joiners" are not concerned with numbers as a "game," but as a measure of their performance. Toastmasters uses numbers because most people are competitive and want to know how they're doing. Until we find a better way to tell them, we will still need to count CTMs, ATMs and so forth.

What kind of help is available for a club whose membership is declining?

Toastmasters International does not like to lose members and will bend over backwards to help a club survive and grow.

The first thing that a club in trouble can do is assess its meetings. Leaders can visit strong clubs and have speaker evaluator exchanges, asking for ideas that will help make their ailing club more attractive. They can also do some marketing in their local area, identifying groups who will benefit from the Toastmasters program. I suggest that these clubs ask their area governor and the district for assistance in putting together a membership drive. If the club has fallen on extremely difficult times, there is a program available through its district and World Headquarters that will provide a club specialist to work with the officers and members, helping them reach 20 or more members and return to a healthy state.

How can involvement in Toastmasters benefit a person's career?

Most of our communication in life is a Table Topic in one form or another, whether we are responding to our boss, spouse, subordinate, child or the check-out clerk at the grocery store. It is vital that the messages we send are clear and concise, leaving no doubt about our intent. I find that the biggest headache in the business world is going back and redoing something because someone misunderstood directions.

Furthermore, television has conditioned us to 15-, 30- and 60-second "sound-bites" and commercials. As a result, our attention spans tend to be short and we require fast, high impact communication. The person who can clearly communicate his or her ideas quickly and concisely will gain a positive response from everyone.

If you had a single message to impart to every Toastmaster in the world, what would that message be?

In one word: Discipline! The only way to improve one's speaking skills is to discipline one's self to plan a course of action and stick to it. At times when it is easy to skip the next project in the manual or ignore the manual altogether, we must discipline ourselves to follow the steps, using them as building blocks for improvement. It is easy to skip a meeting with a theme that might be difficult to field or conflicts with another activity. We must instead honor the commitment we made to the club and always participate fully. It is easy to fold an evaluator's remarks and file them away. A well disciplined Toastmaster will reach back into the file and review evaluations to determine if there are recurring problems that need special attention. ♣

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