

May 1977
the toastmaster

TORONTO
Toastmasters' Convention City

letters

A Progressive Attitude

I'd like to take issue with the letters in the March 1977 issue of THE TOASTMASTER that protested William Hoffer's article on TM [transcendental meditation], "A Way to Cope With Executive Stress."

The writers believed TM to be a religion, referring to its Indian origin. I might remind them that many of our modern major advances and discoveries have come from ethnic origins other than our own. The decimal system, the Arabic system of numerals and the indigenous system of medicine all emerged from a Vedic context, yet they are not religions or religious exercises.

As a Toastmaster and practitioner of the TM technique, I was proud of the progressive attitude on the part of the editorial staff in printing Mr. Hoffer's excellent article.

William S. Munson
Rocky Ford, Colorado

Spare Us!

Please allow me to contribute a few comments aimed at restoring the balance in the discussion of TM. I've been leading and participating in meditation groups for more than 20 years and am presently writing a book on meditation, so I am not totally unfamiliar with the subject.

I have never practiced TM, and have no plans to do so in the future, simply because I have access to other methods which I consider more helpful for me personally. Also, I have minor theoretical and technical objections to certain of the basic assumptions underlying TM.

Nevertheless, I think TM is psychologically and physiologically beneficial, as are many other meditation methods. Moreover, there are tens of thousands of people who would never have been introduced to meditation of any sort had it not been for the dedicated efforts of TM's publicists.

I see no "danger" whatsoever in the fact

that the founder of the TM movement is a Hindu. In the first place, Hinduism is not a proselytizing religion, and the people who fear it are merely insecure or else exhibiting what psychologists call "projection." Secondly, Hindus have no monopoly on meditation; it is also practiced in many other religions as well. The fact that a Hindu invented TM is as irrelevant as the fact that a non-Hindu invented the telephone. Wouldn't it be ludicrous for devout Hindus to avoid using the telephone because Alexander Graham Bell was a Christian?

What I would like to have seen in your "Letters" column would have been some discussion of these matters and some criticism of TM on a more rational level. And while I am thankful that you didn't burden us with any examples of pro-TM fanaticism, which can be extraordinarily tedious, I would have been happier if you had also spared us the Ku-Klux-Klannery—the expressions of backwoods redneck bigotry—which seem to motivate many of the antis.

G.M. Smith
Basking Ridge, New Jersey

Free Speech

In any other magazine, the two letters on transcendental meditation which appeared in the March issue would be laughable. In THE TOASTMASTER, the official publication of an organization devoted to communication, they are reprehensible. As an old New England scion, 20 years a Toastmaster and an instructor of speech on the college level, I have to reply.

These gentlemen have every right to air their dislikes; that is not the issue. What is at issue is that people who claim to be communicators, and I should like to think guardians of free speech, should find it necessary to use arguments with such gross inaccuracies, incomprehensibly poor logic and obvious ignorance of their subject.

It further concerns me that a magazine such as ours, which has worked so hard to bring us

subjects of interest, should be reprimanded for free speech in the name of free speech is much like killing to prevent killing.

I happen to like this magazine. Furthermore I like reading material of a wide variety, some of which is controversial. Much of this material contains ideas with which I cannot agree. However, if it is not published, how will I ever know I do not agree with it?

Please continue your current practices and perhaps devote another issue to the necessity of logic, clear thinking and fairness for public speakers.

Gerard Monahan
Enfield, Connecticut

TM: No Threat to Beliefs

Concerning the criticism you received in the transcendental meditation article, you need no defense, but I, nevertheless, would like to rise to it.

I'm always amazed at the reaction of some individuals when their thinking is challenged or when a new thought arrives on the scene. I for one have never practiced transcendental meditation, but I fail to see how a method of relaxation and renewal could be a threat to beliefs in Methodism, or any other for that matter.

I say "thanks" to THE TOASTMASTER for daring to shed light on transcendental meditation (on any subject) and for disinfecting our negative thinking. Who knows? We might all learn something.

Max D. Isaacson
Des Moines, Iowa

"Letters to the Editor" are printed on the basis of their general reader interest and constructive suggestions. If you have something to say that may be of interest to other Toastmasters, send it to us. All letters are subject to editing for reasons of space and clarity. You must include the writer's name and address.

TOASTMASTERS INTERNATIONAL is a non-profit, educational organization of Toastmasters clubs throughout the world. First Toastmasters club established October 22, 1924. Toastmasters International was organized October 4, 1930 and incorporated December 1932.

A Toastmasters club is an organized group, meeting regularly, which provides its members a professionally-designed program to improve their abilities in communication and to develop their leadership and executive potential. The club meetings are conducted by the members themselves in an atmosphere of friendliness and self-improvement. Members have the opportunity to deliver prepared speeches and impromptu talks, learn parliamentary procedure, conference and committee leadership and participation techniques, and then to be evaluated in detail by fellow Toastmasters.

Each club is a member of Toastmasters International. The club and its members receive services, supplies, and continuing guidance from the Headquarters, 2200 N. Grand Ave., Santa Ana, California, U.S.A. 92711.



Dr. Ralph C. Smedley
Founder, 1878-1965

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*An ethnic mosaic . . . a city of villages
. . . a babel of tongues. Toronto has
been called all of these. But whatever you
call her, Toronto is a stirring source of
Canada's industrial and intellectual
power . . . and the site of Toastmasters
International's 46th Annual Convention.
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That's Where the Pride Comes In

by
Robert W. Blakeley, DTM
International President



FOR SOME MONTHS NOW, we've been talking about the pride of being a Toastmaster and how important that pride is to our personal development, as well as to the organization as a whole. But something recently happened to me that made me stop and wonder if we're putting this pride to its best possible use.

At a business meeting I recently attended, a fellow participant walked over to me and, seeing my Toastmasters pin upon my lapel, asked about the organization. Naturally, I

jumped at the chance to tell him everything I could about Toastmasters—how it could help him gain self-confidence, provide him with the ability to speak and listen effectively, and help him realize all the other benefits we've come to expect from our communication and leadership program. After I had finished explaining the basic concept of the Toastmasters club and how it could help him, I was astonished to learn that he knew almost as much about the organization as I did. "Then why haven't you joined?" I asked. "Because," he answered quite matter-of-factly, "nobody has ever asked me."

Nobody had ever asked him!

I'm sure that this is not an isolated case; there are probably hundreds more just like him. And these are people just like you and me—people who need what Toastmasters has to give, people who haven't joined the organization because we haven't asked them to. What can we do about it?

In recent years, we've all heard (from some sources or another) about the benefits of bringing new members into our Toastmasters clubs. In fact, we've probably heard so much that we could recite them in our sleep on any given night. But the real fact is that they actually are true. New members *actually do* mean better programming, better educational materials and better Toastmasters club meetings. In short, new members mean *more* of what we joined Toastmasters for! And that's where the pride comes in.

We've got to do more than just tell people about our program. We've got to ask them to join . . . and then we've got to close the sale. Of course, we've also got to make better use of the so-called "prodders" we have available within the organization—the materials that will help insure that the subject of Toastmasters comes up.

I've already mentioned the importance of wearing your Toastmasters pin (perhaps the best "prodder" I know of), but there are a number of other materials available through World Headquarters that you can use to swing the conviction to Toastmasters. For your car or motor home, there are bumper stickers, decals and license plate frames, which will be available shortly. For your community, there's T-1 highway signs, club meeting signs and, for your local library, even your own business office, there's gift subscriptions to THE TOASTMASTER magazine. And, on a much larger scale, there's the Earl Nightingale Public Service Announcer for your local radio and television stations.

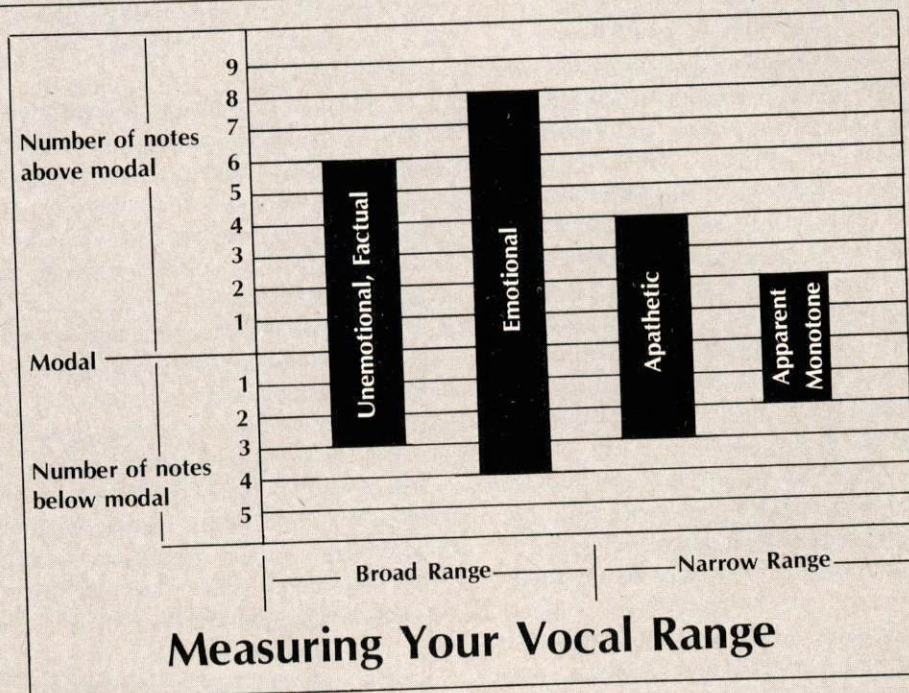
There are, of course, many more excellent materials you can use to create interest in our program. But there's one prodder that I failed to mention. And that's you!

Nothing can sell our program better than we can. In all, we're the ones who know what benefits it has to offer; we're the ones who know what it can mean to ourselves and to our community; we're the ones who realize most the excellent communication and leadership training it provides.

Consequently, we're the ones that are going to have to do the asking. And that's where the pride comes in! □

Pitch, Pace and Power

by
Malcolm E. Lumby, PhD



PIETR ILICH TCHAIKOVSKY was the Russian composer who originated numerous musical masterpieces, including *Nutcracker Suite* and *The 1812 Overture*. Tchaikovsky, and creative geniuses who place musical notes in context with speed and volume directives, provide important lessons for public speakers, because musical scoring is surprisingly similar to planning vocal delivery.

Musicians understand performance techniques because they are schooled in such matters, whereas public speakers—as performing artists themselves—are all too often unaware of the elements of creative vocal variation which could transform their messages from mundane to magnificent.

Even among experienced public speakers there is considerable confusion about the concept called *modulation*. One critic recently said it is the “ability to squeak like a mouse and roar like a lion.” It’s a more complicated than that, but the examples were fitting, nevertheless.

Modulation involves the appropriate variation of pitch, pace and power. Pace, or speed of delivery, can be demonstrated by the rapid-fire recitation of some lines or by slow, deliberate pacing for emphasis. Power, or volume, can be increased from a “stage” whisper to a shout, depending on your situational needs. And pitch can be varied from falsetto to bass, making your voice go as low as it possibly can. By appropriately combining pitch, pace and power, you

can master one of the key “musical” elements of effective public speaking.

Concerning modulation’s three P’s, pitch variation may be the most difficult for the new speaker to learn. So let’s talk first about that aspect of verbal expressiveness. Let’s learn how to measure it and how to extend your vocal range. But first of all, let’s define pitch.

Pitch refers to the musical sounds, or notes, produced by the voice. Very few people talk at the same pitch all the time, even though some certainly sound that way. Rather, pitch moves upward and downward from the modal pitch almost continuously as we speak.

To really understand how to measure

vocal variation, we need to identify an objective starting point. The modal pitch is that tone used more often than any other, the one you vary from and return to repeatedly while speaking.

To locate your modal pitch, let’s pretend you’re in a doctor’s office and he’s just asked you to open your mouth while he examines your throat. He puts the tongue depressor in your mouth and tells you to say “ah.” Well, that “ah” sound is your modal pitch. It’s the same tone you produce when asked to make a humming sound in a relaxed manner. Why not practice those sounds aloud now?

The modal pitch is the easiest to produce because it is the nearest point of

rest. You can even produce that sound with more volume but less effort than all other tones because the vocal folds are most elastic at this point.

While modal pitch varies from person to person, a speaker's gender is the most significant factor. Men generally have deeper voices because, among other reasons, their vocal fold length averages $\frac{3}{4}$ to one inch, whereas women average $\frac{1}{2}$ to $\frac{3}{4}$ inch. The longer the vocal folds, the deeper the pitch. Unfortunately, many American men diagnose their voices as too high and strive for a lower and, presumably, more manly pitch, thus sacrificing some measure of vocal variety in the upper range.

Exercising Your Voice

To determine your speaking range, both upwards and downwards from the modal pitch, you need to try an experiment. Pretend you're humming musical notes, beginning with the modal pitch and lowering it note by note. Before you begin this exercise, be prepared to count to yourself (it's easier to use your fingers) the number of notes below the modal tone you are capable of producing. Continue to lower the tone, note by note of the musical scale, until your voice cracks or fades.

Next, run the musical scale upwards from the modal pitch until your voice cracks or fades. You may include falsetto notes, remembering to count the number of notes you can produce.

Finally, add one point for the mode, plus the number of notes produced above and below it, and add the three numbers together to determine your total range. Now look at the figure on page 5. If your total includes a minimum of ten notes, you are capable of presenting *unemotional, factual* material convincingly. And if your range includes at least thirteen notes, your presentation of *emotional* information can be convincing. Obviously, the demonstrated range only shows what you *can do* with your voice and does not necessarily indicate what you *actually do* with it in a speech.

Note that the apparent monotone has a range of only five notes, and the apathetic eight (one octave), neither of which is broad enough to be moderately interesting to listeners.

The exercise you've just completed demonstrates that the upward vocal range is larger and affords the best opportunity for pitch variation. Furthermore, research shows that inflecting the voice upward can dramatically improve the effectiveness of your voice and the way members of your audience feel about your speech.

There is a simple exercise to help you flex your vocal muscles, using the upper range. Say aloud the words, "I sing it," and raise the pitch used on the second word each time by one musical note so that you say "I sing, sing it." Also, you can practice a slide-down exercise with the words, "I know how to sing," lowering the pitch—note-by-note—on the word "sing."

If your everyday conversational pitch falls within the apparent monotone or apathetic range, you'll probably find it initially difficult to extend your vocal range. Strain as you practice may only indicate lack of exercise in producing higher or lower tones.

The simple exercises mentioned above, which are actually singing exercises, will help you acquire and maintain greater agility and ease in producing pitch changes. As you practice, sing the "ah" scales softly, taking a breath every few notes. This is necessary, since running short of breath puts tension on your vocal cords. Successive repetitions will help you reach higher and lower notes.

How Reliable?

There is an important consideration to keep in mind when practicing such step-up and slide-down exercises, however. *Only when your desired range has become your performance norm will you use this range reliably in everyday speech!*

Pace, or speed of delivery, refers to the number of words spoken per minute during your speech. Evenness of speed is usually the mark of the amateur, resulting in a sound that is mechanical and—most dangerous of all—boring! This is particularly true if the pause duration between thought segments, sentences and paragraphs is the same throughout. To compound this problem, when the volume is held constant, the delivery will be like the drone of an engine. While mem-

bers of your audience may be too points to get up and walk out, their thou-
tinue
surely will linger elsewhere. teners

Studies among college students Th
shown that oral reading rates vary fi-
ered
150 to 180 words per minute (wpm), think
a range of 160 to 170 wpm being con- neces
ered most effective. When present- sion.
unemotional material in an *extempor- betwe*
ous style of delivery, however, the mean
ferred rate is about 160 wpm. ford a
slower rate is more effective because the br
versational speech often features sh on an
sentences, longer pauses and gra can be
stress (more volume and less speed) preser
key words to make them prominent. For
forceful. an im

Naturally, pace is determined to create
extent by the emotional objectives of long t
speech itself. For example, if you stalled
delivering a funerary eulogy, you pause
probably use a slower, more delibe its ful
overall rate than usual due to the som listen
ness of the occasion. However, if
use that same slow rate in a perso The
speech written to move your listen- neces
action, it would be inappropriate. tion. 7

The Cyclonic Speaker

On the other hand, the hyper-sy- height
speaker who becomes so excited th- fulnes
cyclonic delivery inhibits the list- spar
comprehension of his message also the im
problem. Being carried away by the up, " sage—often because too much info as a s
tion is provided in too short a time select
works against the assumption th- used a
speaker wants the audience to under- so you
his meanings. and co

It should now be clear that bo- By
occasion and the speaker's emo- adjust
objectives influence the overall rate slo
speaking. Now let's examine th- the ma
tors within the speech itself th- of the
ence your delivery speed. conter

If your audience is already fa- Pov
with the material in one part, or tials o
easy to understand, you should be matter
accelerate your pace. If, howe- words
material is new to your listeners- under
sibly complicated, a slower rate- sive
ery is appropriate. The more- painfu
and difficult the new material is- Wh
the more important it is to use- may t
deliberate pace, even stopping- person
some phrases or ideas for- lack e
along with periodic summaries- of the

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...This slow pace should not continue for long periods, though; your listeners could become listless.

...The final aspect of pace to be considered is silence. Although we seldom think about its importance, silence is a necessary element of speech comprehension. After all, the interval of silence between words is what makes those words meaningful. Pauses between phrases afford a moment of refreshment that give the brain time to extract meaning. And an expanded level of analysis, pauses can be dramatic, adding suspense to your presentation.

For example, a long pause just *before* an important statement or string of words creates anticipation. But don't pause so long that your momentum of suspense is killed. Secondly, a longer than usual pause *after* a weighty statement allows the full impact to be assimilated by your listeners.

Bringing Out the "Ham"

These two kinds of pauses are not necessarily related to sentence punctuation. They are non-vocal devices used to lighten the listenability and meaningfulness of your words and phrases. Furthermore, such devices should be used sparingly; overuse may give your listeners the impression that you are "hamming it up," thus diminishing your credibility as a speaker. You should also be sure to select the places where these devices are used and rehearse them well in advance so your delivery will sound spontaneous and conversational.

By way of summary, you'll want to adjust your rate of delivery—from fast to slow—according to the difficulty of the material, your audience's knowledge of the subject matter and the emotional content of that part of the speech.

Power, or volume, is one of the essentials of public speaking. After all, no matter how carefully you've prepared, words that cannot be heard cannot be understood. On the other hand, excessiveness loudness can be annoying, even painful.

While some aggressive individuals may talk too loudly and some inhibited persons too softly, novice speakers often lack experience in adjusting loudness to fit the distance or space. You should be

prepared to increase this volume according to the size of the room, particularly if no public address system is available.

One way to make sure your volume is sufficient for the designated room is to ask a friend to stand at the other side to ascertain that words are being heard clearly. Also, by watching faces during the speech, you should be able to see if people in the back rows are straining to hear or if people in the front are discomforted by the loudness.

In terms of speech construction, you could plan to use more volume when making emphatic statements or appeals to action. A "stage" whisper indicates confidentiality; a shout, if used sparingly, can powerfully reinforce emphatic statements. The conclusion, in addition to a "ring of finality," often merits a moderate volume increase. Lastly, as with both pitch and pace, the excessive use of power is as irritating as "sameness" is boring.

By way of review, I'm not advocating that you squeak like a mouse or roar like a lion merely as a demonstration of vocal pyrotechnics. Vocal expressiveness is not decorative; it is meaningful!

Practice the Delivery

But to be meaningful, it has to be rehearsed. And if there is one aspect of speech preparation that needs more attention, it is delivery. All too often speakers organize their material at the last minute, rehearsing the words in their minds. This kind of preparation is glaringly noticeable to an alert audience. The most effective speakers probably spend almost as much time practicing the deliv-

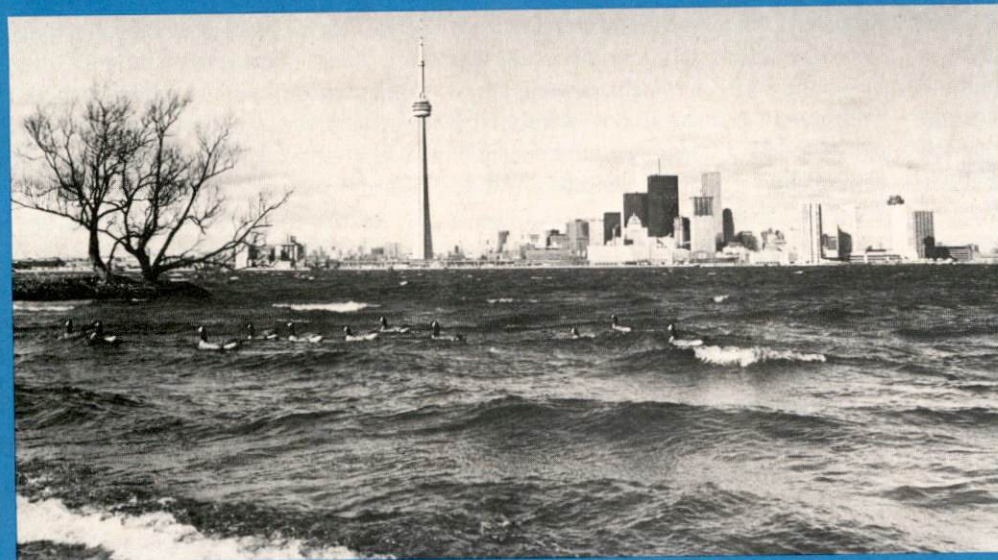
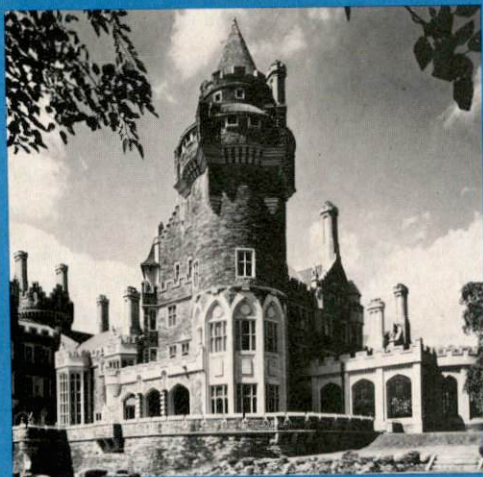
ery of their speeches as they do composing them. Furthermore, unless those speeches are memorized, the scripts are often marked to indicate pause frequency and length, as well as pitch and speed variation.

Vocal expressiveness—that is, appropriate variation of pitch, pace and power—is not the natural product of thought and emotion. It is a developed skill. For example, if I have a melodic theme surging through my mind, there is no guarantee I can play that theme on a musical instrument unless I master the skill of playing that instrument. Likewise, if a speaker has not learned to vary pitch, pace and power for effective vocal reinforcement, that speaker will be unable to adequately express his thoughts and feelings.

If you accept it as a means of revealing the *true* you, and of facilitating your communication with other people, you will be impelled to improve your expressiveness.

So go ahead. Take a chance! Raise your voice, whisper, sing out! Your voice is a magnificent musical instrument. And why use it to play "chopsticks" when you could use it to play a Tchaikovskian symphony? □

Dr. Malcolm E. Lumby studied communication theory and sociolinguistics at Southern Illinois University, Carbondale. A member of the Auto Club 2681-1 in Century City, California, he currently serves as speechwriter and publications coordinator in the Public Relations Division of the Automobile Club of Southern California.



TORONTO

by Brian Moore

An ethnic mosaic, a city of villages, a babel of tongues . . . and the site of Toastmasters International's 46th Annual Convention.

TWENTY Toronto policemen dressed as Scottish pipers in kilts whirling, bagpipes skirling, march down Bay Street followed by Chinese boys pulling paper dragons and beating gongs and drums, Salvation Army lassies shaking tambourines, an Italian orchestra, a Newfoundland dog drawing a small cart, three deafening Trinidad steel bands and a bevy of pirouetting German high school cheerleaders, all of them whooping it up in aid of some civic good cause. I was amazed. Can this be the city I came to, then fled, in my youth? That drear metropolis we dubbed "Toronto the Good"?

Yes and no. Toronto, about which the English poet Robert Brooke wrote in 1913, "The depressing thing is, it will always be like it is, only larger," is today a phoenix, rising like

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mythical bird in splendid new plumage from the ruins of its old Scots-Irish past. And I am back again, this time as a tourist, recalling those days 25 years ago when I first walked these streets as an Irish immigrant. The old, bitter jokes reverberate in my mind. I remember we used to say the city was an incitement to sin because hell was preferable to a Toronto Sunday. And how we cherished that local newspaper item describing how a tavern keeper had been ordered to remove the canary from his bar because the bird's singing might be deemed a musical instrument and musical instruments were forbidden in any Toronto drinking place. After a month of that I decided to move on.

All that is memory; it may soon seem like myth. For now I am standing in what may well be the most admired inner city in North America. And all about me are shops, entertainments, restaurants, art galleries and other amenities which have made Toronto into Canada's Fun City—eagerly sought out for vacations by the citizens of Detroit, Buffalo, Cleveland and upstate New York.

I stroll across the plaza in front of the new City Hall, a splendor of modern Finnish design. A tour group of Eskimos is

Toronto offers a little something for everyone attending this year's International Convention. Besides viewing (from bottom left clockwise) the magnificent Toronto skyline, you'll be given a chance to see Casa Loma, a remarkable 98-room, medieval-style castle in the heart of Toronto; you'll enjoy the many outdoor cafes on Yorkville Avenue; experience the beautiful nighttime sights of Toronto's City Hall and Ontario Place, an exciting showcase of the province; and you'll compare the city's old with the new at the Old City Hall and the Ontario Science Center. It's all in Toronto . . . and it's just for you!



Sheraton Centre: Convention Headquarters

being led toward the city council chambers. Pigeons rise and swoop over an elegant public pool. A carillon chimes. I might be in the main square of some Northern European capital. But then, on the other side of the plaza, with a pang of recognition, I see the old City Hall. Sandblasted clean, stripped of its surrounding buildings, forming now with its redstone facade and green, curlicued copper roofs a pleasing counterbalance to this expanse of concrete and glass. The old building, I suddenly perceive, is beautiful. In that moment I am close to the secret of Toronto's renaissance.

An Ethnic Kaleidoscope

Here, the new does not drive out the old. The exuberant, silly parade I have just witnessed derived its *joie de vivre* from the fact that it was an ethnic kaleidoscope. One quarter of the city's population is now of European background, and there are increased numbers of West Indians, Pakistanis and Chinese. The words here are ethnic mosaic rather than melting pot. Newcomers are encouraged to form their enclaves, celebrate their

national feasts and parade their differences. The city is a babel of tongues, and English, the lingua franca, is spoken here with a greater variety of accents than in any other place I know. Toronto is a city of villages—Portuguese, Italian, Yugoslav, Spanish, Greek, German—a clutch of bustling markets selling everything from kielbasa to live pigeons to Portuguese dried fish to Peking duck. It is a city where, for almost half the population, the automobile is not a way of life, where public transportation works beautifully, where the streets are designed to walk along. As Marshall McLuhan, its resident guru, says, "It is the last great city not yet devastated by progress."

The Canadian New York

And all this has happened despite a doubling of the city's population in the past 20 years to a present total of 2.6 million. One third of Canada's purchasing power and one quarter of Ontario's population are within a 100-mile radius of Toronto. It is the Canadian New York, the power hub of industry, commerce and intellectual life.

But statistics, like fistfuls of tacks, puncture reality. What impressed me most on my return here was the strong smell of money. I walk the Victorian avenues of Yorkville, staring at the front windows of Victorian row houses transformed into antique shops offering \$20,000 Irish hunt tables; and at a Yorkville Presbyterian church now the branch gallery of such harbingers of modern art as Marlborough and Castelli. I move somnambulistically through huge new shopping complexes past the brand names of affluence—Hermès, Cartier, Yves Saint Laurent, Courrèges, Missoni, Georg Jensen. Housewives casually pick over Porthault linen sheets as though they were seconds, and take home Fauchon pâté at \$50 a pound. Everywhere in these underground malls there are express elevators that whisk the visitor to tower restaurants atop buildings as high as fifty-six stories, to dine on filet mignon and admire Toronto's shoreline and the looming mass of Lake Ontario.

The smell of money. The city has one of the world's largest stock exchanges, which pounded up an impressive \$4.1

billion volume last year. But money alone has not bought the city's present happiness. Something more important than affluence is happening here. Toronto's public parks announce "Please walk on the grass." City boroughs will plant a free tree on your property to help give the district a "green look." The police are called "constables" in the English manner and are as popular as London bobbies. Crime rates are considerably lower than in any U.S. city of comparable size, and women walk the streets of the inner city after midnight with little fear of muggings. Taxi drivers post signs which read: "Courtesy deserves a tip. Discourtesy does not." On New Year's Eve, to help cut down on drunken driving, a local distilling company rents the entire public transportation system and lets the public ride free. And for the past three years, to avoid further Manhattanization of the inner city, a law has existed forbidding the construction of any building in downtown Toronto higher than 45 feet.

These civilized attitudes do make Toronto a wonderfully relaxing place. Most of the museums, parks, university campus buildings, street markets and shops can be reached in a leisurely half-hour stroll. And public transportation by bus and shining subway will move you efficiently to any point in the 242 square miles of the metropolitan area at a modest cost of 40 cents a ride. Moreover, Toronto is built in the midst of a hardwood forest. I discovered this fact quite by accident when what must be the world's fastest elevator moved me 1,200 feet to the observation lounge of the Canadian National Tower. The tower, now completed, sticks up like a giant ballpoint pen and will doubtless become the city's new landmark. (Incidentally, it is 1,815 feet high and is already listed as the world's tallest self-supporting tower in the *Guinness Book of World Records*.)

Within the forest below which is Toronto, you can see 13,000 acres of parkland, and even in the downtown area there are wild, lovely ravines where you will encounter deer and raccoons. There, of course, there are the Toronto Islands in the lake, a 75-cent return ferry

the city but a 100-year time warp
cars are forbidden and one walks
wooden boardwalks or bikes down
of-the-century paths in a throwback
the city's Scots-Irish past.

those days Toronto was "Hog-
na," and the vulgar, vital world of its
er millionaires is preserved in Casa
na, a 98-room monstrosity now open
the public as a tourist sight. The castle
world of gold-plated bathtubs, bidets
as sitz baths, showers which can
y four different perfumes on female
sts, ovens big enough to roast an ox
cathedral-sized pipe organs. And as
walk these marbled halls, the re-
ded voices of an actor and actress
ity impersonate the original owner,
ancier Sir Henry (Pellatt the Plunger)
latt, and his buxom lady in a period
scription of what you are seeing.

Past . . . and Present

This affection for Toronto's past is
evidenced also in the fact that the express-
ways run around the core of the inner city
and are forbidden to enter it. In Toronto,
high-rise apartments, town houses and
detached homes coexist incongruously
and splendidly, making the city's down-
town its most heavily used play and resi-
dential area. Unlike similar U.S. cities,
here it is the poor who have been dis-
placed from downtown by middle-class
enthusiasm, called the "white-paint
movement" from an eagerness to paint
the facades of the old houses a pristine,
pretty white.

In the old slum streets around the
city's colorful Kensington Market, the
small Victorian houses are painted not
white but a garish red and green, with
gardens of elaborate, formal patterns.
Children play street hockey, shouting in
a foreign tongue. The cafe on the corner
has no sign over its doors and advertises
no wares. When you enter you will see
few coffees or plates of food being
served, but, instead a large number of
men sitting at tables, reading news-
papers, talking, moving about with the
ease of men in their private club. Most
are Portuguese immigrants, young, wear-
ing high wooden clogs, elaborate Afro-
style haircuts and "cowboy" dress. The
owner seems content to stay open all day
with few cash transactions. On College

Street the Sicilian Ice Cream Company
brings back memories of Catania. The
cheerful Sikhs cooking delicious curries
in the plain little restaurant called The
Indian Rice Factory on Yonge Street
shout and banter in their native tongue.
And outside "Honest Ed" Mirvish's
huge discount emporium, a local land-
mark at the corner of Markham and
Bloor, the elderly people seated peace-
ably on folding chairs, waiting for the
noon opening and the bargain rush, could
model for an old photograph of East
European immigrants waiting at Ellis
Island.

But for me the perfect blending of past
and future occurred when I visited the
Art Gallery of Ontario in the heart of the
city. The Grange, a beautiful old Toronto
house, built in 1817, fully furnished in
the style of the period, shares the grounds
with the city's newest modern museum,
repository of a special collection of 300
works by the British sculptor Henry
Moore. On the day I was there, the
Crown Prince of U.S. pop art, Claes
Oldenburg, was standing among work-
men in the museum erecting one of his
monster hamburger sculptures for a com-
ing exhibition. At the same time, in the
old house next door, ladies in Victorian
dress were baking and selling bread from
the old kitchen oven. By the way, this
Art Gallery restaurant has excellent pâté
and wine, and wonder of wonders for a
museum restaurant, you can sit in pleas-
ant surroundings and sip Pernod.

Undiluted Fun

Yes, Toronto has come a long way
from the days when they banned that
singing canary. The Canadian Opera
Company and the National Ballet of Can-
ada both have their headquarters here.
There is a resident symphony orchestra,
twenty-six Off-Broadway-type play-
houses, strippers galore, two large horse-
racing tracks, and, of course, the city is
home to that perennial monument to
Canadian aggression, the Toronto Maple
Leafs. And I must not forget two diver-
tisements which, as the *Guide Michelin*
would put it, are "worth a detour." The
first is the Ontario Science Centre. For
me, science museums have been places
to which I was dragged by children to
stare dumbly at internal combustion en-

gines, dinosaurs and solar systems—
things which interested me not at all
when I was a child and which now are my
idea of an afternoon in hell. But the
Ontario Science Centre was my road to
Damascus. New, brilliantly designed,
set in one of Toronto's beautiful ravines,
it is undiluted fun—like being set loose
in some futuristic fairground with all
sorts of free games and rides—you can
test your driving skill, play ticktacktoe
with a computer, operate huge mechani-
cal hands in picking up radioactive
material—and on and on. It's a place
which takes several hours, even for a cur-
sory visit.

And lastly, an old favorite, the Royal
Ontario Museum. To describe it would
be as impertinent as trying to sum up
New York's Metropolitan Museum in a
paragraph. But the Royal, at least, is
something Toronto has always had, and
maintained. The Chinese, Etruscan and
Minoan sculptures I first saw here a quar-
ter century ago remain the envy of all
other museums in the world. And in a last
metaphor let me cite the Royal Museum
scientists' way of cleaning specimens.
When they need a clean skeleton of a bird
or a fish, they pop it into room 30D.
There, carrion beetles go to work, and 24
hours later the skeleton is ready for ex-
hibit. It is a paradigm of Toronto: de-
stroy yet preserve. □

Brian Moore's novel "The Great Victorian
Collection" won the 1976 Governor General
of Canada's Award for fiction—the country's
highest literary award.



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how to

STARCH: A Miracle-Day Speech Brightener

by

**Steve Goldenberg, ATM
Club 3116-56**

ARE YOU PERMANENTLY PRESENT for adequate speech preparation time? Does your audience interest fade rapidly? Do your openings sag and your conclusions have "ring around the collar?" If so, allow me to suggest "speech-day" preparation method you can use to brighten your presentation and dissolve audience apathy immediately.

It's called STARCH!

S—Startle (get the attention of the audience)

T—Tie-in (bridge to their interest)

A—Aim (tell them your purpose)

R—Reason (explain your main point)

C—Clincher (illustrate the point with examples)

H—Hook (ask for response from the audience)

There is no one standard, universally acceptable method of organizing a speech, but it is essential to every good speech that some plan is used. The easily remembered six letters can help you present your ideas logically, fully, climactically, without forgetting the essential items and without burdening the speech with extraneous unnecessary detail. The audience will benefit from this organization, too. A well-planned speech is more easily understood, more clearly remembered and more thoroughly digested than one that is not.

Three Fundamental Parts

Every speech has three fundamental parts, regardless of the formula used to create it. However, by putting the STARCH method of speech preparation to work for you, you can strengthen the fabric of your opening, the middle and the conclusion for a more effective speech . . . and with much less effort.

To begin with, your opening must attract attention. It can be:

- A startling statement or question
- An appropriate quotation
- An exhibit which emphasizes the theme

- A forecast of the speech substance

Whatever form it takes, it should carry through the audience's initial apathy. It has been suggested that we visualize

audience as definitely bored and
 SECTly suspicious that we are going
 e?ake the matter worse. Dispel that
 oorum" attitude quickly! For exam-
 our if the speech subject assigned to
 he's "Traffic Safety," you could pre-
 a your statistics dramatically with
 ouething like this: "Four hundred
 nd fifty shiny new coffins were de-
 ed to our city last month."

The next section of your speech must
 into your audience's interests. Pic-
 them living on an island of their
 concerns. It is your job to build
 ridge to those concerns. If you can't
 them *why* they should be interested
 what you have to say, it is doubtful
 they will take the trouble to figure it out
 themselves!

It makes no difference whether your
 subject is insanity or jungle warfare,
 till you build this bridge to their inter-
 es you are not ready to begin the body
 of your speech. Tell your audience how
 the subject of your speech affects them
 and you will have a better chance of get-
 ting them to come over to *your* side.


Each speech has a subject and an
 object. Let your audience know your
 subject as early in the speech as possible.

Thereafter, everything you say should
 be directed at developing that main
 idea or it doesn't belong in that speech.

For Instance . . .

Develop your arguments with reason.
 State your rationale for the statements
 you make, and clinch them with ex-
 amples and some kind of proof. Arrange
 your points in logical order, with the
 strongest one coming last. Your delivery
 should march past your audience like
 individual platoons, and with no lull
 in the parade. But remember that "a
 man convinced against his will is of the
 same opinion still." Picture your audi-
 ence tapping its collective feet and
 demanding a "for instance" for each
 new idea you introduce.

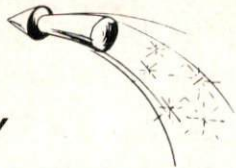
When you have run out of "for in-
 stances," you are ready to finish your
 presentation. You have probably heard
 speakers "who need no introduction";
 what they needed was a conclusion!
 Don't be the type of speaker who speaks



BE A

HERO

IN YOUR COMMUNITY



As a person with experience in public speaking, you can be a hero/heroine by being the person to introduce and conduct the ADVENTURES IN ATTITUDES program for the folks in your community. Offer it through your local Adult Education delivery systems, via community colleges, high schools, YM/YWCAs, Chambers of Commerce, etc. . . . use your expertise and this program to help those in your community to grow personally and professionally.

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- The ADVENTURES IN ATTITUDES program is offered for undergraduate/graduate credit in numerous Colleges, Universities and Adult Education programs throughout the U.S. by people just like yourself.
- We provide **FREE** a very comprehensive 3 day instructor/facilitator seminar thoroughly equipping you to conduct ADVENTURES IN ATTITUDES. Undergraduate/graduate credits are available to you for completing this session at nominal cost.
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for posterity as though he (or she) is waiting for the audience to arrive.

The conclusion is the climax of the speech, the voicing of the purpose, the *hook* that asks your audience for some specific action. Anytime you feel tempted to end your speech without such a request for action, remember this old Chinese proverb: "To talk much and arrive nowhere is like climbing a tree to catch a fish."

What Was Accomplished?

The purpose, as far as the audience is concerned, is the only excuse for making the speech. The speaker may have a purpose in delivering a particular manual speech (and the evaluator should be so informed), but a Toastmaster, in his introductory remarks, should make no reference to that motive. Each speech should be designed to accomplish something, whether that something is to explain, entertain, inspire, instruct, impress, persuade or stir to

action. The purpose to be accomplished dictates the style of speech and the method of organization, and should be formulated at the start of the task. That is why it is recommended that "the last thing said is the first thing to be prepared." Consider every speech a sales presentation—you are attempting to get the audience to "buy" your idea. As such, we can take a tip from the salesmen: Ask for the order.

So what should *you* do with STARCH? Try it the next time you're putting a speech together. You owe it to yourself . . . and to your audience. □

Steve Goldenberg, ATM, is a member of the JSC Club 3116-56 in Houston, Texas. A member of Toastmasters since the early '50s, Steve was charter president of the La Mirada Club 2555-F in La Mirada, California.

profile of a toastmaster

James A. Lovell—Former U.S. Astronaut

“Some people would call the mission of Apollo 13 a failure. I look back on it as a triumph: a triumph of teamwork, initiative and ingenuity on the ground and in the spacecraft.”

“I BELIEVE WE’VE HAD A PROBLEM HERE.”

Anyone who knows anything about public speaking wouldn’t exactly classify those few words as a great and memorable speech. However, those who remember from whom—and where—they came may think differently.

Spoken by Captain James A. Lovell, commander of the Apollo 13 lunar landing flight and a former Toastmaster, they signaled the beginning of an incident that, for four days in April of 1970, would capture the attention—and prayers—of the entire world.

Apollo 13, originally programmed for ten days, was committed to the United States’ first landing in the hilly, upland Fra Mauro region of the moon. However, approximately 55 hours into the flight the Apollo 13 spacecraft was rocked by a “pretty large bang,” the result of one of the spacecraft’s vital oxygen tanks exploding. The explosion left the command unit, Odyssey, virtually dead and uninhabitable, forcing Lovell and his fellow crewmen, John Swigert and Fred Haise, to modify their original flight plan and, with the aid of Houston ground controllers, convert their lunar module, “Aquarius,” into an effective lifeboat. For the next four days, the world forgot most of its problems and turned its attention to the three men aboard the spacecraft and their struggle to conserve both electrical power and water in sufficient supply to assure their safety and survival while in space and their eventual return to earth on April 17, 1970.

“Some people would call the mission of Apollo 13 a failure,” said Lovell, now retired from the program and serving as



President and Chief Executive Officer of the Bay-Houston Towing Company in Houston, Texas. “I look back on it as a triumph: a triumph of teamwork, initiative and ingenuity on the ground and in the spacecraft. . . . I had already logged 572 hours in space before Apollo 13 lifted off. I must have become as good a target for the law of averages as anyone.”

Because of the popularity and special honors brought to him by Apollo 13 (as well as his three previous Gemini and Apollo missions), Lovell, 49, found his Toastmasters training invaluable.

“I joined Toastmasters International when I was a Lieutenant in the U.S. Navy stationed at the Naval Air Test Center in Patuxent River, Maryland. The name of the club was the Mattipany Toastmasters Club 1778-36, and the meetings were held at the Officers Club.

“My job at the Test Center required many briefings and lectures with other Naval units and contractor personnel,”

said Lovell. “I found Toastmasters an excellent means of improving my speaking ability.”

Although only a member for two years (1959 and 1960), Lovell served as club president during his last year of duty at the Test Center and found the Toastmasters method of training to be exceptionally effective.

“Since all the members were there for the same reason, we could sympathize with each other’s mistakes and were able to constructively evaluate our talks,” he said. “We all realized that the art of good communications was perhaps the most important tool we had to work with. Toastmasters provided the means to rehearse important talks with an audience that was familiar with the topics and could constructively evaluate both the format and presentation. In addition, the Toastmasters club was an outstanding social organization which my wife and I enjoyed during our tour at the Test Center.”

According to Lovell, a recipient of NASA’s Distinguished Service Medal, the knowledge gained from his two-year association with Toastmasters proved invaluable during his subsequent work with the space program.

“The club was very helpful in preparing me for public speaking. Of course at that time I did not realize the amount of public speaking I would eventually do. . . . I was called upon many times to make informal talks, lectures and many speeches throughout my entire space career. Indeed, lecturing is still a part of my present occupation. Consequently, I find my membership in Toastmasters International was very important in my life success.” □

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Growth Through Sharing, Toastmasters International's 1977 membership campaign is your chance to show others what Toastmasters has done for you and receive distinctive Toastmasters awards at the same time. For each five members you sponsor and report to TI with the form below, you receive five SHARING POINTS which can be redeemed for:

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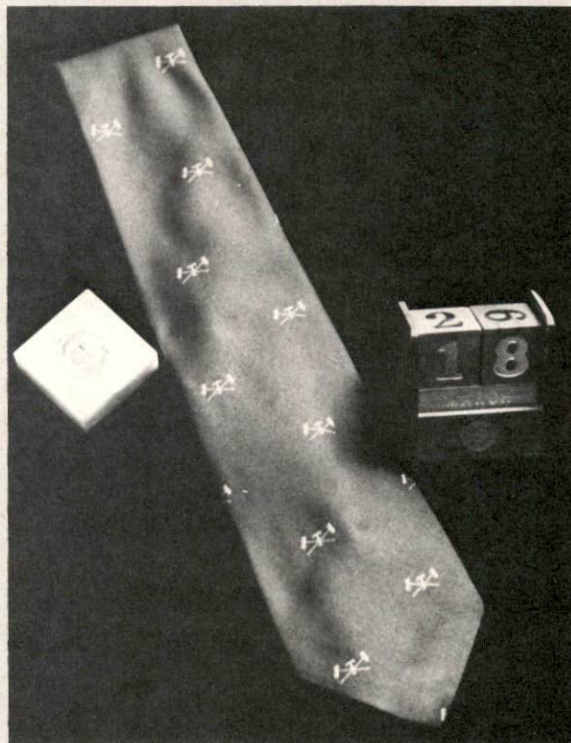
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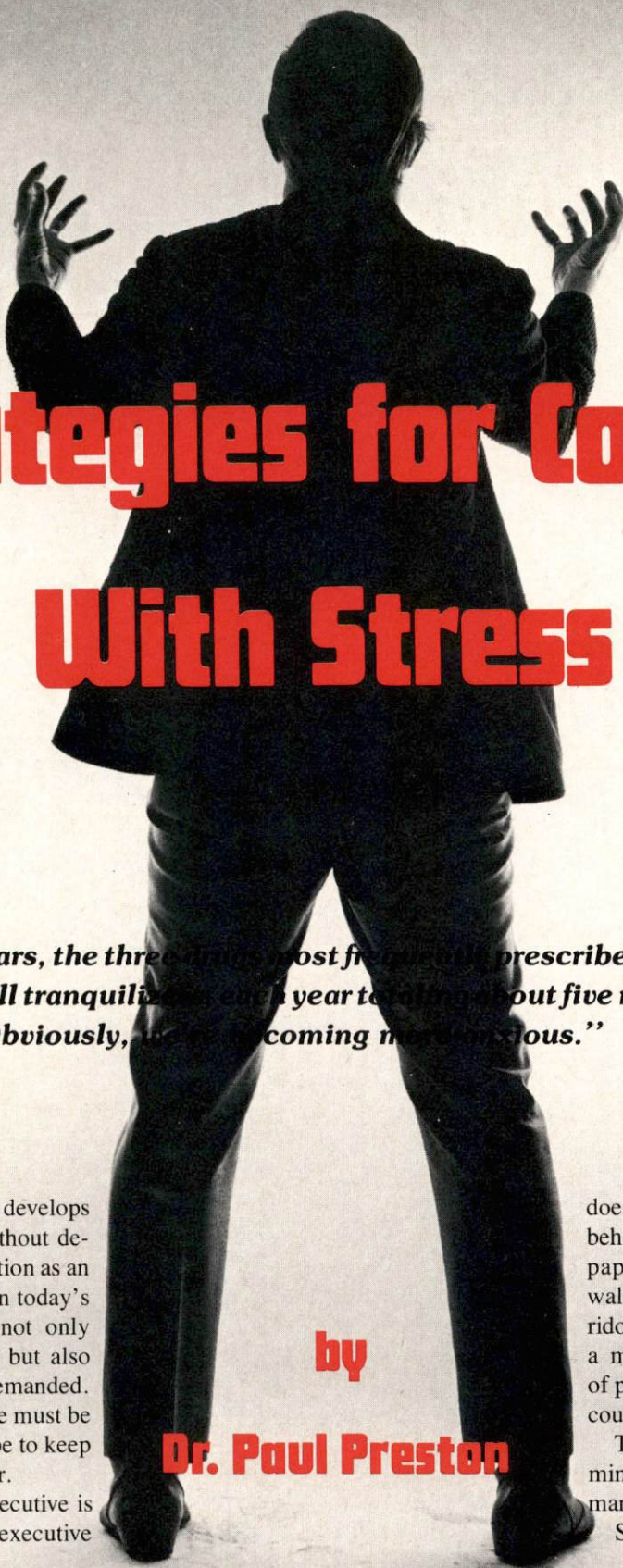
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	ADDRESS: _____		
	ZIP: _____		
	CLUB: _____	DISTRICT: _____	
NEW MEMBERS	_____	CLUB NO.	_____
	_____		_____
	_____		_____
	_____		_____
	_____		_____

DATE _____

SIGNATURE: _____

PRIZE SELECTED:

- CALENDAR (5 PTS.) PAPERWEIGHT (10 PTS.)
 TIE (15 PTS.)



Strategies for Coping With Stress

"In recent years, the three drugs most frequently prescribed in the United States were all tranquilizers, each a year totaling about five million doses. Obviously, we're becoming more anxious."

TOO OFTEN, an executive develops his bag of managerial tools without developing his own ability to function as an individual. Yet, the demands on today's executive require him to be not only knowledgeable and competent but also able to operate at the pace demanded. This in turn means the executive must be physically and mentally in shape to keep up with the rigors of his career.

The public's image of an executive is one of ease and comfort. The executive

does no physical work. He or she sits behind a desk in an office and shuffles papers. Occasionally, the executive walks through the office or down a corridor to chat with employees or attend a meeting, but that's about the extent of physical exertion. Obviously, nothing could be further from the truth.

This article will take a look at the mind and body—a neglected area for many executives.

Some of these ideas and sugges-

by

Dr. Paul Preston

seem outrageous and not at all your liking. Others may seem silly. Others may plant a seed of interest. Consider all of these ideas with an open mind. Your responsibility as an executive extends beyond your employees and your company. You also have a responsibility to yourself.

Stress in our hectic world is becoming one of the major health problems of our age. Its role in heart disease, strokes, alcoholism and suicide is becoming more and more evident. It can cut life expectancy drastically, and it affects people doing all kinds of jobs, in all parts of the country.

Business executives, of course, are not immune to stress. In fact, they are perhaps more prone to stress than others in managerial positions because of the unique pressures put on them from all sides.

Many executives are attempting to reduce stress and its harmful effects by learning to induce calmness and keep their lives and careers from overwhelming them.

In the past, this desire for more personal calm has led many individuals to turn to alcohol or drugs for temporary relief from life's pressures. However, we hopefully have come to understand the grave social and personal implications of these artificial attempts to cope. But this is still the way out for many executives.

In recent years, the three drugs most frequently prescribed in the United States were all tranquilizers, each year totaling about five million doses. Obviously, we're becoming more anxious.

Exercising Our Minds

Yet, surprisingly, anxiety and stress are not totally harmful. In fact, they can be very useful defense mechanisms.

Stress and pressure from external sources help keep our minds in shape, much the same way that exercise helps keep the body fit. According to experts in human physiology, people who can successfully operate in stress-producing environments have life expectancies some two years longer than those who are indifferent to work and career pressures.

In our primitive ancestors, danger

caused what experts called the "fight or flight" syndrome. When faced with danger, the body's natural defenses begin to operate. The heart begins to pump faster, the blood circulates and breathing becomes heavier (reactions we now feel in an exciting football game or before going into a board meeting). In early humans, these reactions of the body were necessary to make the individual ready for physical reaction to danger.

Today, our bodies still react in the same way to threats of danger, but we're no longer permitted to respond in the physical and aggressive way the cave-man did. Instead, society has conditioned us to suppress our natural instincts for physical reaction, and the once productive danger reactions of the body can now turn against us. We see the result in an increase in chronic fatigue, headaches, impaired vision and hearing, backaches and, often, a total breakdown of the individual.

A Stress Overflow

Many executives today respond to the pressures of their jobs by putting the job ahead of their personal lives. This, say experts, is a prime cause of distress and can lead to serious personal consequences. Even if the executive is able to avoid personal problems resulting from stress, there is often an overflow of stress on the executive's staff.

Art Holst, the National Football League referee, when asked if Vince Lombardi had ulcers, is fond of replying: "No, but he was a carrier." So, too, are many business executives. Thus, developing a strategy for reducing stress can have organizational as well as personal benefits.

There are many ways to deal with stress. Perhaps the simplest is to avoid those situations where stress is caused or created. While this is a foolproof way of dealing with stress, it's not very practical. Few of us can simply drop out of our society and move to a place where stress doesn't exist. Therefore, we must realistically face up to the situation. Without prescribing any specific solution for the problems of stress, here are several approaches that

executives, in increasing numbers, are using.

Some executives use energy-releasing techniques such as beating up a pillow or pounding their fist into an object, preferably one that's not too hard.

This is something like a child's tantrum and is an effective way to release tension. However, it can't be practiced on the job, or at least not in a place where others will see or hear you, without some unfortunate reactions. Yet, experts do insist that much of the damage done by stress is caused when aggressive feelings are not vented.

Controlled Screaming?

Some stress counselors suggest that we remove pent-up aggressions by screaming (privately, of course) or doing in a controlled manner those things that can relieve normal tensions.

A radio station in North Carolina recently conducted two contests for its listeners. The prize for the drawing was a chance to blow up a bridge or a large smokestack. Both were scheduled for demolition anyway. The station was simply giving two people the chance to vent their frustrations while possibly fulfilling their fantasies. The response to the station's contest was overwhelming, suggesting that there's more pent-up frustration than we might have imagined.

Naturally, this doesn't mean that managers should go around beating up their employees or smashing desks, machinery or walls to relieve anxiety and tension. It does suggest that acceptable outlets for tension (such as exercise) should be developed as habits and maintained by regular practice.

An energy-releasing technique that has many side benefits is involvement in sports and exercise. For example, two executives with large national trade associations play handball three times each week, an hour at a time. They not only release their aggressions on the rubber ball (which one of the pair says he thinks of as his board chairman), but they also benefit from the exercise.

Don't overdo the exercise, however, and be sure that you're in shape to do what you are demanding of your body. If you've spent ten years of your adult life "flying a desk," you can't expect

to be able to play five sets of tennis or run a mile before breakfast without serious repercussions. Consult a doctor, and be sure that you are prepared for your exercise. Also, get into the exercise gradually, building up to the point where you can enjoy and profit from your energy-releasing sessions.

The relationship between physical condition, mental capability and personal nutrition has been well established by medical and behavioral research. Despite this, we've become a society of junk-food freaks. Watch what you eat, and study the relationship between performance and nutrition. It's a good hedge against going off the deep end, and it can be a helpful complement to your stress-reducing strategy.

Meditation: An Accepted Solution

For many executives, meditation sounds too far out for them to even consider. Yet, meditation has become an accepted solution to many of the stress-related problems that plague managers. Professional football quarterbacks, advertising executives, municipal court judges and longshoremen are all numbered among the adherents of one form or another of meditation. In the words of one manager who uses meditation, it's "a way of overcoming nervous tension. It's a nonchemical tranquilizer that has no unpleasant side effects and costs really nothing to use."

There are several avenues to follow in meditation. Perhaps the best known form of meditation is TM, or transcendental meditation.

TM's proponents are followers of the Maharishi Mahesh Yogi, a bearded guru from India whose movement is responsible for training classes and seminars around the country. These centers have introduced approximately 700,000 Americans to the benefits of their particular brand of meditation. According to the TM approach, meditation practitioners sit still for 20 minutes each morning and evening, repeating silently their personal Sanskrit word called a mantra. According to the TM people, this procedure can overcome the unfortunate effects of everything from high blood pressure to lack of energy to alcoholism.

Scientific studies performed by ex-

perts not affiliated with the TM movement report that meditation (although not necessarily the TM variety) is responsible for a lowering of blood pressure, heart stress, fatigue and other stress-related ills.

TM has many followers among managers, and an increasing number of companies and associations are investigating TM programs for their members and staffs.

There are other approaches to meditation that can achieve results similar to TM without the trappings of ceremony and the mysticism that many associate with TM.

Basically, meditation involves four steps, which all proponents seem to agree on. These steps are:

1. Have a quiet environment. This is important whether you are really involved in meditation or not. A quiet time for contemplation and personal reflection is important if you are going to be ready to meet the challenges of a hectic environment. This point is particularly important in planning and managing your time. Meditation, to achieve the desired results, is best practiced in quiet and seclusion.

2. Have an object to dwell upon. For TM practitioners, this is the mantra, a saying which has no specific meaning to the individual and which is repeated over and over again. The importance of this focal point is apparently great. Other meditation enthusiasts suggest in place of a personal mantra that a person intent on meditation substitute some short simple phrase, or counting, or even a short prayer from one's religious traditions.

In fact, the benefits of prayer (quite apart from their theological value) are not to be overlooked. The quiet and contemplative environment, coupled with a familiar yet meaningful litany induced a response quite similar to that resulting from meditation. It's interesting that we sometimes think people in earlier times were unsophisticated, but their common-sense notion of talking with God is really at the heart of meditation today. Thus, believer or not, the renewing effects of a prayer chant are quite obvious.

3. Develop a passive attitude. This is perhaps the most important factor in most meditation concepts. In order to properly meditate and receive the maximum benefit from doing so, you must take on a passive attitude. This can be induced by deep breathing and by consciously emptying your mind of all thoughts except the mantra, or dwelling object. Don't be disturbed if random thoughts stray in.

Simply concentrate in a passive way on what you are saying, and maintain the rhythm of the breathing. Eventually, and with practice, the passive attitude can be maintained for longer and longer periods of time and real meditation can begin.

4. Assume a comfortable position. This can be sitting or lying down, but should be a position that causes no external reaction (such as a chair arm sticking into your ribs). However, be careful that your meditation position is not so comfortable that you fall asleep.

One final point if you are considering meditation: Don't jump in without any direction or guidance. If you have serious problems, consult with your doctor before trying meditation. If you prefer more structure, perhaps the TM approach, or one similar, is more to your liking. Don't write off meditation as something for others. The many executives who have adopted meditation are not wasting their time, and perhaps there are values in it for you as well.

While not specifically a method for reducing stress and maintaining health, biorhythms do offer other insights into our behavior—insights that can have healthful side benefits.

Charting Ups and Downs

A biorhythm is an inner clock that regulates our physical, emotional and intellectual ups and downs. By plotting these biorhythms, we are able to know when we're at peaks or lows in our physical, intellectual or emotional cycles and when these cycles are in their critical stages. Apparently, a critical point in a cycle is a warning for particular caution. According to the proponents of biorhythms, plotting your cycle

their critical points can help guard against potential trouble.

Your biorhythm is based on your date and on the fact that the three cycles each have a precise length. One expert on biorhythms notes that there is roughly an 80 percent connection between commercial airliner crashes and the critical biorhythmic days of pilots involved.

Plotting one's biorhythms can help in planning activities or in giving advance notice when certain kinds of activities should be avoided. If biorhythms seem to appeal to you, look into it further. If properly used, it can give you an important edge on planning and scheduling your activities.

Transactional Analysis

Transactional analysis, or TA, is also a stress-reducing strategy that is somewhat unconventional, at least among supervisors. Yet, it too can provide some welcome relief from the pressures of stress around us.

Transactional analysis is a system of defining and analyzing what occurs between people when they attempt to communicate. It also involves other related theories of personality. In technical terms, a transaction is a single unit of social interaction in a chain of interactions.

TA emphasizes the importance of dealing with people on an honest, straightforward, responsible basis. According to TA proponents, we often avoid such dealings because of ego defenses and lack of trust in other people. Obviously, it is important for managers to develop trust, especially in building a team that contributes to the development of a motivating environment.

Many companies, including Sears, Roebuck & Co., Associated Merchandising Corp., Bank of New York, Bank of America, 3M Co., Westinghouse, Honeywell, Metropolitan Life Insurance, TRW, Inc. and General Foods, are using TA for their supervisory and executive staffs.

According to TA experts familiar with the program's application to organizational life, the greatest single source of organizational stress is people relations.

However, there is no specific TA program. Rather, it is applied to supervisory problems in a consulting way, usually through some organized program. You can develop some insight into the TA philosophy by reading books on the subject. In particular, start with the pioneer work on TA, Eric Berne's *Games People Play*. Like the other strategies, the success or failure of applying TA in helping you to control and reduce stress in your life is directly related to the amount of interest and enthusiasm you develop for the approach.

If it seems somehow out of place to mention vacation with the other lofty concepts and programs we've been discussing, it's only because too often we overlook one of the simplest ways to control stress. Many executives fail to take vacations. They prefer to remain on the job solving problems. These managers justify their foregone vacations with statements like, "They'll never solve the Randall problem without me," or "If I let that assistant of mine take over, even for a week, the whole staff will be botched up good" or "I love my work—every day is a vacation for me."

Relaxing the Body

What these managers fail to recognize is that the body needs time to relax and prepare for new challenges. If kept going at full power for a long time, the body eventually strains beyond the breaking point and cannot recover. If you have trouble falling asleep, or if you find that after two days of vacation you are ready to be back into the harness, perhaps you are feeling the warning signals of this breaking point. Pushed too far, you don't recover as fast and, eventually, you don't recover at all.

One Midwest manager keeps close watch on the vacations of all his subordinates. If a subordinate approaches the end of the year without taking the full vacation due, this manager temporarily fires the offending person. He requires the employee to stay off the job until after the new year. This manager realizes that his people are not giving their best, and they can't be pushed when necessary if they don't

Correction

On page 18 of the March issue of *THE TOASTMASTER*, we inadvertently listed the name of James C. Humes' book as *Podium Power*. The correct title is *Podium Humor*. We apologize for the error and thank Harper & Row for bringing it to our attention.

take care of themselves and recharge their mental and physical batteries regularly. His approach has an interesting side benefit for him and his organization.

"Now," he admits, "they watch my vacation schedule and fire me if I don't take all my vacation each year." What's fair for the employees is fair for the boss.

Vacation: No Substitute

A natural outgrowth of managerial responsibility is that you receive personal rewards from doing your job. You have an opportunity to do something meaningful and to receive many benefits. However, such rewards and benefits are no substitute for vacations and off-the-job recharging. An adequate vacation spent in real relaxation must be included in any stress management strategy.

These strategies for coping with stress are by no means comprehensive, but they do provide a background for your personal planning and thinking. Consider each of these strategies with an open mind.

As an executive, you have a responsibility to your members and your staff that extends beyond providing competent management. You have a responsibility to be at your best, and this, in turn, means reducing stress whenever possible. In doing so, you'll be happier and more productive. □

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How to Speak Clearly (and Still Say What You Want to)

by
Mary Scott Welch

WHAT WOULD YOU DO if I were to ask you to get that widow out of the gutter? Would you go searching for some bereaved wife with no home except the streets? Or, would you understand that I was talking magazine jargon (a widow is a word standing alone on a line . . . the gutter is the place where the inside margins of two facing pages meet) and, to get the widow out of the gutter you'd have only to cut a word from the paragraph in question?

Our Own Language

We all talk in a kind of jargon every day, because the work each of us does has a language all its own. More often than not, we're not aware that we're using "in" terms until someone says, "Huh? What's a P/E ratio?" or "Did you say PAT? You mean like 'pat the cat'?"

Even when we're pulled up short that way, we're apt not to recognize that the flaw lies in our own language. "This questioner must be really *dumb*, we think. After all, *everybody* knows about Price/Earnings ratios and Profit After Taxes."

Well, everybody *doesn't* know what we know, and when we're out talking to general audiences—not just to people with our own same background and experience—we have to be careful not to take such knowledge for granted. We have to weed out and explain all unfamiliar terms.

The trouble is that our jargon is so natural to us, and so useful (it's a pretty efficient way to talk to people who understand it), that we can't always identify it in our own speeches. We

often need someone else to point it out to us.

A bright child would be good for the purpose, and in many ways your audience may be innocent as a child to your jargon. I wish I could volunteer the services of my daughter Molly for the job of going over your speech with you ahead of time, looking for those mystifying words. She was barely four when she taught me something about this subject. She taught me that when I know something, I can't even *imagine* the workings of a mind that doesn't know the same thing.

Here's how I learned that lesson:

I had been talking about going to Miami, Florida. I must have used the word dozens of times in her presence—Miami, Miami, Miami. Finally I *went* to Miami and called her on the phone. "How is it there, Mommy?" she asked. "What's it like in Your-ami?"

Supply the Needed Facts

Well, she was only four. But, you see, she was missing one fact, a simple fact that I'd failed to supply, the fact that Miami was the city's *name*. And imagine how easily I could have explained! "Just as your name is Molly," I might have said, "this city's name is Miami." But it never occurred to me.

It does occur to me now, however, that we can forestall comparable misunderstanding by our listeners if we make a point of filling them in whenever we mention a name or place that might not be comfortably familiar by adding a short parenthetical phrase to identify it.

Take the name Vince Lombardi, for

instance, heard in a recent speech my club. You may think that everyone in the world knows all about Vince Lombardi (the great coach of football Green Bay Packers). But someone like me is going to think that's a nice name for an Italian wine! So just add, "Vince Lombardi, the football coach who blah blah blah," briefly telling me why he fits into your speech at this juncture. If you're afraid of insulting the intelligence of those who *do* know the difference between T-formation and a chianti, stick in "you know" or "you'll recall." Vince Lombardi, the football coach who, you'll remember, did such and so. Listeners like me will be grateful.

Podium Jocks

The use of sports terminology in general may pose a particular problem for men who'd like their speeches to be clearly understood by all. They use expressions so easily they tend to forget that we're not all jocks, or even athletes for that matter. Women in business, gradually figuring out what men mean when they speak of "playing hardball" or using "a ball-park figure," but add this extra difficulty for your listeners when you make a speech—unless, of course, you're speaking to an all-male, mostly middle-class audience?

Think how you'd feel if your husband were a woman who said to you, about a decision you wanted her to make, "Lombardi baste it." Her meaning would be unclear to anyone familiar with cooking, but if you know as much about cooking as I know about baseball, you'd be baffled.

Sometimes, I agree, an unfamiliar

m or expression can be very effective. can entertain; it can grab attention; can dramatize your point. But, again, have to appreciate ahead of time that it is unfamiliar, and then set your audience up to have it explained to them. A good example appeared in Tom Wicker's column the other day. The headline said: NOT YET TO THE LICKLOG. Had to read the whole column to find out what a "licklog" is, but then his definition gave the piece an extra and memorable point.

The column was about President Jimmy Carter's dedication to SALT II, the second Strategic Arms Limitation Treaty the United States is working up with the Russians. And the licklog? *That's a log with troughs cut in it and filled with salt for cattle to lick. When you're down to the licklog, you're not only out of salt, you're facing reality.*

The Tickler

John Dean does something of that kind in his best-selling book, *Blind Ambition*. He tells us all about the "tickler" in the White House, in this case a person who keeps calling to find out the status of each assigned project, making sure it's going to meet its deadline. He gives us dialogue—examples—so we begin to feel his own annoyance at being so nagged. And all this leads up to a wonderful line, a line that says more than paragraphs about the period when he was out of favor with the White House. The line: *Even the tickler stopped tickling.* We wouldn't have understood that without the build-up.

Another kind of term that's useful but needs explaining the first time you mention it is the ubiquitous acronym. NOW . . . SALT . . . OPEC . . . HUD. We all know what they mean—or do we? Instead of causing my attention to wander, while I'm trying to recall exactly what the letters stand for (feeling guilty about my rotten memory, and maybe blaming you for challenging it), why not slip in a quick reminder for me? I make a point of saying, "NOW, the National Organization for Women. . . ." I may think that everyone knows what NOW is, but to someone who's not *au courant* it may sound like a time piece of some sort.

This grammarian's message, then, is simply this: Go over your speech beforehand and try to identify any terms that might conceivably be unfamiliar to anyone in your audience. These will probably fall into the four categories I've mentioned:

- technical terms
- figures of speech
- proper names
- abbreviations

As you pinpoint them, see if you can't substitute simpler words. If not, if you feel that you really need them,

My Confession

My biggest blooper (to add yet another one by using *that* bit of slang) was not identifying Tom Wicker. If I don't know who Vince Lombardi is, millions more must not know who Tom Wicker is . . . yet all I needed to add at that point in my speech was, "The newspaper columnist who writes regularly for the *New York Times* and, as it happens, is, like President Carter and the expression, Southern." This is the perfect example of the speaker assuming that everybody knows what he knows.

The other five:

- "filling them in" (identifying? explaining?)
- "jocks and fans" (players and spectators)
- . . . calling Tom Wicker's column a "piece" (journalistic jargon)
- . . . assuming everyone knows of John Dean (Rip Van Winkle may have been in the audience)
- . . . using a foreign expression, *au courant* (In this case I would not define it; I would simply substitute the English equivalent.)

If you found more, please write to me at: 55 Park Avenue, New York, NY 10016.

then try my system of adding a brief parenthetical phrase to explain each one as you go. This may slow you down a little, but not nearly so much as the glazed eyes that will look back at you if you bore your listeners. (And it's always boring to listen to something one doesn't fully understand.) Psychiatrists say that boredom is a cover for anger. An audience has a right to be angry with us if we don't talk clearly.

Does this system I've been recommending really work? Can you actually look over a speech you've written, or

club, sales and political meetings
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one you've heard yourself delivering on tape, and feel a warning click in your head when your language gets cloudy, or jargony?

Well, here's the test. Check the grammarian article you've just read. You'll find it easier than checking your own, I know. How do I know that? Because I was startled on going back over what I'd written to find no fewer than *six* examples of what I've been recommending against. And I didn't even find the sixth until I'd read and re-read my article several times.

I could have changed them then, but I thought you might like to do it for me. Circle them on the page or write the six (or more?) violations of my own rules. Then look for the box on this page for my own "confession."

Together we may yet learn to speak more clearly! □

Mary Scott Welch is a member of the Bryant Park Club 2895-46 in New York City, New York. A professional writer whose work has appeared in *McCall's*, Ms. Scott is the author of *The Family Wilderness Handbook*.

bulletin board

How to Talk to Guests

By Emmett Clary, DTM. From District 47's "The Sunshiner," Florida.

You and I as Toastmasters give 10 or 12 prepared speeches a year. We speak 30 or 40 times in Table Topics. We act as evaluators, as Toastmaster and Topicmasters and, yet, many of us shy away from guests because we don't know what to talk to them about. How do you start a conversation with a new guest?

The first thing to remember is that all conversation is a public speech. You can use your Toastmasters knowledge and experience to help you after you get started. You are constantly enlightened about many subjects and can enter in almost any conversation. If you don't talk to guests they won't come back!

1. *Use Interrogation*—The best way to make guests comfortable is to get them talking about themselves. As a matter of fact you can use this on anyone. Ask them where they're from, what they do, what brings them to Toastmasters or how they came to your city. You'd be surprised how easy it is to talk to new people.

2. *Mental Rehearsal*—While you're driving to work, waiting in line, or somewhere else where your mind is idle, think of what to say to people. Rehearse mentally different conversations for different occasions. It will be easy then to make conversation with guests.

3. *Disagree Diplomatically*—No one expects you to be a "yes" person. If an opinion is being given, of course, you have a right to disagree, but do it diplomatically in an agreeable manner. You can say, "That's interesting, but I always felt this and so." This will stimulate conversation.

4. *Bring Other People In*—Three's never a crowd in friendly conversation. The more in a group, the easier the conversation. If you strike upon a subject you know others in the room are interested in, bring them in. It's an effective way of maintaining conversation. Manage things so that no one feels left out.

5. *Ask Advice*—After you've found something out about an individual, ask for advice. There's always something anyone can advise you on. This makes people feel important. It gets them talking.

6. *Show Interest*—It's easy to interrogate, ask advice, be rehearsed and be diplomatic, but if you don't show interest, you'll fall flat on your face. Interest stimulates conversation. People like to talk to those who are interested. If you look bored your guest will clam up. So show interest.

Now that we have a few basic facts on how to converse, let's talk about some things to stay away from.

1. *Don't Be Offensive*—Don't say something disagreeable about someone's occupation, hobbies or hometown. After you've known them for a while, you can kid them, but not at first.

2. *Don't Be a Talker*—Let your guest do more of the talking than you do. Be a good listener. Don't buttonhole people and back them into a corner. They'll avoid you from then on.

3. *Avoid Small Talk*—Don't talk about the weather unless there's been a hurricane, flood, or three feet of snow. Make sure your conversation has value. Change the subject often if necessary, of course, always with finesse.

4. *Keep It Clean*—Until you know a person, avoid off-color jokes. Profanity shows a lack of vocabulary. You may be talking to a minister.

5. *Don't Be a Know-It-All*—It's easy to do because we are exposed to so many subjects. Be knowledgeable on a subject, without being an expert. Let your guest tell you what he knows. You'll have your day when you give a speech.

Remember, you have more opportunities for success through conversation—in a sales presentation, on the golf course, around the swimming pool or in a hotel lobby—than you will ever have occasions for a formal speech. Your mastery of the conversational approach is one of the keys in handling people, and motivating that first-time-guest to come again. □

Persistency—A Key to Leadership

By William B. Nicholls. From District 29's "Twenty-Niner," Southern Alabama, North western Florida, Southern Mississippi.

What is the one quality all successful men have in common? Intelligence? No. There are a lot of successful men with only average intelligence. Nor is it the individual's talent or ability. Many "never-dwells" have intelligence, talent and ability in much greater proportions than the highly successful person. Persistency is the common denominator, the willingness to withstand obstacles and discomfort, and the ability to overcome seemingly impossible odds. A successful leader must have a plan:

1. Crystallize your thinking
2. Develop a plan for achieving your goal and a deadline for its attainment
3. Develop a sincere desire for the thing you want in life
4. Develop supreme confidence in yourself and your abilities
5. Develop a determination to follow through on your plan, regardless of obstacles, criticism, circumstances and what other people say, think or do.

The most successful leaders are those who recognize the creative potential of every man on their team and make productive use of it. A good leader is not restricted to the way things have always been done. Leadership is a continuing search for the best way, not the most familiar.

Command of others begins with command of *yourself*. A man who is motivating himself for leadership should have neither time nor the capacity to be afraid. The distinguishing mark of a true leader is making decisions. He must make the final decision. Don't quit.

When things go wrong, as they sometimes will, smile. Sigh, if you must, but don't quit. Success is failure turned inside out—the silver tint of the clouds of doubt. The goal is near—I can, I will, I know. You can be that successful leader. □

Introductions: Nine Ways to Make Yours Better

by
Vivian Buchan

WHETHER WE LIKE IT OR NOT, impressions *do* count. And many times they count so much that nothing happens afterwards does much to change them, especially if they're negative reactions. An introduction of any sort is not only common courtesy but does much to establish a rapport that's important to any relationship, whether between two persons or a speaker and his audience.

When you introduce a friend to someone he doesn't know, don't you search for some basis of mutuality that will help the two strangers step onto common ground? Don't you say something like, "Bob, I want you to meet our new member, Tom Jones. Tom, I know that you and Bob Baxter are going to enjoy talking about golf, because you're both expert players."

Introducing your speech to an audience is similarly extremely important to its ultimate success, because the first words you utter will either attract or alienate your audience. And this is even more true if you're talking about a controversial or unfamiliar subject, such as asking for money or votes, suggesting a change of policy or pleading for a change in city government. Most people move around strange ideas much

like cats circling one another to size up the situation before taking any action.

An introduction to a speech is simply an effort to "hook" your audience and put them in the mood to be receptive to what you're going to tell them. It's a two-pronged hook that (1) introduces your subject and (2) interests and involves your audience. The introductory paragraph should be in proportion to the body of the speech and the length of time you're allotted. It shouldn't be blunt and short, nor should it be so long that your audience becomes uneasy wondering when you're going to get started. Your thesis sentence (the theme of your speech) will usually come at the end of the introduction after you've laid the groundwork for what you want your audience to accept.

There are many ways to open a speech, just as there are many kinds of speeches, but I'd like to suggest some that I know are dependable and effective.

1. Establish yourself as a competent person to discuss the subject at hand. A person who introduces a speaker does this for him, but we're assuming you're not a headline speaker at this point. If you consider yourself an authority on a subject due to your profession, experience or some recent

research you've conducted, saying so will gain the confidence and respect of your audience. For example, let's assume you're a real estate broker who's far more competent to discuss mortgage loans, zoning laws, land costs, appraisals or the spiraling costs of homes than some college boy who's never owned anything more than a sleeping bag. It's not a matter of preening your ego; it's simply a matter of establishing yourself as a competent person qualified to talk about what you're going to talk about.

2. Narrow from the general to the specific by throwing one specific aspect of a complex situation against a broad screen. This is an inductive approach to a many-faceted problem that briefly discusses the depth of the topic and then narrows it down to one thesis you can handle adequately. Let's say, for instance, you don't approve of sending 18-year-olds away to big universities for a variety of reasons. Discuss the disadvantages of big schools (cost, distance, permissive environments, etc.) and narrow your subject down to a local junior college that you favor for at least the first two years of college. Then proceed to discuss the advantages of the junior college you know something about.

3. By the use of contrast and comparison you can evaluate two ideas, things or persons and arrive at the superiority of one over the other. Notice that you're going to compare only two things to determine which is *better*. Don't fall into the quicksand of trying to determine what is *best*; that involves an evaluation and analysis of everything in the category your speech is going to discuss. You can compare the old with the new, the past with the present, Guy Lombardo with the Rolling Stones, getting married with staying single, the small car with the big one. And you can set up in the introduction why you believe one is better than the other and then proceed to tell your audience why.

4. The use of details is more meaningful than broad, sweeping generalizations. Using a specific thing, idea or purpose for illustration is far more effective than discussing the entire group or

category. Figures and statistics are easily assimilated by the ear and more effective if broken down to something meaningful to the audience. Let's say, for instance, you're going to discuss insomnia (its causes and cures). In the introduction you can mention that the most common question doctors hear is, "Can't you give me something to make me sleep?" and that, out of every ten persons, at least three or four suffer from insomnia. Go on to estimate how many people are in your audience, divide the number by three and say, "A third of you in this room, which would be approximately thirty of you, are insomniacs. And probably a good many of you have wives who suffer from insomnia." You've used details that mean something to your listeners.

5. Quoting an authority is what to do if you're not an authority yourself on your assigned or chosen subject.

But choose an authority who is one. Quoting the late Casey Stengel's opinion on medical research isn't going to be too convincing, nor will your great aunt's attitude toward child rearing be as effective as Dr. Spock's (even though she may have raised seven healthy kids). And quoting your son who's declared, "That hateful principal has got to go!" won't convince the school board that he should be fired. But let's say you're going to discuss water pollution in some rivers that are reported to be causing cancer. Quote doctors who are working with cancer research, not newspaper reporters who are using hearsay as evidence.

6. Making the most of an anecdote is a technique employed by experienced after-dinner speakers, masters-of-ceremony and ministers. This differs from examples in that an anecdote is a little story complete in itself. It may or may not be funny; sometimes it's distressing and shocking. But if it involves your audience, it serves your purpose. Collect newspaper accounts of bizarre or unusual behavior, such as a 12-year-old would-be pilot who commandeers an airplane or the travels of a collie who spent three months getting from Maine to Texas to find his lost family.

Keep a scrapbook of heart-tugging stories you can draw on when you need some capsulized account that troubles, agitates, angers, delights, amuses, startles or scares. It can be just the springboard to launch you into your speech.

Let's suppose you're agitated over the negligence of the city to erect a promised traffic signal at a dangerous intersection where several accidents have occurred. Tell the story about six-year-old Tommy Thompson who was struck down on the first day of school by a stranger in the community who didn't see the stop sign hidden behind a high hedge. Go into depth explaining what the accident did to the boy, how his first year of school will be a total loss and how the effects of the accident have changed the lives of all concerned. One story like this will do more to involve your audience than quoting the number of accidents that have occurred in the past five years on this corner.

7. Define your terms if you're discussing a subject unfamiliar to your audience or dealing with the jargon and terminology related to specific areas. Think of the language associated with mathematics, law, medicine, anthropology, nuclear testing, engineering, architecture, sports, psychology or education. These areas each have their own expressions that many times are not understood by the person unfamiliar with that field. Misunderstandings occur when we misinterpret what we hear or read. The insiders all understand one another, but the outsiders are clear out of the ball park. It is, therefore, extremely important when you're discussing a scientific or specialized subject to define your terms. Something as prosaic as a dictionary definition will clarify what you intend to talk about. You may need a chalkboard or posters to illustrate what you're talking about if the subject is very complicated.

8. Use examples whenever you can, because nothing captures an audience's attention like the words "for example." Why? Because it's a magic phrase that *involves* your audience. And remember that a specific example is always more interesting than some vague and general remark. For instance, a rabid

dog that bites your son is going to do more to involve you with a campaign in your city to see that all dogs are inoculated against rabies than by merely reading about all the rabid dogs and squirrels running loose in Mexico, endangering the lives of many Mexicans. Anything close to home certainly does have a greater impact than reading or listening to things happening in far off countries, states or even your next-door community.

9. Telling a joke is something many speakers are adept at. If you're a born storyteller who can make even the most dour person laugh, go ahead and tell a joke. But if you're not a Bob Hope, then don't try to be one. Nothing is more distressing than to tell what you think is a funny story and wait for laughter that never comes. So unless you *can* be funny, use any of the other kinds of introduction I've mentioned before trying to tell a joke. Of course, there are numerous books published for speakers that contain a wealth of funny stories that can be adapted to almost any subject but that doesn't mean *you* can tell them. Reading them and laughing to yourself is one thing; telling them out loud is something else. It's often far more refreshing to begin a speech *without* a joke, mainly because the opening joke has become a timeworn cliché that's far too often overdone. Use one of the suggested introductions, or a combination of one or two of them, and get away from the joke-telling technique.

Preparing an introduction that really introduces you and your subject is worth the time and thought it takes. Why? Because half the battle's won with an appropriate and attention-getting introduction. And when you've marshaled your support for the reasons you've given, the other half of the battle will be won. □

Vivian Buchan received her Bachelor's Degree in English from Coe College in Cedar Rapids, Iowa, and her Masters in English from the University of Illinois. A frequent contributor to THE TOASTMASTER, Ms. Buchan is a former member of the faculty of the University of Iowa, where she taught expository writing, public speaking and literature.

TI Board Holds Midyear Meeting

February 1977

Toastmasters International's World Headquarters was the site of the second meeting of the 1976-77 administrative board for the TI Board of Directors. The meeting was held February 16-18, 1977 in Santa Ana, California, with International President Robert W. Blakeley, DTM, presiding.

The 21-member Board convened as a committee of the whole on the first of a three-day session to receive reports from President Blakeley and Executive Director Terrence McCann on the current status of the Toastmasters International organization.

President Blakeley reported on his presidential activities and travels since the August 21, 1976 meeting, telling the Board that his travels had taken him 274 miles in 54 days to visit 8 districts. Highlights of these visits included a trip to South Africa to meet with members of Toastmasters clubs to discuss planned growth toward district status and a meeting with district officers in Region 8.

During his visits, Mr. Blakeley met with leaders in government, the military services, business and industry, and education. He appeared at civic and service club meetings, participated in radio shows, made several television appearances and granted numerous interviews by the press. All total, President Blakeley estimated that news coverage of his presidential visits amounted to over 300 inches of comparable newspaper space and called the visits "an important public relations activity for



International President Robert W. Blakeley, DTM

Toastmasters International, as well as a beneficial experience for the Toastmasters in the districts visited."

Executive Director McCann referred to his written report that provided detailed information on all of the various programs and activities of Toastmasters International for the period of July 1 through December 31, 1976. The report included information on the following items:

- While the number of both new members and new clubs brought into the organization has been substantial, drops in both categories continue to be a problem. Although the first half of 1976-77 ended with a slight net loss of membership, it is expected that the year will end with a gain. As of December 31, membership stood at 54,118. New clubs showed an increase, with 75 new clubs

chartered, bringing the total up to 3,134 (compared to 3,095 for the previous year).

- Ninety-five Toastmasters participated in Sharing '76, the membership campaign for 1976, with 201 applications submitted to World Headquarters. According to these preliminary figures, slightly fewer Toastmasters participated in the program when compared to the previous one, but significantly more applications were submitted by those participating. The 1977 membership campaign, "Growth Through Sharing," began January 1. [See page 15 for more information.]

- The first Spring into Action membership promotion covered April and May 1976. As with its counterpart, Anniversary Month (October, November and December), recognition is on



the club level. For this period, 230 clubs received certificates for adding five new members, 200 clubs received banner ribbons for having a net increase of five members and 31 received special publicity award certificates for submitting newspaper or magazine clippings about their club.

- A total of 1352 Communication and Leadership Program completions were reported for the period, compared to 1309 for the same period last year.
- Three hundred fifty-one Toastmasters received their ATM certificates (down 5 from the previous year) and 45 received their DTM's (up 5).
- Toastmasters International's Speechcraft and Youth Leadership programs made substantial gains. Speechcraft totals were up 81 (237 for the year), as were Youth Leadership's (up 30 for a total of 139).
- Two hundred thirty-three District-Area Council Visitations were reported, representing visitations to approximately one-third of the areas. No visitations were reported from 28 districts, while 12 reported 100% visitations.
- Of the districts participating in

the Area-Club Assistance Program, approximately 10 nearly had 100% participation. The total visitations for all districts during the period totaled 1,582 (approximately 50% of all clubs).

- Active Gavel Clubs, as of December 31, 1976 totaled 75. Six new clubs were certified in the first half of 1976-77.

In order to provide our readers with the necessary information on the important decisions and action taken by the Board at its February 1977 meeting, THE TOASTMASTER is pleased to present a summary of items submitted for Board consideration and its action on each.

At the February 1977 meeting, the Board:

Reviewed the midyear financial report of the organization's fiscal operations, found it satisfactory and in line with the projected budget.

Adopted the prepared budget for TI operations for the 1977-78 administrative year commencing July 1, 1977.

Approved the development of a multi-manual concept for the Advanced Communication and Leadership Program. Preparation of five manuals covering all facets of specialized communications subjects will give members a choice of material to fill their specific needs. A member will complete any

three of the five manuals (with five projects in each manual) for advanced credit. (System to be introduced in 1979.)

Endorsed recommendations for revisions to the Club Officer Manual (to provide club officers with more detailed information on club management); to Speechcraft (to make the program flexible for presentation in or outside the club program); and for expansion of information in the *Patterns in Programming* manual (to give clubs more ideas for club programs).

Reaffirmed the decision for the preparation of a Leadership Program in module form for use at the option of Toastmasters clubs either in or outside the club program. (The first module to be on conference leadership.)

Recommended that the subjects of evaluation and visual aids be highlighted and their importance emphasized in TI publications and that clubs and members be encouraged to use materials currently available.

Requested World Headquarters to explore the potential extension of cassette programs into special subjects of communication and to consider preparation of a visual program on parliamentary procedure for club use.

Adopted a resolution to submit proposed amendment to the TI Bylaws to delegates at the 1977 Annual Business



John L. Staha, ATM; Senior Vice-President Durwood E. English, DTM and Gilbert W. Smith.

eting that would grant delegate-at-
 ee status to any Past International
 ractor attending an Annual Business
 eting and convention. Delegate-at-
 ee status would give these officers
 e vote at any Annual Business Meeting
 y attend.

Established a membership require-
 nt for office in Toastmasters Inter-
 onal by adoption of the following
 icy: "To be qualified for any office,
 ected or appointed, in Toastmasters
 ernational, and to maintain such
 ice, a person must be a member of a
 astmasters club in good standing."

Reviewed the boundaries of the eight
 eographical regions as required by
 e II Bylaws and, noting that distri-
 ion of clubs in each region is not less
 an 10% nor more than 15% of the
 al number of clubs, made no changes.

Continued the Board's review of
 istricts—their growth, performance,
 anagement, progress toward reaching
 e goals and activities since commence-
 nt of the district administrative year,
 uly 1, 1976. Included in this review
 ere the Distinguished District Program
 nd an upgrading of awards for recogni-
 ion of individual achievements.

Considered the office of division
 uccentant governor and made sugges-
 ns for specific duties and responsibili-
 es for this office to expand activity in
 istrict management.

Accepted an outline of a proposed
 lub Extension Plan that will include
 ormation and materials designed to
 ep districts identify and contact more
 ential new club groups and to orga-
 e these into Toastmasters clubs.

Reviewed a proposed public infor-
 ation program to make business and
 ndustry more aware of the Toastmasters
 lub program through articles in trade
 nd house publications, and through
 e appearances on available media.

Proposed consideration of a district
 rogram to recognize clubs that achieve
 membership of 30 to encourage mem-
 ership building efforts.

Updated the Long Range Plan of
 Toastmasters International to give pri-
 ocity to future growth opportunities
 hrough a sustained marketing effort
 nd produce development and improve-



ment. To meet the organization's objec-
 tive of an increase in members, studies
 will be made of markets with high
 growth potential; for a greater penetra-
 tion into industry and into large metro-
 politan areas where Toastmasters clubs
 can be organized and sustained; of the
 development of a marketing communi-
 cations package for use by members and
 World Headquarters to stimulate club
 building; of the possible use of adver-
 tising; of expanding the educational pro-
 gram for use outside a club environment;
 and of new means and methods of help-
 ing people to develop and improve their
 communication and leadership skills.

Recommended that the winner of
 the Australian/New Zealand speech
 contest be included in the 1977 Inter-
 national Speech Contest.

Selected the city of Milwaukee,
 Wisconsin (District 35), in Region 5
 as the site of the 1980 International
 Convention.

The next meeting of the Board of
 Directors for 1976-77 will be held
 August 15-16, 1977 at the Sheraton
 Centre Hotel, Toronto, Ontario, Canada,
 during the International Convention. □

RALPH C. SMEDLEY MEMORIAL FUND

8/18/76-3/11/77

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how to

Visuals... and How to Use Them

by
Anne Thompson
Club 2429-26

WHAT DOES THE LIBERTY BELL have in common with Christmas cookies? More than you might imagine, at least in the Daybreakers. Club 2429-26 in Rocky Ford, Colorado, where both have been used as visual aids by club members to add zest and spice to their presentations.

Visual aids can add much to a speech, both for the audience and the speaker.

From the audience's viewpoint, displaying a chart or poster can awaken renewed interest and help focus attention on the point, or points, that the speaker is emphasizing.

In the case of the miniature Liberty Bell, the speaker rang it at the beginning of her talk, then rang it again as she concluded a fact-packed and fascinating history of the bell.

For a speaker, use of visual aids makes gesturing easier and more natural. It also leads, almost effortlessly, to a more relaxed vocal enthusiasm and, hence, to a better speech.

Such aids can range from maps, signs or books to almost any object that can be readily displayed to the audience.

One hilarious entry in a humorous speech contest in our district was given by a Toastmaster who used a telephone very effectively to carry on an imaginary conversation. At strategic points he surreptitiously rang the phone bell. (That's almost guaranteed to keep your listeners alert!)

One of our best humorous speakers in our club described how personality types can be identified by the manner in which individuals eat corn on the cob. Not surprisingly, her humor was heightened by the ear of corn which she used to demonstrate her points. Capping the performance was an oversized napkin, a visual aid which she tied around her neck bib-style.

Visual aids are almost a "must" in how-to talks. For example, a member of our club displayed beautiful samples of her own batik during an absorbing explanation of that type of art. Another who collects and decorates china used similar examples in her talk.

What about those Christmas cookies?

Probably the best example of special aids used by one of our Daybreakers happened last Christmas. At a special holiday meeting, one of our members recounted how her mother had prepared various types of Scandinavian holiday goodies. The surprised climax came when tasty samples of several kinds were provided for everyone in the audience!

Charts are also an excellent way to

add visual impact to your presentation including those you prepare yourself and those copied from other sources.

In one instance, a speaker used each side of a piece of white posterboard so that a simple flick of the wrist provided additional visual data on energy conservation, as well as demonstrating another type of conservation... the of the cardboard!

Another recent Toastmasters speaker concerned the American flag, during which the speaker used examples to illustrate the evolution of the flag. Holding up a flag, or any other visual aid so that the audience can see it can help an otherwise nervous beginner relax.

During one of my own required speeches I referred to a magazine article while holding up the publication in which it appeared so that it could be readily seen. This was important, since the magazine, *Liberty*, published by the Seventh Day Adventists, was not familiar to most of my listeners.

There are several points that need to be kept in mind in using any visual aid.

1. Make any lettering or drawings large and simple enough to be readily seen by your audience. The larger the group, the larger your sign and lettering should be. If viewers have to strain their eyes or squint to get your message, the visual aid loses its effectiveness.

2. Display your material long enough so that everyone can see it. Move it slowly so that everyone in the audience can see and comprehend just what it is. But don't hold it up after you've moved on to the next part of your talk.

3. Show your example, but keep talking about it in a natural fashion. Look at it yourself if that's easier. Repeat it aloud slowly and distinctly, so that your listeners can follow along with you. Then elaborate and explain.

Almost any speech can be improved by use of some prop, large or small. All you need to do is to think as you prepare your talk, "What can I use to illustrate and dramatize my speech?"

That answer is up to you, but you will find the results of using visual aids to be rewarding both for you and your audience. And more often than not they'll be award-winning, too! □

hall of fame

dtm's

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

- GEORGE E. BEVILLE**
High 843-37, Raleigh, NC
- HARD E. KIRKWOOD**
Holland—NAFEC 1107-38, Atlantic City, NJ
- WILLIAM A. HOLMBERG**
Rivers 667-42, Calgary, Alta., Can
- WILLIAM E. DONLIN**
Dixon 2186-48, Huntsville, AL

atm's

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


- WILLIAM S. BRADLEY**
Hemel 3589-F, Norwalk, CA
- WILLIAM R. MILLS**
TM Club 990-1, Redondo Beach, CA
- WILLIAM S. ELDRIDGE**
Wood 1137-2, Seattle, WA
- WILLIAM P. CRONIN**
Tempe 1715-3, Tempe, AZ
- WILLIAM R. CORN**
Tucson 2531-3, Tucson, AZ
- WILLIAM S. SADDLER**
Phoenix 3480-3, Phoenix, AZ
- WILLIAM R. HARBOTTLE**
Gallos de la Bahia 3400-4, Sunnyvale, CA
- WILLIAM E. MAYER**
Trails 203-5, San Diego, CA
- WILLIAM R. SCHWARTZ**
San Diego 457-5, San Diego, CA
- WILLIAM J. MULVEY**
San Diego 851-5, San Diego, CA
- WILLIAM R. HOWARD**
San Diego 1125-5, San Diego, CA
- WILLIAM S. ADAMS**
Cathlamet Valley 205-6, Red Wing, MN
- WILLIAM R. PLASKETT**
Thunder Bay 2090-6, Thunder Bay, Ont., Can

- VIRGINIA ECKERT**
Midpark 354-10, Middleburg Heights, OH
- C. O'BRIEN HYLAND**
YMCA 719-15, Salt Lake City, UT
- IRVING PAUL**
Bacchus 3791-15, Magna, UT
- GEORGE HARBESON**
Conoma 454-16, Oklahoma City, OK
- L. BOYD MC INTIRE**
Moline 2790-19, Moline, IL
- HERBERT SMITH**
Greater Des Moines 3049-19, Des Moines, IA
- GARLAND GROOM**
Bellevue Breakfast 3369-24, Bellevue, NE
- ROBERT C. MC DOLE**
Brunswick 3561-30, Chicago, IL
- CHARLES ANDERSON**
Tacoma 13-32, Tacoma, WA
- PAUL IRMLER**
Fort Lewis 690-32, Fort Lewis, WA
- DALE DOPKINS**
Janesville 1983-35, Janesville, WI
- MARRIANN AHMAD**
HEW 651-36, Washington, D.C.
- JAMES MOORE**
Metro-Milestone 1511-36, Washington, D.C.
- JOAN RUCH**
Helmsmen 2412-36, Arlington, VA
- HOWARD CRAIG**
Catawba Valley 1193-37, Hickory, NC
- RANDALL REEDER**
Jackson County 1865-40, Ravenswood, WV

- MAURICE FITZPATRICK**
TNT 2291-42, Edmonton, Alta., Can
- RALPH STEWART**
Monday Morning 1557-44, Amarillo, TX
- HUBERT JAGGER**
Seminole Chiefs 736-47, St. Petersburg, FL
- FRANCIS J. BAIN**
Executive for Excellence 2985-47, Nassau, Bahamas
- LESTER GIBSON**
Executive for Excellence 2985-47, Nassau, Bahamas
- RONALD LA VERGNE**
Pompano Beach 3003-47, Pompano Beach, FL
- RICHARD SEILER, JR.**
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Blue-Gray 2459-48, Gunter AFB, AL
- ROBERT WARREN**
Top Forty 3821-48, Huntsville, AL
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Mail to:
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hall of fame

anniversaries

40 YEARS

Russell H. Conwell 82-6, Minneapolis, MN
Walla Walla 81-9, Walla Walla, WA
Olympia 84-32, Olympia, WA

35 YEARS

Victory 221-6, St. Paul, MN
Omaha 229-24, Omaha, NE
Mobile 226-29, Mobile, AL
First Wisconsin 228-35, Eau Claire, WI

30 YEARS

Oregon Trail 480-7, Portland, OR
Webster Groves 461-8, St. Louis, MO
Lamplighters 449-9, Spokane, WA
Evergreen 486-9, Spokane, WA
Bloomington 482-11, Bloomington, IN
Waukon 470-19, Waukon, IA
Milwaukee 466-35, Milwaukee, WI
Cincinnati 472-40, Cincinnati, OH
Burbank 125-52, Burbank, CA
Oakland "88" 88-57, Oakland, CA
Rochester 476-65, Rochester, NY

25 YEARS

Centralia 1112-8, Centralia, IL
Washington 1089-19, Washington, IA
Gateway 1101-24, Grand Island, NE
Acorn 1068-28, Royal Oak, MI
Arlington Heights 1087-30, Arlington Heights, IL
Federal 1037-36, Washington, D.C.
Anchor 1110-36, Washington, D.C.
Windjammer 1124-36, Washington, D.C.
Twin Cities 735-39, Marysville-Yuba City, CA
St. Catharines 1102-60, St. Catharines, Ont., Can

Hamilton No. 1 1114-60, Hamilton, Ont., Can

20 YEARS

Shelby 703-10, Shelby, OH
Lexington 2391-11, Lexington, KY
Blackfoot 668-15, Blackfoot, ID
Pioneer 2308-15, Boise, ID
Esquire 2388-19, Des Moines, IA
John C. Brockway 2393-24, Omaha, Offutt AFT, NE
Mall 2406-36, Washington, D.C.
Round Table 1041-46, New York, NY
Suburban 2345-46, Bloomfield, NJ
South Dade Luncheon 2463-47, Perrine, FL
Mainland 2231-56, Texas City, TX

15 YEARS

Daly City 1881-4, Daly City, CA
Realtors 2512-6, Minneapolis, MN
Winged Word 1903-8, St. Louis, MO
Delano 3470-33, Delano, CA

Troy 3453-40, Troy, OH
Northern Hills, 3456-40, Cincinnati, OH

10 YEARS

Demosthenes 1282-4, San Francisco, CA
Tri County 1917-10, Hudson, OH
Pictured Rocks 981-35, Munising, MI
Springfield 1792-36, Springfield, VA
TNT 2291-42, Edmonton, Alta., Can
Philadelphia 3370-43, Philadelphia, MS
Chaparral 2358-44, Odessa, TX
State Farm—Illinois Office 3228-54, Bloomington, IL
Spokesmen 3058-65, Rochester, NY

new clubs

2740-F ALLERGAN

Irvine, CA—Mon., 7:15 a.m., Allergan Pharmaceuticals, 2525 Dupont (833-8892, ext. 222). Sponsored by Stan Hickman, ATM and John R. Bateman, ATM.

3033-F VOICES OF WYCLIFFE

Huntington Beach, CA—Tues., 12:04 p.m., Wycliffe Bible Translators, 19891 Beach Blvd., (536-9346).

2646-1 HUGHES HELICOPTERS MANAGEMENT

Culver City, CA—Tues., 5:30 p.m., Petrelli's Airport Cafe, 5614 Sepulveda Blvd., (390-4451, ext. 2631). Sponsored by Narrators 1398-1.

3268-8 AEROSPACE CENTER

St. Louis AFS, MO—Wed., 11:00 a.m., Defense Mapping Agency Aerospace Center, 2nd & Arsenal Streets, Dining Hall (268-4635 or 268-4142). Sponsored by Topocenter 3660-36.

1376-17 SEVENTY-SIXERS

Billings, MT—Thurs., 6:30 p.m., Four B's Cafeteria, West Park Plaza (656-6605). Sponsored by Billings 319-17.

2253-19 ARTS-WAY

Armstrong, IA—Thurs., 6:30 p.m., Main Course Country Club (864-3131). Sponsored by Shibolet 386-19.

2919-19 SUNRISE

Boone, IA—Tues., 12:30 p.m., The Colonial House, 823 Keeler (432-4251 or 432-7666). Sponsored by Boone 184-19.

2709-30 ULTRA

Chicago, IL—Tues., 6:30 a.m., Johnson Products Company, Inc., 8522 S. Lafayette (483-4100).

2766-30 JOHNSON PRODUCTS

Chicago, IL—Mon., 5:00 p.m., Johnson Products Company, Inc., 8522 S. Lafayette (483-4100).

302-33 CAL POLY BABBLIN' BRONCO
San Luis Obispo, CA—Wed., 7:30 p.m., California Polytechnic State University, Monterey University Union (546-2586). Sponsored by San Luis Obispo 83-33.

3521-35 BLACKHAWK

Madison, WI—Wed., 11:45 a.m., Poole's Club, 3416 University Ave., (257-2211, 291). Sponsored by Capitol City 2953-35.

1512-42 THE BATTLEFORD'S

North Battleford, Sask., Can—Tues., 6:30 p.m., The Beaver Motor Hotel, 1102-100th St., (4352).

1468-45 KENNEBEC VALLEY

Augusta, MN—Thurs., 6:30 p.m., Johnson's, Civic Center (737-2658). Sponsored by Elm City 1430-45.

3605-46 READER'S DIGEST

Pleasantville, NY—Thurs., 12:00 p.m., Reader's Digest (769-7000, ext. 2911).

1685-47 PACESETTER

South Broward, FL—Thurs., 6:45 p.m., Johnson Restaurant, I-95 at Hollywood Blvd., (974-2841).

1522-56 BAYOU BABBLERS

Houston, TX—Wed., 5:15 p.m., American General Insurance Complex, 2727 Allenway (522-1111). Sponsored by Circle W 339.

3861-56 BRAZORIA COUNTY

Angleton, TX—Thurs., 6:30 p.m., Joseph's taurant (485-9623). Sponsored by Clear 43-56.

3684-68 FIRESTONE

Lake Charles, LA—Thurs., 7:00 p.m., Piccadilly Cafeteria, 3539 Ryan St., (882-1211, ext. 39). Sponsored by Lake Charles 1225-68.

3000-69 TWIN TOWNS

Tweed Heads, N.S.W., Aust—Wed., 6:30 p.m., Tweed Heads Hotel, Pacific Highway (075-1527). Sponsored by Gold Coast 1794-44.

2178-70 PRICE WATERHOUSE

Sidney, N.S.W., Aust—Mon., 6:30 p.m., University Club, Philip St., (02-20533). Sponsored by Sydney Journalists 413-70.

3452-71 DUN LAOGHAIRE

Dun Laoghaire, Ireland—Tues., 7:45 p.m., Hotel Pierre (01-854375). Sponsored by AFT 2086-19.

2086-U AMA-SIM

Singapore—Mon., 8:00 p.m., Seminar Room, Mandarin Hotel, Orchard Road (378866).

2474-U BELISTEAN

Witbank, Transvaal, Republic of South Africa—Thurs., 6:45 p.m., Hotel Blvd., Jellicoe (01351-2606). Sponsored by Forum 1072-19.

2489-U MONUMENT

Pretoria, Republic of South Africa—Mon., 6:30 p.m., ISCOR Headquarters, Room D, Wagonwheel Circle (Pretoria 41-4111, 3070). Sponsored by President 3642-U.

Toastmasters' 46th Annual Convention August 17-20 Sheraton Centre Hotel Toronto, Ont., Canada

To: Toastmasters International, 2200 N. Grand Avenue, P.O. Box 10400, Santa Ana, California 92711. (This form is not to be filled out by International Officers, Directors, Past International Presidents or District Governors elected for 1977-78.)

Registration will be required at all general sessions on Wednesday, Thursday and Friday. Pre-register and order meal-event tickets. ATTENDANCE AT ALL MEAL EVENTS WILL BE BY TICKET ONLY. Advance registrants will receive a claim ticket for a packet of Toastmasters materials.

Please have my advance convention registration and tickets to the following meal events waiting for me at the Convention Registration Desk. **All advance registrations must reach World Headquarters by July 15.**

- _____ Member Registrations @ \$10.00 \$ _____
- _____ Spouse/Guest Registrations @ \$5.00 \$ _____
- _____ Joint Registration: Husband/Wife (Both Toastmasters) @ \$12.00 \$ _____
- _____ Youth Registrations (9 years and older) @ \$1.00 \$ _____
- _____ Tickets Golden Gavel Luncheon @ \$8.25 ea. (Wednesday, noon, August 17) \$ _____
- _____ Tickets "Canadian Caper" Fun Night @ \$15.00 ea. (Thursday: Dinner, Dancing, and Program) .. \$ _____
- _____ Tickets President's Dinner Dance @ \$16.00 ea. (Friday: Dinner, Dancing and Program) \$ _____
- _____ Tickets International Speech Contest Breakfast @ \$5.50 ea. (Saturday) \$ _____

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

(PLEASE PRINT) CLUB NO. _____ DISTRICT NO. _____

NAME _____

SPOUSE'S FIRST NAME _____

ADDRESS _____

CITY _____ STATE/PROVINCE _____

COUNTRY _____ ZIP CODE _____

NO. CHILDREN ATTENDING _____

AGES _____

If you are an incoming district officer (other than district governor) please indicate office: _____

To: The Sheraton Centre, 123 Queen Street West, Toronto, Ontario, Canada M5H 2M9. (416) 361-1000. Reservation requests must reach the hotel on or prior to July 15, 1977.

- _____ reserve _____ single room(s) at \$31.
- _____ reserve _____ twin room(s) at \$41.
- _____ reserve _____ double room(s) at \$41.

CODE:
TMI

Rates are available from \$85 to \$190 per day. Please contact the hotel directly for specific information. 7% Toronto sales tax will be added to all rates. All rates are European Plan (no meals included). No charge for child 17 and under sharing parent room.

Will arrive approximately _____ a.m. _____ p.m. on August _____, 1977. (check enclosed to cover first night for arrival after 6:00 p.m.) I will depart on August _____, 1977 Arrival by car other .

Room sharing room with _____

Reservations will be held only until 6:00 p.m. unless first night is paid in advance.

NAME _____

ADDRESS _____

CITY _____ STATE/PROVINCE _____

COUNTRY _____ ZIP CODE _____

Toastmasters International Convention, August 17-20, Toronto, Ont., Canada



Your club need publicity?
Why not give the Toastmasters

Communication Achievement Award?

Here's a new award that benefits your club every time you present it . . . the Toastmasters **Communication Achievement Award**.

This handsome plaque is a perfect way for your club to show its appreciation to someone in your community, company or organization who has made an outstanding contribution to communications. The instruction booklet and sample news release (packaged with each plaque) will help you select a worthy recipient in your area and will also show you how to gain maximum publicity benefits.

Here are some possibilities for presenting your club's Communication Achievement Award:

- Mayor or other official
- President of your company (for company clubs)
- Local media personality
- A local citizen who is involved in community projects.

This custom plaque is economical for your club, too. So why not plan to present it at an upcoming meeting and create your own special event?



ORDER YOURS TODAY!

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P.O. Box 10400
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NAME _____
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ADDRESS _____
CITY _____
STATE/PROVINCE _____ ZIP _____

Yes—Please send me _____
Communication Achievement Award(s) (267) at \$15.00 each, plus 15% postage and shipping. (California residents add 6% sales tax.) Engraving is available for 8 cents per letter, if desired.

- Check or money order enclosed
 Please bill me. Club No. _____
District No. _____