

March 1976

the toastmaster

Special Issue

Public Speaking

A photograph of a large indoor arena, possibly a convention hall, with a speaker at a podium on the left and a large audience seated in the foreground and middle ground. The arena has a high ceiling with a complex network of beams and lights, creating a dramatic, high-contrast scene. The lighting is warm and focused on the speaker and the audience.

LETTERS TO THE EDITOR



An Insult!

Myra Hargrave Comiskey's article, "The Feminine Influence: How Important Is it?" (September, 1975) was trite and superficial.

Ms. Comiskey avoids the significant issues involved with men's and women's avoidance of the fact that women are intelligent, capable, and in most instances, desirous of improving themselves in real life situations. Any male Toastmaster who feels he is only comfortable speaking in a "stag" atmosphere is equivalent to the woman who can only discuss detergents and soap operas with a group of other women. It is not good enough to speak well among your peers only; you must be able to use your speaking skills effectively before all groups, even the opposite sex.

I feel that Toastmasters International did a disservice to women in the organization by printing Ms. Comiskey's article; better no article at all than one which is an insult, representing what I consider the narrow-minded point of view of a housewife who joined Toastmasters only because her husband was a member.

Marlene Roth
Glendale, California

The Real Purpose

I would like to comment on Chauvinist Dick Reades' response to Myra Comiskey's article, "The Feminine Influence: How Important Is It?"

Chauvinist Reade . . . it saddens me to realize that there is a Toastmaster out there who has lost (or never had) sight of the real purpose of Toastmasters International. Our membership provides "the satisfaction of helping others improve their communication and leadership skills while improving our own." Women, as well as men, are oftentimes in leadership positions and many of us *do* benefit from our membership. We also add greatly to the variety of the meetings and give most club members the opportunity to improve their techniques in speaking to a mixed audience.

Chauvinist Reade . . . the outside world is

NOT an all-male world. Fortunately, Toastmasters is NOT an all-male club.

Mary L. Mills
Belmar, New Jersey

Keep 'Em Coming!

"Keep 'Em Out!" the letter by Toastmaster Dick Reade, reinforced my belief that women *should* be admitted to Toastmasters clubs.

Dick said that Ms. Comiskey's idea that a club without women is missing half the population, marriages, etc., is "redundant" and "irrelevant." I agree. But he continues by saying that "we men happen to like it that way and don't miss the other half during a two-hour meeting." Sorry Dick . . . I disagree.

I enjoy the other half during a two-hour meeting! I say, "Keep 'em in and keep 'em coming." Let's afford everyone the opportunity of improving his or her confidence and verbal ability needed to express ideas.

Stan Treanor
Abilene, Texas

Who'll Be Listening?

I agree with Mr. Reade, whose letter appeared in the January issue of THE TOASTMASTER . . . if Toastmasters is only a two-hour meeting a week.

Perfume does change the atmosphere of a meeting, and female humor is certainly different from that of the male. But I was under the impression that Toastmasters was designed to make competent public speakers. With women now in every field of endeavor, from politics to law to medicine, engineering, business, and sports (to name only a few), I would like to know what audience Mr. Reade will be addressing?

From the first meeting of Toastmasters that I attended as a guest, it was very evident to everyone that the scheduled speakers did not handle a mixed audience very well. I felt my mere presence contributed to the meeting.

With women playing an increasingly prominent role in business, it is more important than ever that lines of communication be opened and maintained. Toastmasters is in

a singular position to help women achieve their highest potential. Women need Toastmasters for the same reasons men do—to become poised, articulate, competent public speakers.

Kay O'Regan
East Rockaway, New York

A Threat to Manhood?

As a female Toastmaster, I have to give credit to Dick Reade for his frankness in his "Letter to the Editor." It is indeed unusual for a man to openly admit his insecurity to the extent that the presence of a woman in a public speaking club threatens his masculinity.

According to Mr. Reade, if you feel hurt by something another person says or does, self-control dictates that you shouldn't speak about it or show your hurt. That indeed is self-control but it also prevents the two people involved from keeping a relationship open and honest.

Keeping a "stiff upper lip," another of Mr. Reade's "manly" traits, certainly takes courage. However, it takes even more courage to admit how shaken you feel about a personal tragedy, and then go on to live your life in spite of your sorrow. Fortunately, most people I know, both in and out of Toastmasters, recognize the emotions and feelings are part of being alive. These people deal with feelings as a normal and natural part of life, rather than something to be ashamed of and hidden.

One of the principles of Toastmasters that makes me proud to be a member is that we accept people for what they are. Mr. Reade is entitled to his opinion and I accept his attitudes as being valid for him. However, I hope each member of a Toastmasters club will search their own minds on the subject Mr. Reade raises and come to their own conclusions.

Debbie Parker
Washington, D.C.

Well . . . we've covered that subject!—E

"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 and 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 19, 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 World Headquarters, 2200 N. Grand Ave., Santa Ana, California, U.S.A. 92711.

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Dr. Ralph C. Smedley
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toastmaster

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 by Millard Bennett



There is no trick to mastering the art of public speaking. The trick lies in getting yourself to embrace the sincere desire, that deep compulsion within yourself, to speak. Although there is no easy path to success, we hope this "Special Public Speaking Issue" will help you achieve your goal of becoming a better speaker.

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Toastmasters: We're Here to Help

by **George C. Scott, DTM,**
International President



The small child grasped the edge of the chair and pulled himself up to where he could stand unsteadily. With encouragement from the adults in the room, he attempted to walk away from the chair. In a deliberate yet wobbly fashion, the child planted one foot in front of the other for a short distance, then fell down. Crawling back to the chair, he repeated the process all over again. Finally, someone came over and stood the child on his feet. The child reached out, took hold of the

person's hand, and proceeded to awkwardly walk the rest of the way across the room.

As time went by he learned how to walk and run without any help. Eventually, the older and wiser child was reaching out his hand to help another infant learn to walk, and the process started all over again.

During my visits to the districts, one question has been asked many times of me by non-Toastmasters: "How does a person overcome the fear of speaking in public?" My answer has always been the same . . . by joining a Toastmasters club.

Someone once said, "That which we persist in doing becomes easier each time we do it; not that the task is less difficult, but it has become easier in the doing."

The Toastmasters club offers the individual an opportunity to learn by doing. There are many members ready and willing to offer a helping hand to the frightened newcomer who is just learning to "walk" in the art of public speaking.

Remember the first time you were asked to step before an audience and give a speech? The dry mouth, that empty feeling in the pit of your stomach, the tongue that seemed to have grown twice its size and insisted on wrapping itself around your teeth? You can call the feeling by many fancy names, but in my case I was just plain scared to death.

As we are given more and more opportunities to speak, the symptoms of that first frightening experience begin to disappear. We learn how to organize our thoughts, assemble them, and deliver them in an entertaining fashion. The helping hand of evaluation has gently, but firmly, helped us to gain confidence in our ability to communicate. We grow accustomed to the speaker's lectern and to the audiences that await our every word. But most important, we become convinced that we have something worth saying—something that will interest our listeners and, hopefully, motivate them to accomplish greater things.

Toastmasters can help you with the mechanics of assembling and delivering a speech. It certainly provides you with adequate opportunities to develop your speaking abilities. However, your membership in Toastmasters does not ensure that what you say will have a lasting effect on your audience. Only you can do that.

The statement has been made that Toastmasters is a selfish organization. That is just not true. The basic concept upon which this great organization was founded was that of one member helping another. By working together we gain the confidence needed to stand in front of an audience and present our thoughts and ideas. It isn't the easiest thing in the world to learn—nothing worthwhile in life is. But isn't it a comforting feeling to know that there are a lot of people willing to help you achieve this goal?

Like the small child learning to walk, with practice and help from our friends, it won't be too long before we can walk tall in the public speaking arena. □

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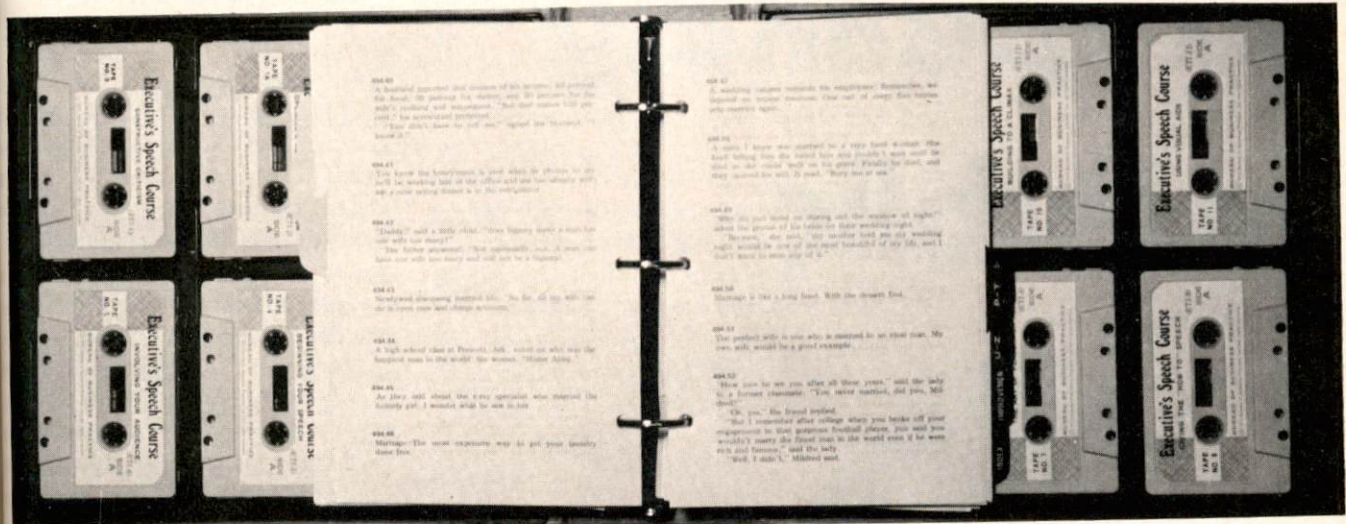
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The success of any speech depends on how well it was prepared. In the following, an expert in the field of public speaking looks at effective preparation and the difference it can make in your next speech.

by

Millard Bennett

A Guide to Speaking in Public

When my former platform associate Dr. Norman Vincent Peale, the famous clergyman, author, and speaker, began preaching, his father, also a minister of renown, asked Norman to send him a ten-word telegram every Saturday night, summarizing the sermon he would preach on Sunday morning. This was a rewarding experience for the young preacher.

To organize your knowledge effectively, put the framework of your ideas on paper. There are two valid reasons for doing this. First, you will possess your subject better, and thus avoid the risk of digression. Second, when you commit your thoughts to writing, you clarify your thinking. It becomes clearer to you, and things of which you were not before conscious present themselves.

Speaking and writing are not the same. We do not write as we speak, nor speak as we write. Very often, an able speaker is a poor writer, just as a fine writer is often a poor speaker. To speak well, however, you must be able to crystallize your thinking. You can best crystallize, analyze, and put your thoughts together in orderly fashion after you have put them down on paper where you can see them. Speaking is not just thinking out loud; it is far more. Speaking is thinking with method and distinctiveness, so that as you express your thoughts, your listeners will understand and feel them with you.

To speak well you must master your own thoughts. The best way to do this is to write them out. When you learn to put your thoughts on paper in clear and orderly fashion, you will understand them. You must do this before you can hope to make others understand and agree with them. Until you learn how to commit your thoughts to writing, you will never learn how to hold and sway

Adapted from "The Art of Public Speaking" by Millard Bennett. Copyright © 1974 Success Motivation Institute, Inc. All rights reserved.



audience. And that is the purpose of every talk.

In preparing a talk, there are two initial stages, namely the determination of a subject and the idea for its treatment. In other words, the speaker must know what he is going to talk about and how he is going to present it. Most speakers have to speak about subjects that, over the years, have been treated by other speakers. There are few, if any, subjects that someone hasn't thought upon and spoken about. Therefore, you should familiarize yourself with what others have said on the subject you wish to use. Carefully select their most valuable and striking thoughts, then analyze and sift them with discernment and penetration. Work them into your own thinking and understanding, expressing them in your own language. They will then become a part of your own thinking.

As the time approaches for you to speak, list the main points of your talk on the back of an envelope or a piece of paper in the order you plan to present them. Read it over a few times, then tear it up and discard it. This will have the psychological effect of putting you on your own. It will also cause you to think and feel what you say, not just recite the words. You will capture and hold your audience—an impossibility with a written or memorized talk.

The Five Steps

Here is a five-step formula for the preparation of every talk, listing the steps in their proper order.

1. *Arrest attention*
2. *Arouse interest*
3. *Create desire*
4. *Convince*
5. *Get favorable action*

Aristotle said, "You learn to play the flute by playing the flute." This is a simple truism, but it should be remembered. You could listen to the world's top swimming coach tell you everything he knows about swimming, yet to learn how to swim yourself, you would have to get into the water and practice basic strokes. Likewise, to learn to speak, you must get up before

an audience and speak. There is no substitute for this. Do not fear failure; it is the practice essential to success.

Since the first step in preparing a talk is to put your thoughts down on paper, do it now. Select a subject out of your own experience and use the five-step formula in preparing and organizing the talk. For example, presume you were asked to give a ten-minute talk to help raise money for the United Fund Drive. Step One: *Arrest attention*. Point out to your audience how they will personally benefit by doing what you are going to suggest. This will lead into Step Two: *Arouse interest*. Relate an appropriate anecdote. Throw out a challenge; dramatize an incident about the United Fund. Step Three: *Create desire*. Talk about the objectives of the United Fund—its devotion to the people's needs and its accomplishments among the sick and the helpless. Talk about the things the United Fund has already accomplished and about that which your listeners may already be familiar. Step Four: *Convince your audience*. Demonstrate and give proof material by relating a specific case. Make it as dramatic as possible. Become personal. Tell your audience how you feel and why you feel that your contribution to the fund has helped you mentally and spiritually. Step Five: *Get favorable action*. Bring home to each individual in your audience how their ever-so-small help will mean so much to those who have so little. Suggest definite action by each person present. Make that action seem easy to take. Repeat your promise made in step one as to how each person present will benefit by doing as you suggest.

This five-step formula is a time tested and proven method for favorably influencing others. It is a thinking pattern and it works in all areas with all people. Its power lies in the fact that it follows the mental steps that every individual goes through before coming to a decision to act. Again, these steps are: *attention, interest, desire, conviction, and action*. But remember, if you fail to get attention, which is Step One, you will never arrive at your final objective, which is to get your listeners to do what you want them to do.

If you have had little or no speaking experience, you may have given thought to various speech topics which you feel are important, interesting, or entertaining. The thing to do is to accept the first opportunity you have to make a talk. Do not wait until you think that you are ready; accept the invitation and then get ready. Do not hesitate to speak because you fear that someone else may do it better. You do it and get better. Remember what Aristotle said: "You learn to play the flute by playing the flute."

Here are some "do's" and "don'ts" that are important to bear in mind. When you get up to speak, don't hesitate. Don't apologize for your lack of experience, nor beg the audience's indulgence. Outwardly convey the confidence of an experienced speaker. This very act of acting confident will help you develop confidence as you speak. Of course, you should never have the appearance of cockiness, or the audience will resent it.

After you are introduced, you may acknowledge the introduction. A story, especially if the joke is on you, fits in very well at this point. It relaxes your listeners and establishes a rapport between you and them. This is a particularly good procedure if the introduction is flowery and flattering, and it will get you off to a good start. I use this method, and it has never failed me in more than 50 years.

There are, however, many other ways to effectively begin your talk. One is to establish an immediate common interest with your audience, such as background experience or beliefs. Some professional speakers do not indulge in any preliminaries, but go directly into Step One by stating their objectives clearly and dramatically. Each speaker must learn through experience his strengths and weaknesses and develop the technique best suited to his personality.

Avoid Confusion

You must keep your knowledge in an orderly sequence as you deliver it. A mass of knowledge that is not logically arranged and presented will make for confusion in the minds of your listeners. This is why it is so important to carefully arrange your material on paper, then study and analyze it before you deliver it.

When talking on a controversial sub-

ject, it is doubly important that you marshal all your thoughts. Study them carefully. Digest them thoroughly. Get the facts on the other side of the subject as well. Do the same with them. Then, and then only, will you be prepared to discuss a controversial subject. When you come right down to it, most subjects have more than one side to them, and there will always be a percentage in every audience who favor the other side. Thus, it behooves you to know the other side. It will avoid embarrassing questions.

I do not as a rule tell jokes. I do tell humorous anecdotes to illustrate points. These are true stories out of my own life and experience, but rarely, if ever, a joke just for laughs. I am



not a humorist and want to be taken seriously. Mark Twain once said, "I am sorry I got a reputation as a humorist. Now, no one takes me seriously." Unless you wish to become recognized as a comedian, leave the jokes-for-jokes-sake to the professionals in that field.

As I said, I usually open my talks with a story that puts me down. Audiences love it. But I never apologize to an audience for being there. I do not tell them that I am unprepared or inexperienced. When you tell people that you aren't much of a speaker, you will be surprised how many will agree with you who otherwise may have thought you were pretty good.

The two parts of a speech that I deem most important are the opening

and the closing. I always prepare the first and last few sentences of every talk. The rest I extemporize, as through many years I have stored needed knowledge, facts, and thoughts. And, as the philosopher said, "Crowding in come the words unsought."

Many speakers use a few lines of poetry as a close. This is effective when the poetry is compatible with the theme of the talk. Bartlett's *Quotations* is an excellent source for pertinent quotes. This, Roget's *Thesaurus*, and a good dictionary are three books that should be in every speaker's hands. And they should be used frequently.

In delivering a talk, avoid technical language wherever possible. Use comparisons with which your audience is familiar.

Do not try to make too many points in your talk. William James used to counsel about making but one point in a talk and also stressed the need of complete understanding yourself before you can make others understand you.

Thought Stimulators

As suggested, do not hesitate to use the great thoughts of others to stimulate your own thinking. Lincoln's Gettysburg Address is regarded as one of the three or four great utterances of man. Recall his words that "government of the people, by the people, for the people will not perish from the earth." Were they new when he delivered them? Theodore Parker, Daniel Webster, and President James Monroe all gave voice to the same ideas years earlier. Four hundred years before the birth of Christ, Cleon, the Athenian, in a speech before his people, referred to a ruler "of the people, by the people, and for the people." Who knows where he got it from?

Style is important, and while I advise never to copy another speaker's style, I have found it stimulating and helpful to listen to good speakers and good recordings. While listening to the latter, follow along, reading the script.

I am often asked if clothes are important to a speaker. My answer to that question is found in Shakespeare's Polonius: "Costly thy raiment as thy purse can buy, but not expressed in fancy; rich, not gaudy, for the apparel oft proclaims the man."

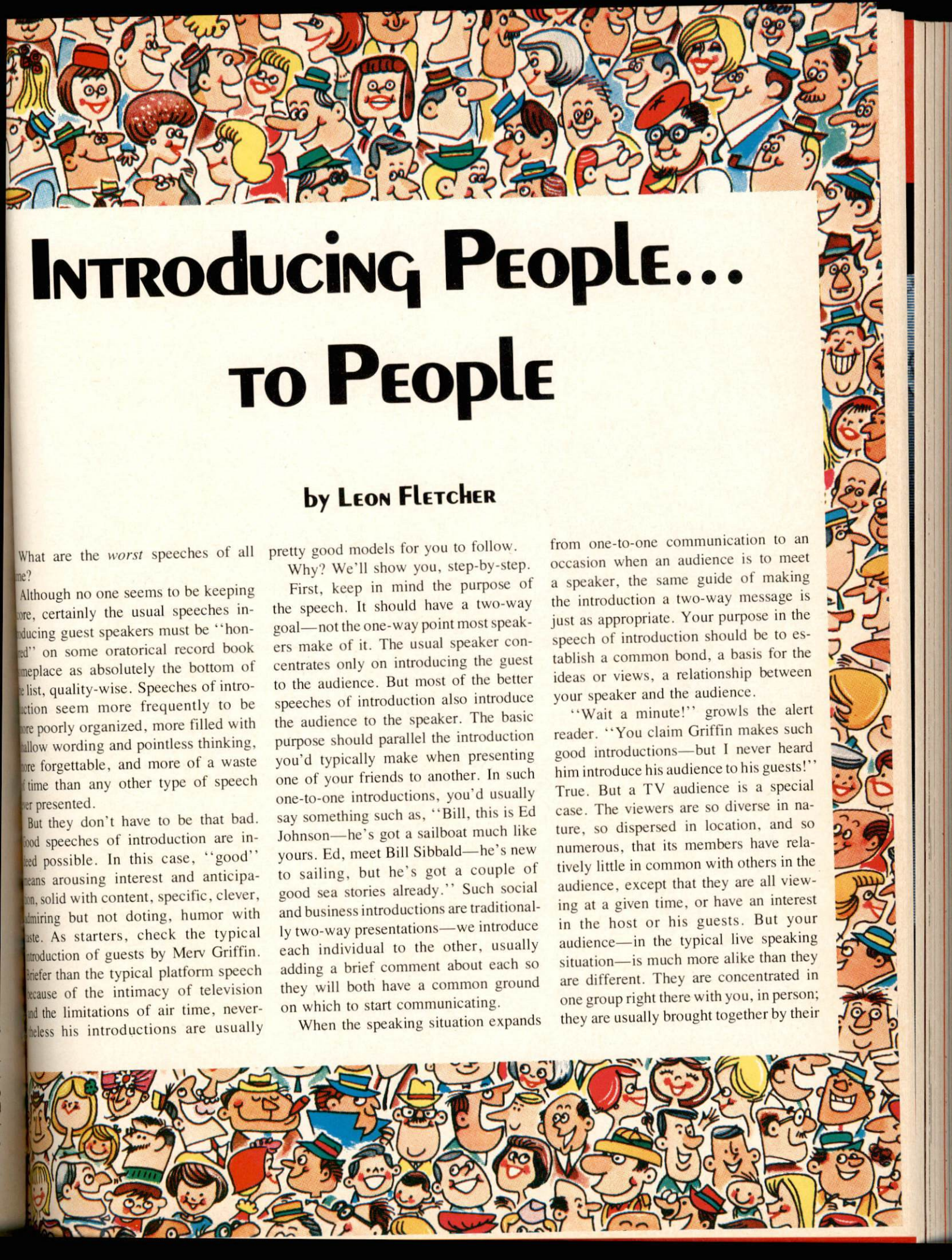
Senator William Borah, one of the United States Senate's all-time great

speakers, once gave me a good piece of advice. He said, "Never eat at any banquet or luncheon at which you are going to speak. You can't have a full head and a full stomach at the same time. One of them must be empty."

Always try to get your audience seated as closely as possible, without spaces between them. Henry Ward Beecher was once asked, "What size audience do you like best?" The answer: "I care not if it is 12 or 1,200, if they are seated close together without empty spaces between them."

I have said that you should at times carry a picture in your mind of yourself successfully doing that which you hope to do. Many years ago, I was in Salt Lake City, Utah. I attended a concert in the famous Mormon Tabernacle, which holds some 7,000 people and is noted for its acoustics. Galliano Curci, the opera star, gave a concert. As I sat in the gallery that night, I saw myself speaking from that stage to a packed house. And I carried that picture with me. Naturally, I did not tell anyone. Time passed. A few years ago, Dr. McKay, president of the Latter Day Saints, let Dr. Norman Vincent Peale and me put on our one-night forum "120 Minutes That Can Change Your Life," in this great structure. Every seat was filled. Dr. Peale spoke first for 60 minutes. Then after a short intermission, I spoke for 60 minutes. My dream had come true. It wasn't luck, but the result of years of preparation in firming my belief that luck is in preparation meeting opportunity. □

Millard Bennett is a noted speech consultant, whose lectures on human behavior, personal development, and motivation have taken him to platforms in every corner of the United States. An active member of the Los Caballeros Club 322-1 in Santa Monica, California, Dr. Bennett has been the platform associate of Dr. Norman Vincent Peale, presenting the Peale-Bennett Forum to audiences in the United States and Canada. He received the Doctor of Humane Letters degree from Salem College, Salem, West Virginia.



INTRODUCING PEOPLE... TO PEOPLE

by LEON FLETCHER

What are the *worst* speeches of all time?

Although no one seems to be keeping score, certainly the usual speeches introducing guest speakers must be "honored" on some oratorical record book to replace as absolutely the bottom of the list, quality-wise. Speeches of introduction seem more frequently to be more poorly organized, more filled with shallow wording and pointless thinking, more forgettable, and more of a waste of time than any other type of speech ever presented.

But they don't have to be that bad. Good speeches of introduction are indeed possible. In this case, "good" means arousing interest and anticipation, solid with content, specific, clever, admiring but not dotting, humor with taste. As starters, check the typical introduction of guests by Merv Griffin. Briefer than the typical platform speech because of the intimacy of television and the limitations of air time, nevertheless his introductions are usually

pretty good models for you to follow.

Why? We'll show you, step-by-step.

First, keep in mind the purpose of the speech. It should have a two-way goal—not the one-way point most speakers make of it. The usual speaker concentrates only on introducing the guest to the audience. But most of the better speeches of introduction also introduce the audience to the speaker. The basic purpose should parallel the introduction you'd typically make when presenting one of your friends to another. In such one-to-one introductions, you'd usually say something such as, "Bill, this is Ed Johnson—he's got a sailboat much like yours. Ed, meet Bill Sibbald—he's new to sailing, but he's got a couple of good sea stories already." Such social and business introductions are traditionally two-way presentations—we introduce each individual to the other, usually adding a brief comment about each so they will both have a common ground on which to start communicating.

When the speaking situation expands

from one-to-one communication to an occasion when an audience is to meet a speaker, the same guide of making the introduction a two-way message is just as appropriate. Your purpose in the speech of introduction should be to establish a common bond, a basis for the ideas or views, a relationship between your speaker and the audience.

"Wait a minute!" growls the alert reader. "You claim Griffin makes such good introductions—but I never heard him introduce his audience to his guests!" True. But a TV audience is a special case. The viewers are so diverse in nature, so dispersed in location, and so numerous, that its members have relatively little in common with others in the audience, except that they are all viewing at a given time, or have an interest in the host or his guests. But your audience—in the typical live speaking situation—is much more alike than they are different. They are concentrated in one group right there with you, in person; they are usually brought together by their

interest in the group, or its goals or activities; and they usually have a shared interest in the guest speaker or his subject.

OK—that's the theory. Now, how can you put it into practice?

Your speeches of introduction should answer four questions—for your audience and, again, for that guest speaker. As any other good speech, your introduction should start with an "attention-getter" and a preview of the point of your speech. Then, in the "discussion"—the main, substantive part of your speech—present specifics to answer these questions.

1. Why this speaker?
2. Why this subject?
3. Why this audience?
4. Why at this time?

Let's set up a sample speaking situation and take you through the application of that formula. Assume you are to introduce a visiting college professor who has researched noise pollution. Assume that his subject will be control of noise. And assume your audience is your local Chamber of Commerce. You could answer all four of those questions briefly—yet with specifics—by saying:

Attention Getter: Is your teenager's hearing damaged at rock concerts? Do you wonder how restful your sleep really is when you stay at that motel near the airport, with those thundering jets taking off right over your head all night long? Are you bothered by cars zooming, TV commercials yelling, air conditioners whining, and all the other loud, continuous, increasing noises hitting our ears these days?

Preview: This evening, we are to hear—if the noise will let us—what research tells us about how to control noise. Our speaker is Dr. Samuel Baker, Professor of Engineering at State University.

Why this speaker?: Dr. Baker has just concluded three years of research on noise. His findings have been acclaimed by two federal bureaus, honored by the American Medical Association, and reported in *Time* magazine.

Why this subject?: We read—sometimes hear—a lot these days about pollution—pollution clogging our air, filling

our lungs, stifling our streams, contaminating our food, assaulting our eyes. But still another pollution, pollution by noise, may prove to be the most dangerous of all. It's growing faster, and is controlled less, than any other type of pollution today.

Why this audience?: And we here this evening may be the very ones who are most in danger. But more important, we here may be the most able to help reduce—perhaps even eliminate—this new, peculiar, penetrating pollution. We Chamber of Commerce members may be most in danger because of the effect noise pollution has on us as individuals, as well as its effect on us as citizens devoted to promoting our community. And we, as Chamber members, can do much to control noise, as Dr. Baker will document.

Why at this time?: Summer is coming, and we, of course, know that this means more tourists will be heading back here to our resort community. But if our noise makes their ears feel like they never left home, this might well be their last visit with us. They will search for other towns, for vacations which are quiet, restful, noise-free. But summer, and that coming influx of tourists—our basic income—is still three months ahead. In that time, in those 90 days, can we do something about our noise pollution. What can we do?

Conclusion (Review): Here to offer some specific suggestions is one of the nation's top experts on noise pollution, an important and relevant subject, a timely subject, a subject especially significant to us as individuals and as business leaders in our community.

The Introduction: Ladies and gentlemen, the Chairman of Engineering Research at State University . . . Professor Samuel Baker.

Add More You

Now that you have a model for a speech of introduction, let's add some tips on how to enhance such a speech. Remember, "model" does not mean "perfect." In the words of *Webster's*, a model is "something proposed as worthy of imitation." You can make that model speech closer to perfection by now adding more

of *you*—your phraseology, your points, your examples. To help you, here are specific suggestions: first, a set of "Do's" (techniques to be added to the model) and then a list of "Don'ts" (blunders to avoid in the speech of introduction). Here's the set of "Do's":

• *DO set the tone of the meeting through your speech of introduction.*

If your introduction is serious, concerned, the audience will quickly follow you into a serious, thoughtful mood. Mentally they'll get ready to receive important, weighty points from that speaker. Appropriateness is the major criterion for such a speech.

Two Mistakes

A perfect example of a bad introduction—an inappropriate introduction—related by Dick Cavett in his book about himself, entitled (surprise) *Cavett*. For years he'd been a very successful writer of comedy for a variety of stars—Jack Parr, Johnny Carson, Jerry Lewis, and others. Then, in 1964, he took to the stage at a club in Greenwich Village to make his first appearance as a comedian. Result of that first performance: absolute failure. The cause: "I made two bad mistakes. I asked for the wrong kind of introduction, and I failed to be funny." What went wrong with that introduction? Cavett says, "I didn't want the audience to expect a harsh, one-line comic type, so I told the emcee to tell them there was a young man backstage who would like to talk to them." The serious introduction led the audience to expect a serious speech. They did not laugh. After the show, Cavett phoned his longtime pal, Woody Allen. Allen's advice: "You have to insist on an introduction that makes two things clear: that you are a comedian, and that the audience is expected to laugh."

• *DO know your speech.*

You should not have to refer to notes, and you certainly should not read to your audience a speech of introduction. Supposedly, you are the one person in that room—other than the speaker himself—who knows the most about the guest. Even if that is not true, you are serving in that role. Frequent peek at your notes to check his hometown,

le, his anything, will detract from both
e authority of your speech and the
ature of yourself as a speaker.

What's the best procedure? Outline
ur speech, but don't write it out.
actice it enough so the points come
sily to mind. But don't practice it
much that the words are memorized.
ve a note card ready in case you do
t stuck. But be sufficiently prepared
you really don't need that card, except
a mental back-up—mental assurance
at you do have something available to
lp you in case you get stuck.

•*DO be accurate.*
Few problems can get a guest speaker
if to a worse start than if he feels
ligated, after your introduction, to
ake a number of corrections. Don't
ake him have to say, "Thank you,
r. Chairman, for that introduction. But
erhaps the audience should know that
m from the state university, not the col-
ege; my degree is in engineering, not
oise; and my actual topic tonight
..."

Check Your Information

The solution? Get the details about
ut speaker from him in writing well
ead of time. Phone or write to him
ouple of weeks before the presenta-
n. Then, even check his own infor-
ation by going over the essential points
th him in person shortly before he is
speak.

•*DO sit quietly, attentively, while
e speaker is on.*

If the audience's attention wanders
om the speaker, for any reason, it will
sually center first on you. As the in-
roducer, you are the audience's link
th that speaker. If you're not listen-
g—and listening attentively, appreci-
tively—many in the audience will
ollow your cue and not listen either.
ose chairmen who make their intro-
uctions and then proceed, as the guest
peaker is giving his all, to make notes,
nfer with others at the main table,
heck with the headwaiter, do anything
ther than concentrate both eyes and
ars on the guest, are simply helping
that speaker be less effective than he
ould be. Your department, your atten-
on, your actions should all add to,

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not detract from, the speaker's efforts.

• *DO express a few words of sincere appreciation after the speech.*

This should be, of course, a public "thank you" to the speaker, stated by you as the introducer, but expressed on behalf of the audience and heard by that audience.

Don't Overdo It

The key word in this guide is "sincere." If, unfortunately, the guest turned out to be a dull, droning talker, certainly don't conclude the program by saying to the audience and the speaker something such as: "Thank you for a truly fine speech! I'm sure all of us were deeply moved and highly impressed by your very effective presentation." That speaker usually knows—and certainly that audience always knows—whether he deserves such high praise. Sure, say something. But be sincere . . . and brief. A simple statement will do: "Thank you, Dr. Baker. We appreciate your coming here to share your ideas with us." Enough.

Now for some "Don'ts"—the basic goofs to avoid in a speech of introduction.

• *DON'T make the introduction a speech about yourself.*

You've probably heard, for example, the local chairman who was a high school classmate of, say, a nationally famous professional athlete. Far too often, the introducer gets off on an ego trip, presenting the speaker in some such words as: "As a lot of you know, Joe and I went to school together. Of course, he was a good ball player in those days too. I remember one day we were playing against each other, he in the backfield, me in the line. I could see his play coming, and I got there before he did. I hit him hard, I stopped him cold. I . . ."

Ah, Mr. Chairman, who cares about your little victory years ago? think many in the audience. Just introduce the speaker. Avoid talking about your relationships, your associations, your successes with—or over—the speaker.

• *DON'T give the speaker's speech.*

Often the introducer is selected to make the introduction because he is knowledgeable about the subject, in-

involved in work related to it, or perhaps a student of it. This leads many introducers to start filling their speeches with bits of data, stories, examples, points, ideas they have—thereby stealing the thunder, the impact, the content from the guest.

• *DON'T over-praise the speaker.*

It's a bit late, now that the speaker is about to do his thing, for you to start telling your audience how great a speaker he is, how impressive his credentials, how extensive his knowledge. Sure, such points should be presented—but objectively, specifically, without over-statement. If the speaker needed "pumping up"—if the audience needed to be convinced that he is worth hearing—that puffery should have been given to that audience at its previous meeting, or in announcement mailed to each member before the meeting to get them to attend. But now, with the audience about to hear that speaker in just a few moments, they will soon enough decide for themselves if he's skilled as a speaker, authoritative in his data, logical in his points.

But remember the one exception to that guide: When introducing a comedian, as we've already learned from Dick Cavett, do build up a comic as being funny.

• *DON'T use humor without being positive it's appropriate.*

Oh, you're not being warned against using off-color jokes! You are being cautioned that a point you may treat lightly, perhaps have a gag about, may possibly be a point that the speaker plans to present with seriousness, dignity, concern. A bit of gentle humor should be included, indeed, in most speeches of introduction. And there are, of course, those specialized introductions of "after-dinner speakers"—when that phrase is defined as in the typical Dean Martin TV roast, in which some famous star or popular personality is the butt of barbs thrown by the nation's top comedians. In that case, humor is obviously the way to go. But being funny is a serious business, as I'm sure you've heard. It is hard to word properly and even more difficult to deliver. Often, such humor hits the laughing nerve of

just a few in some "in-group." It's better to play it pretty straight; not arrow-straight, but with gentle, sure-fire humor that you are positive is appropriate.

• *DON'T save the speaker's name until last, unless surprise is your goal.*

Actually, your job should not be to hide the speaker's name, but just the opposite—to make it familiar. Work it into your speech several times. Repeat it so your listeners remember the name and start to feel they know the speaker. Unless . . . unless you're introducing a truly big personality that the audience did not know would be there.

Building Anticipation

If, for example, your group is meeting week after week, with a guest speaker at almost every meeting—as is the custom at so many service clubs and civic groups—such audiences soon grow blasé about guest speakers. If they are used to hearing a local politician, a touring college professor, the head of a nearby factory, and you suddenly corner a Julian Bond or an Edward Teller or a Joe Namath, saving the name until the end of your introduction can be effective indeed. You can, of course, build anticipation, suspense, and curiosity about such a speaker. But that won't work unless the guest is truly well-known or respected by your audience.

Well, if you become skilled at making speeches of introduction, you will certainly raise the overall quality of public speaking. But it is a fleeting, local, personal reward. Chances are that even if you do become a superior master of speeches of introduction, you'll still not be selected to be the next to say night-after-night, on national TV, "A-N-O-W, h---e---r---e's . . ." The job's already taken! □

Leon Fletcher is Instructor of Speech at Monterey Peninsula College in Monterey, California. A freelance writer with more than 170 publication credits, he is the author of the college text, *How to Design and Deliver a Speech*.

Speaking At...

... With

Dr. Ralph C. Smedley

ch of these words describes an
le of the speaker.

u have heard and watched speak-
n all three poses. Which do you
?

hen you speak, no doubt you
me one of the three attitudes. Do
know which one it is? Do you be-
lieve that it is the best and most effective
for you?

his speaker talks away from his
ience. His characteristic position
speaking is with arms folded, or
anding sidewise. If reading, he keeps
eyes glued to the script. He avoids
ect contact with his audience. He
ps them at arm's length, or beyond.
permits no familiarity. He maintains
dignity. Rarely, if ever, does he un-
d. He talks *at* the people.

His dogmatic, didactic or aloof atti-
e may be unintentional and even un-
conscious to him, but it sets a barrier
etween him and his audience. No matter
at pearls of wisdom or flashes of elo-
ence may fall from his lips, his attitude
ates a sense of distance which does
lend enchantment. He does not "get
xt" to his hearers.

Much easier to follow is the speaker
o talks *to* his audience. He may fail to
establish any sense of intimacy, and he
es not develop a good eye contact, al-
ough he is not nearly so far away from
m as the "at" speaker. He may speak

in a dictatorial tone. He may give orders
by his manners, but at least he stays in the
same room with his hearers.

Many preachers and a large number of
teachers and other professional people
are afflicted with this style of speech.
Their material may be excellent and full
of interest, in which case the people who
listen forget the resentment aroused by
the attitude of talking down to them, or
of giving orders, but they can never get
on to the level of friendship which is es-
sential between teacher and pupil and
between speaker and audience.

Sometimes, after you have listened
to a preacher or a teacher who talks "to"
his hearers, you have met him off the
platform and have been amazed and
charmed by his friendly personality.
Perhaps you have wished that he would
carry his genial, winning manner with
him when he mounts the podium.

Once more, analyze your own speech,
and ask your evaluators to tell you about
your own manner. Do you have a ten-
dency to get away from your audience,
and talk *to* them?

With—

Occasionally, you find a speaker who
does not talk *at* you nor *to* you. He gives
you the impression that he is talking *with*
you, and that what he says is directed to
your ears and *your* mind, just as truly
as though he were sitting beside you
while speaking.

There is nothing distant or imper-
sonal in this person's speech. The

warmth of his disposition pervades his
words and gives them unobstructed entry
into your thinking. Even if you are in
disagreement, he does not arouse active
opposition.

One of the great examples of this kind
of speaking is found in Franklin D.
Roosevelt, who could deliver a speech
on the radio in such a way that you felt as
though he were sitting in the living room
with you and talking to you and your
family alone. His way of speaking won
friends even among those who were
politically opposed.

Will Rogers was another example of
the same thing. When you heard him de-
liver a "lecture," you had the feeling
that this was just good old Bill, and that
he was talking things over with you. He
would like to hear your opinion if there
was time for it.

The ability to approach an audience in
that friendly style is partly a gift of na-
ture, and partly a cultivated art. It is
worth cultivating if you want to be as ef-
fective as possible in your speech. The
sympathetic, understanding, friendly atti-
tude on the platform awakens in the
audience a similar reaction, which is a
great help to the speaker.

But Be Careful—

Don't overdo it.

Don't sacrifice your dignity for the
sake of being a "common" person.
Don't lose your authority while talking
things over.

There is a rare and most desirable
skill to be attained by the good speaker,
in establishing and maintaining the right
attitude of mutual sympathy, friendship,
and respect between himself and his au-
dience. This is something for which every
speaker must strive as he reaches out for
improvement in speaking.

Evaluation will help. Your evaluators
can tell you what you lack in your ap-
proach to your hearers, and if you are
wise, you will apply their opinions to
your talking. The improvement will be
worth all the effort it takes.

For effective speaking, try to talk
with your audience. □

Ralph Smedley

Success Under Fire:

The Question-and-Answer Period

by Frederick C. Dyer

Your speech goes great. Then the chairman—or your boss—smiles invitingly to the audience—or stockholders—and asks: “Any questions?”

Or the program director announces: “I’m sure our speakers today expect a lot of feedback and dialog. So feel free to interrupt anytime with a question or comment.” You spot two or three restless, hot-eyed fanatics in the room and your heart sinks as you recall how carefully you prepared your talk to run exactly to the time limit.

We live in an age of discussion. Newspapers and periodicals carry letters-to-the-editor; radio and TV programs use audience participation in person and by phone-ins; and many people measure their “go-to-meeting” happiness on the basis of how many times they get to talk.

Here are some ideas for keeping the egg off your face and the halo straight on your head during such a question and answer period.

Any threats to your poise can be either: (1) attacks on the *substance*, that is, on your “party line”; or (2) attacks on the *process*, that is, on the way you are performing.

An attack on the *substance* could be:

- A stockholder or a member of your club who rises to challenge your figures. He claims to have a more accurate source, or that he has caught you in an error of fact.

- A participant who points to some consequences that no one has thought of and which sound pretty bad—the way *he* tells them:

- Anyone—even a friend—who asks a question that leads to doubts about the position you have been supporting.

An attack on the *process* could be:

- A participant who complains that you haven’t given him a fair hearing or formally raises a point of order.

- When ten people start shouting for attention at once.

- When a waiter drops a tray of dishes,

a drunk stands up and staggers out, or a professional troublemaker starts making a speech instead of asking a question.

The attacks on *process* can be intentional or unintentional. The key point to remember about them is that they disrupt the order of the meeting or distract the attention of the participants.

In the excitement of a large meeting, an embarrassed speaker or chairman can often confuse the reasons for his embarrassment. Therefore, it is wise to run over in your mind how you’ll handle the substantive and procedural problems before the meeting ever begins.

Attacks on your *substance* should not be treated glibly or brushed off by suavely ruling the person out of order. If the question has no merit, a few minutes of clarification will settle it. However, if it has merit, it must be handled with respect. If you cannot answer the question immediately, acknowledge its merit and ask the person’s indulgence in first clearing away other business. (You secretly hope that a good answer will be forthcoming. If it isn’t, the meeting was more useful than you expected!)

The waves of emotion generated by large groups can resonate suddenly and overwhelm a speaker or chairman who does not keep himself above the fray. People in the audience can switch back and forth between substance and process without realizing it. A group can be like wives or mothers-in-law. You argue a subject on a logical basis, when your spouse or her mother suddenly says, “How dare you use that tone of voice with me?” She has switched from substance to process. And it happens with groups. A man may ask a question in one tone and receive a reply in another; the others may enjoy the by-play or they may resent it. Or, one of them rises and asks a stupid question, bringing about a sign of contempt from the others. But if you, the speaker, answer sneeringly, the others may change their allegiance and look at you with angry eyes.

When you conduct a question and answer period, you are the *conductor*, not the player of an instrument; your primary concern is with the *process*.

According to parliamentary procedure, a chairman cannot engage in an argument or make a motion without relinquishing the gavel and going down on the floor to take his turn with the ordinary members. Although you may be the answerer, the spokesman, your first job is to conduct the meeting fairly, and then answer the questions.

Before he became Pope John XXIII, Cardinal Roncalli, as papal delegate to Paris, attended many formal dinners. Whenever a woman in an "exposing dress" attended, everyone would look at him to see his reaction. Similarly, the audience watches to see how the leader takes things. That can often be more important to them than the topic of discussion.

But suppose you do "goof"? Then, as John LaFarge explains in his autobiography, *The Manner is Ordinary*: "In any elaborate ceremony, I . . . fall back upon the principle . . . : if you find you are doing the wrong thing, do it with grace and dignity. . . . Calm deportment usually helps to compensate for defect of rubrical exactitude."

We've all been to meetings where a speaker says: "Now I want everybody to have a chance to talk, to give his or her own input." We count the house and find that there are 30, 50, or more people present. Suppose only half the people do talk, and none ramble more than five minutes. Nevertheless, 10 speakers at five minutes each means 50 minutes; 25 means two hours and five minutes!

Obviously, the speaker or chairman should have counted the house first and then said something like: "We won't have time to consider every question that could be raised. In fairness to all, we'll take all we can, in the best possible order."

The "best order" will depend on the number of people present and the importance of the questions or the status of the questioners. The following methods will work and can be used in combination or in modification.

The NPC Method: The National Press Club in Washington, D. C., holds luncheon meetings where famous people speak to audiences of 200 to 400 persons. Questions are submitted in writing on

3 x 5 cards, which have been placed on the tables in advance. The questions are passed to the chairman while the formal speech is being made. The chairman selects the questions and, at the conclusion of the speech, steps to the lectern beside the speaker. He reads the questions over the PA system. This method ensures good clear questions.

Think Periods: For very large meetings, the following method has been used with great success. After each talk, a 10-minute "think period" gives the audience time to write their questions. These are collected by ushers and given to the program chairman. The chairman reads the questions aloud and the speaker answers them.

A variation of this method is to provide a panel of experts to assist the speaker during the question and answer sessions. The chairman or the speaker receives the written questions and analyzes and classifies them. The questions are distributed among a panel of experts for study. Then they appear before the audience. The selected questions are read aloud by the chairman or speaker and then answered by the appropriate expert. This method ensures (1) that the better questions are included and emphasized and (2) that an expert handles the question.

The Parliamentary or "Any Seconders" Method: Your main risk in most question and answer sessions is that a "kook" or bore will monopolize the time. In addition,

you may be so fascinated by a topic that you will use the question as the springboard for 10 or 20 minutes of your own "chit-chat" on an item of interest only to you and one other person present. The "any seconder" method employs the ancient parliamentary principle of finding out how many people are concerned.

You simply explain, "Because our time is limited, I'm going to ask if there is a 'seconder' for every question that is asked. If another person says "yes" or raises his hand, I'll take the question immediately. If no one seconds a question, I'll defer it until later, or perhaps be able to answer it in the course of answering another question that has been seconded."

This method enables you to move expeditiously. Moreover, it's not you, the speaker, cutting out the questioner. It's the rest of the audience.

Any questions? □

Frederick C. Dyer is author of *Executive's Guide to Effective Speaking and Writing* and *Blueprint for Executive Success*. He has taught communication of ideas and business presentations for George Washington University and Drexel University, and has conducted seminars in management and communications for many government agencies and private companies.

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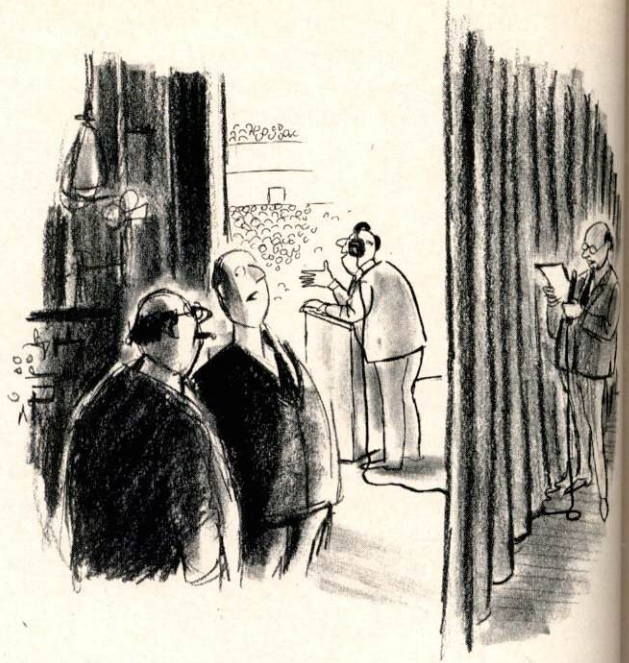
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(Advertisement)

The Lighter Side of Public Speaking

by

Interlandi



"He's good. But he can't remember from one minute to the next."

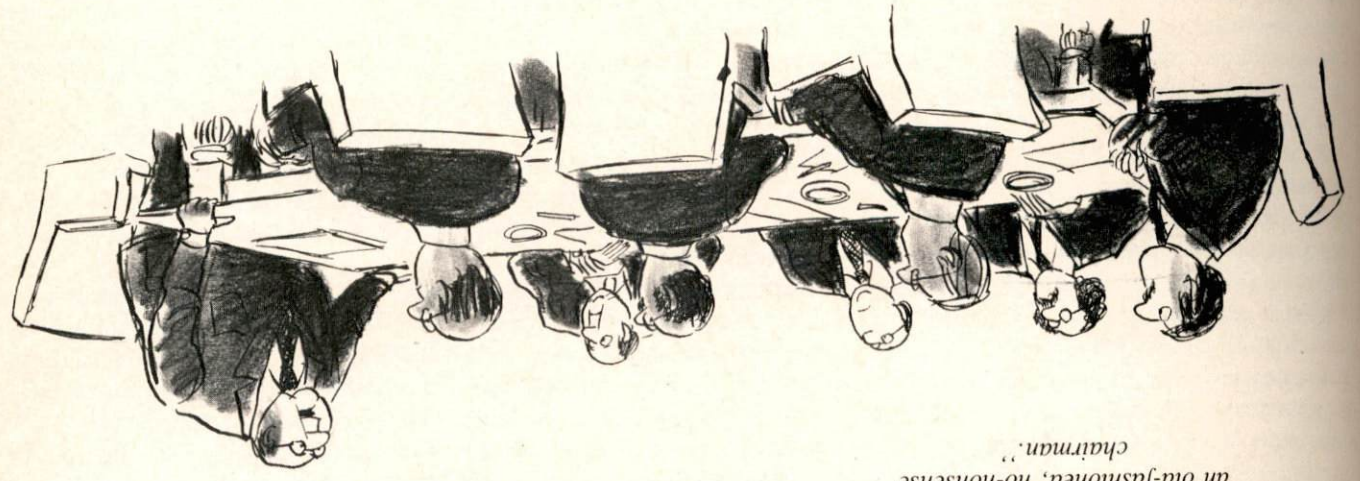


"Mr. Chairman, Members of the Board, Ladies and Gentlemen, Fellow Microphones . . ."



"And I want you to know I'm all for women's rights, as long as it doesn't interfere with the double standard."

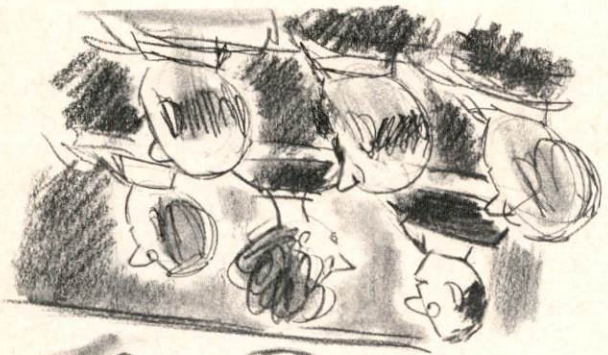
"To put it simply, all those opposed say, 'I quit'"



"I think we should be grateful for an old-fashioned, no-nonsense chairman."



"He's weak on gestures . . . good speaker but weak on gestures."



"Ordinarily, I'm not impressed with child prodigies, but this is something else."



You know how to make "instant" coffee, "instant" tea, but do you know . . .

How to Make Your Speech an "Instant" Success

by

Cavett Robert

Both you and I have heard it said many times that a person who doesn't read is no better off than a person who can't read. We can say the same thing about communication. People who can't communicate their ideas and knowledge are no better off than those people who do not possess these ideas and that knowledge. It's so strange that many people boast of their ability to speak one to one, nose to nose, toes to toes, and are actually glib in personal conversation. Yet when these same people are faced with an audience of more than one person, they die, communication-wise; rigor mortis sets in, and they can't even lead a group in silent prayer.

A Deep Desire

Do you really want to speak? I stress the word *want* advisedly, because unless a person definitely and sincerely wants to master the art of conveying his ideas and thoughts in a persuasive manner, he will never succeed. Furthermore, this desire must be deep enough and compulsive enough to cause him to follow certain principles. I make no promise that learning to speak is an easy

task or that it can be accomplished overnight. I do promise, however, that if you will devote yourself to certain principles, you will be amazed at the progress you can make. In no phase of your life are there so many undeclared dividends and more unrealized potential than in the field of good communication, whether it be to five people or five thousand.

I repeat—you must want to become a better speaker.

At this moment, you and I have everything in life that we really want, or at least we are acquiring it so fast that it will soon be ours. Now wait; let me make myself clear. I didn't say that we have everything in life we wish for or dream about. I said that we have everything in

life we really want. Because if we really *want* something, that compulsive desire will be powerful enough to generate all the other qualities necessary for accomplishment of our desires. In this regard, there can be no compromise with mediocrity. We must expend the effort. Again, it is not easy. We have instant coffee and instant tea, but there is no quickie when it comes to mastering the art of communicating with any group, however small or however large. We can't expect to throw an egg into the barnyard today and expect it to crow tomorrow.

I once had an uncle who was always sitting around daydreaming, enthusiastically saying what he planned to do in life "when his ship comes in." But he



had never sent one out. And that's the only sure way to miss the boat.

Let me emphasize this point with a personal illustration. When I was a kid, Houdini, the greatest magician of the time, came to Starkville, Mississippi. He asked for some kid to come to the stage and help him with the rabbit trick. I was a ham even then and rushed to the stage. Afterwards, as a reward, he gave me a little book on amateur magic which I have to this day. There is a passage in that book which, I feel, is a spark of genius. It refers to the rabbit trick, but in reality it encompasses a greater element of success. Houdini said, "There is no trick getting the rabbit *out* of the hat. The real trick is ever getting him *in* the hat in the first place."

No Short Cut

We can say the same about mastering the art of speaking. There is no trick in learning to speak courageously, confidently, and persuasively. The real trick is getting a person to embrace the sincere desire, that deep compulsion within himself, to speak. When this is accomplished, success in speaking will follow in natural sequence. Yes, we must take the time and effort to train ourselves to be good speakers. There is no short cut, no easy path. It's a pilgrim's journey, full of hardships and disappointments. The only thing I can assure you is that if you stay with it, you will grow strong in the journey.

So let's start out on the basis that we are willing to work hard over a long period of time, with the goal in mind not of just learning to make a good speech, but rather of becoming a good speaker. This is the surest approach to success in the field of speaking.

Just as water cannot rise above its source, we cannot accomplish anything except that which we are. The book cannot be any greater than the writer, the picture no greater than the painter, the speech no better than the speaker. Again, we cannot accomplish anything any greater than ourselves. Many people are more concerned with what they have accomplished and what they have, rather than what they are. Do you remember the old Chinese proverb? "Give a man a fish and he will eat for a day; teach him how

to fish and you have satisfied his hunger for life."

I am hopeful that in some measure this article might open doors of opportunity to some, doors which they did not even know existed. It has been said that words are the fingers that mold the mind of man. Words are magic; the person who masters the art of using them properly is the magician.

The great Carl Winters, second president of the National Speakers' Association, expressed the idea so beautifully: "By the magic of the spoken word, we tip men's minds out of bed, stab their spirits awake, and set them on the forward march for a better personal, professional, and business life. All who hear us can be sent out a little wiser, walking a little taller, and living and serving a little better. We have a matchless opportunity to affect the quality of life at this challenging point in time."

The process of persuasion is the key-stone in the arch upon which all civilization rests. It accounts for our orderly system of living. If this were not true, man would be still carrying the ancient club to get the necessities of life by physical force.

Can you think of anyone who is exempt from the necessity of learning how to cause others to think and feel and act as he desires? The doctor has to persuade his patients, the lawyer has to persuade the jury, the pastor must persuade his congregation. Yes, even the lover persuades his sweetheart.

The Gentle Persuader

We don't use the same speech, our desired results are not the same, but everyone in essence wants to master the art of causing the other person to do what he wants them to do because they want to do it. We know that when a person has learned to communicate to this extent by acquiring good speaking habits, he is then a creator of circumstances, not a creature of circumstances. Things don't happen to him; he happens to things. He is the cause, not the result. People are his opportunity, not his frustration.

I'm sure you agree with me that the process of persuading people to think and act as we desire is the very essence of our existence. It is the balance wheel

that gives stability, not only to our entire economic system, but to life itself. And yet, in spite of the fact that the extent to which we cause others to think, believe, and act as we desire, affects our lives more than any other single quality we possess, only a very few of us give this matter any great amount of study or consideration.

We always have had and perhaps always will have two schools of thought regarding the structure of a speech. The first group, who base their thinking on the principle that a straight line is the shortest distance between two points, feel that any speech, to be most effective, should be completely prepared in advance and followed meticulously and with exactness.

Howard Hill, the great bow and arrow expert, was once asked this question: "Mr. Hill, why is it that people go out with high-powered rifles and come back empty handed? You never use anything except a bow and arrow. You go out camouflaged as your surroundings, and yet you always get your deer, your javelina, your moose, your elk. Why is this?"

Mr. Hill replied, "If I did not study my games' eating, sleeping, and feeding habits, if I did not plan my hunt with accuracy and follow it with perception, I wouldn't be hunting at all. I would just be walking in the woods."

Those who belong to our first school of thought feel the same way about a speech. They feel that if they do not secure as much information about their audience, regardless of how few or how varied their background, if they do not write out their speech and follow it with exactness, without variation, they are not professional in their approach—they are wasting both their time and the time of their audience.

On the other hand, we have a second group who feel that such an approach as this is a parrot-like presentation, amateurish in every respect. While we don't have the time to discuss these two philosophies in detail, suffice it to say that most of us agree that if we are to be effective in speaking, we must follow certain basic patterns of procedure which seem to be a compromise between the

two. Even though a road map is necessary for a trip, we cannot always follow the map with exactness. We must be prepared for detours and unexpected events (which usually do happen in the speaking field).

Let's start out with the major premise that, while many speeches are designed merely to educate or entertain, most speeches are given with the purpose in view of causing people to act. Merlyn Cundiff, in her best-selling book, *Kinesics—The Power of Silent Command*, a treatise on non-verbal communication, gives a clear picture of the differ-



Cavett Robert

ent patterns of speech as they developed from the turn of the century. I am taking the liberty of reciting these changes and developments.

The first of the different patterns for persuading people to act through speaking appeared about 1900. It is found in instructional books published by insurance companies and many other companies for their salesmen and contains three basic elements: *Pose the Problem*, *Offer the Solution*, and *Ask for Action*.

Still later, another formula took its place in most of our speaking, sales training, and development programs.

We called it the *Attention, Interest, Desire*, and *Action* (or AIDA) procedure.

As human engineering becomes more popular, we have still another approach. It is sometimes spoken of as the "Third Dimension" approach. The advocates of this theory maintain that while "what people do" and "why they do it" are important, these are important only to the extent that they can guide us in the most important phase of dealing with people, namely, "how to cause them to do it." This theory is in reality an outgrowth of the *Attention, Interest, Desire*, and *Action* pattern. It simply tells how one accomplishes the fourth facet of that program.

We must get a person's *attention*. How? By making him *like* us. We must get his *interest*. How? By making him *understand* us. We must get his *desire*. How? By making him *believe* us. Finally, we must get *action*. How? By making him *trust* us. So we can see in this pattern of persuasion that the words *attention*, *interest*, *desire*, and *action* have been replaced by the third-dimensional human engineering words: He must *like* me; he must *understand* me; he must *believe* me; he must *trust* me.

It's Your Choice

I am confident that if a person went out and used any of these patterns enough and used them sincerely, he would be successful. But one of the great things about freedom of speech is that we have the blessing of choice. Do yourself the favor of selecting any one of these, or any combination, that will make you comfortable in your speaking.

Let's consider a simple four-step formula which is a combination of the patterns we've discussed. This formula is so simple and elementary that I hope it will not lose its significance in its simplicity.

Please don't forget the divinity of simplicity. We seem to think that if something isn't complicated, it is not important. This is so wrong. All the great lasting utterances of this world are simple and down-to-earth speeches—Lincoln's Gettysburg Address, Pericles' speech to the Athenians, Mark Antony's speech at the grave of Julius Caesar,

and numerous others. I recently heard someone say that if the safety pin had been invented in this generation, no one would use the darn thing unless it had six moving parts and two transistors, and had to be serviced twice a year. This four-step formula should apply to any speech, regardless of the nature of the audience or the number of listeners.

These are the four parts. After naming them, we shall elaborate on each.

First, *Present the Problem*. Second, *Offer the Solution*. Third, *Prove Your Case*. Finally, *Ask for Action*. It is important that we keep these four steps in the logical order of their sequence. Any rearrangement will lead to confusion and misunderstanding.

Now for the first step. This first step is the keystone in the arch of our whole presentation. Unless we have a problem to solve, a need to fulfill, a service to render, we have nothing to accomplish. So let's be sure that the first part of our speech proclaims clearly (and with emphasis) the problem. Also, unless this problem is presented in a way to wake the audience up and get their favorable attention, our whole speech is born dead and we can forget the remaining three parts. Mind you, I said, "Get the audience's *favorable* attention." If all I wanted was my audience's attention, I could shoot a gun, burst a balloon, or break a chair. I said *favorable attention*.

For example, if I were speaking on highway safety, I could get my listeners favorable attention and at the same time present the problem with such an opening statement as this: "Our highways today have become an unlicensed slaughterhouse." If I were making a speech to promote continuing education, I could accomplish the same with such an opening statement as this: *Learning is a lifelong privilege; it is a journey, not a destination; it is not a task to be completed, but a process to be continued. We cannot train ourselves once and feel educated. What was right and plausible yesterday is questionable today and might even be wrong tomorrow. Knowledge is accumulating so fast that we must run to even stand still.*

In our second step, we simply offer a solution to the problem. Unless we are

knowledgeable on our subject and have given much thought to various solutions—maybe even arrived at several alternatives—we really don't have a right to speak on that particular subject. You might say, "Well, that all sounds pretty good, but I must speak on real estate or insurance or must sell my employees on a cooperative company program."

If you only take the time to carefully analyze these four steps, you will find that this formula lends itself to any subject you care to speak upon.

Where's the Proof?

Now for the third step, which is no less important. Without it your speech will have little—if any—credibility. While it's necessary to offer a solution, of even greater importance is the ability to offer proof—convincing proof—that your proposal is the proper solution to the problem. We learn that, in a legal trial, all opinion evidence, all hearsay evidence, all self-serving statements are thrown out of the case. Only proof by facts and events is acceptable. That is why in this third part of our speech we should be generous in giving actual examples and "for instances." We should tell stories; even quotes of prominent or famous people have a flavor of credibility. This third step is really where the meat of our speech is found. This is where we must convince our audience. Make no statements that can't be backed up with proof.

And now for the fourth step. Unless we can cause our listeners to act in some definite manner *immediately*, our whole speech has accomplished little, if anything. Maybe we amused, perhaps we might have given a little information, but we failed in our purpose. Of course, while it sounds trite, the best way to get action is to ask for it. Observe speakers in the future. Many will entertain you, even make themselves look good, give important facts. But I'm sorry to say that many fail to make an appeal of any kind at the end.

Actually, one's entire speech should be like an inverted cone, with all material coming down to a focal point at the end. The action, of course, can be var-

ied. Maybe you want your audience to abandon some old idea and adopt a refreshed point of view. Maybe you want action in adopting a careful manner of driving one's car. Maybe you want them to rise in righteous indignation and demand a change in city government. Regardless of what action you desire from your audience, you can be sure that unless you arouse them by asking, nothing will happen. Furthermore, this action is no action at all unless it is *immediate* action. Persuasion is not persuasion at all unless it persuades one to act *now*.

I urge you, I beg you, I implore you to master the great and exciting method of communicating in a professional manner. Don't compromise with mediocrity.

If you follow the principles in this article, doors of opportunity will open

that you didn't even know existed, life will be happier, and your entire existence will be crowned with glory. □

Cavett Robert has earned the reputation as the Number One Speaker in the field of human engineering and motivation.

The recipient of TI's Golden Gavel Award in 1972, he is the author of the popular book *Human Engineering and Motivation*, as well as several other books and over a dozen inspirational and instructional records. He has held sales schools and conducted courses in sales, human engineering, personal development, and management for many of the nation's outstanding companies.

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Solve Those 13 Speaking Problems

The mark of any successful speaker is the ability to handle any problems that come up before, during, or after his presentation. Here are a few of the more common problems . . . and some ideas on how to control them.

Every Toastmaster wishes to improve his or her ability to speak in public. If this was not the number-one goal each of us had in mind when we first joined the organization, it must have certainly ranked high on our list of reasons for joining. But as we attended our club meetings, we found that there are special problems which a speaker must solve to become truly proficient at public speaking. This article will address 13 of these problems and offer some suggestions that might be used to solve them.

Speaker/Audience Differences—Any differences between a speaker and his audience create a barrier to communication. If a speaker is a great deal older or younger than his audience, there will be differences in interests, in the meaning of words, in the goals pursued between the speaker and his listeners. Also, if a speaker is male and the audience is female, sex differences will create communication difficulties. If the audience consists of subordinates, while the speaker is the boss (as in the case of an office staff meeting), a true rapport between the speaker and the group may be lacking. The intelligent speaker evaluates and adjusts to all of these differences in preparing and delivering his speech.

Failure to Enunciate—If a speaker fails to enunciate clearly, pronounces his words in a garbled fashion, or has an accent difficult to understand, he will

have great difficulty in reaching his audience. This situation is personal to a speaker. After a member has delivered a few speeches during a Toastmasters meeting, his evaluators will have advised him if he possesses these special problems. If he speaks slowly, carefully, and deliberately, he stands a better chance of communicating with his audience. If the problem is particularly troublesome and deep-rooted, he may need special diction exercises.

Lack of Energy—The larger the audience, the more energy a speaker will have to use in his presentation. Even with a microphone to amplify his voice, a speaker will have to use gestures larger than normal, so that the larger audience spread out over a greater distance can see them. But even with a small audience in a small room, a speaker must draw on an inner store of energy to show sincerity and to hold the attention of his audience throughout the presentation.

Plan Your Day

If a speaker lacks energy, his presentation will come across in a drab, lifeless monotone. Speakers who are effective on some occasions and ineffective on others may find that fatigue is the problem. The skilled speaker plans his day so that sufficient energy remains for his speaking engagements whenever they occur.

Sometimes a speaker lacks energy all

of the time, and it is not just a case of being overtired on a single speaking occasion. This point is not at all obvious. The speaker may not appear tired, but may seem quiet or shy instead. Anyone worried about this problem may wish to consider energy-boosting programs such as regular calisthenics, jogging, swimming, tennis, skiing, or golf. These physical fitness programs will enhance anyone's appearance and add a measure of vitality and liveliness to one's speeches.

Specific Illustrations—Occasionally, a speaker will treat a subject in an abstract fashion. He may speak loftily about the "old fashioned" virtues, "good" business practices, or showing "proper" respect. Everyone in an audience has a different picture in his mind when he hears the expression "old fashioned" virtues. Communication is not effective when a speaker stays in the abstract mode too long, because the picture in the speaker's mind may be different than the pictures in the minds of his audience. Even worse, everyone in the audience will have a picture different from the other. The thoughtful speaker will offer specific, even vivid, illustrations and examples of the abstract truths that he is talking about.

Dull Subject Matter—All subjects have some elements of interest in them. The successful speaker has learned from his experience what will interest people

by

**Robert P. Savoy,
ATM**

ence, seeing one of their fellow listeners treated badly, will turn off emotionally and reject the speaker's message. It is vital for a speaker to be continually sensitive to anything in the speaker-audience situation that requires a reaction.

Size of the Audience—Some speakers have only one speaking level and use this level regardless of the size of the audience. For example, a certain speaker may always come on strong when he speaks to a large group, since he wishes to stress his energy, enthusiasm, and commitment to his subject. However, when this speaker addresses a small audience, he may come on too strong for the small group. In effect, he will overwhelm and intimidate them with the force and power of his speaking style. An audience will generally feel very uncomfortable when exposed to a speaker who comes on too strong for the situation. Because of the discomfort, they will resent the speaker and, ultimately, reject his message.

The Other Side

In the opposite situation, a speaker's normal manner may be a rather soft, quiet style, because he wishes to stress his calm manner, his friendliness, and his willingness to consider other people's point of view. When this speaker is called upon to address a large audience, however, he may bring his soft, quiet style with him. Some speakers of this type, when presented with a microphone, will step away from it, thus nullifying its usefulness. The audience will become frustrated at their inability to hear the speaker and will feel resentment that their time is being wasted.

Type of Audience—The inept speaker will charge into a speaking situation without taking the time to properly analyze his audience. If he has a "canned" message, he may deliver it verbatim, regardless of which audience he is addressing. The skilled speaker, however, will ask himself questions about the audience. How old are the people in the group? Are they male or female or a mixed group? Why did my audience come to this meeting? What do they expect to hear from me? Does the whole group belong to one profession—that is,

is the group all lawyers, all doctors, all engineers—or are they a mixed group? Does the group expect me to present the keynote speech? How long does the group expect me to talk? Will the group be in a convivial mood, having just finished cocktails and dinner, and consequently, do they expect a light treatment of my subject? Is the group a comparatively high-ranking group, for example, a group of company vice-presidents or presidents? How does this group expect me to dress for my speech? The experienced speaker will account for all of these factors in preparing and delivering his speech. Even if a speaker normally delivers a canned presentation, such as an appeal for the American Cancer Society, he should adapt it to the particular group that he is addressing.

Lack of Sympathy—A speaker may have mastered all of the points previously described and yet fail to communicate with his audience if he lacks sympathy for them. A company executive who has spent his lifetime in management work may feel no sympathy for his company's union group. Even worse, he may deeply resent the union and feel actively hostile toward them. When called upon to speak to an all-union assembly, this lack of sympathy and open hostility will radiate to his audience, no matter how carefully he may select his actual words.

A Hostile Audience

The eminent statesman, Winston Churchill, had no sympathy for the British unions and spoke to them as if they were an enemy as villainous as Hitler's armies. The most gifted speaker will fail to communicate with an audience that he personally regards as unsympathetic or hostile. In such a case, the speaker should ask to be excused from speaking to the hostile audience. When this is not possible, he should avoid making provocative statements and should strive to be as open-minded as possible toward any statement made to him by group members.

Audience Intimidation—A new speaker is often easily intimidated by his audience. A Toastmaster speaking at his first District Speech Contest is all too

in general and this audience in particular. It is the ability to select and present the interesting elements of a subject that marks the successful speaker.

Conversely, the speaker who loses his audience may suffer from a lack of imagination, in that he cannot highlight the interesting portions of his speech. Some subjects of very low intrinsic interest may force a speaker to extra lengths of preparation in order to make them interesting. Speakers who fail to make this effort, however, will be labeled dull and ineffective by their audiences. Of all the elements of public speaking, the ability to make a speech interesting is the most important to popular success.

Lack of Sensitivity—All audiences give a speaker feedback on how he is communicating. The ability of a speaker to become aware of his audience's response is called sensitivity. Some of the most embarrassing incidents that I have witnessed were the direct result of a lack of sensitivity on the part of a speaker. This element affects the emotional rapport of a speaker with his audience. For example, a speaker who has carefully written out his speech and is in the process of methodically reading it may be disrupted by a question from the audience that interrupts him unexpectedly. Because of the surprise element, the speaker may become flustered and answer the questioner in a rude, impatient manner. The rest of the audi-

likely to be intimidated by his competition and by his audience. The presence of the district governor, lieutenant governors, and area governors can seem threatening to a new speaker. Some books on public speaking recommend that a speaker visualize his audience as sitting in their underwear. This may help a speaker overcome fear of his audience. In many of Churchill's wartime speeches, he would deliberately mispronounce the names of the German leaders in a comical way. Somehow, this made the German Army seem less frightening to the British people. Any appropriate technique seems suitable for a speaker to avoid being intimidated by his audience.

Lack of Creativity—Audiences are frequently looking for a fresh, new subject or, at least, a fresh, new approach to an old one. A speaker should endeavor to generate new ideas that allow an audience to view an old subject from a new perspective. The speaker who discusses the same old subject in the same old way bores his audience and leaves them with the feeling that their time has been wasted. A speaker with a creative flair may surprise his audience by pointing out a new solution to an old problem.

Audiovisual Problems—Many speakers will use a wide variety of audiovisual aids to enhance their presentations. Each one of these aids introduces new elements into the public speaking situation. If a speaker uses 35mm color slides, he must check to see whether the meeting room will have the right kind of projector. Also, he must check to see whether the projector will handle the slide magazine that he uses. Slide magazines are not a standard item, so this point needs investigating. In addition, the speaker must check the availability of a screen as well as its location. If a speaker intends to use view-graphs, he must be sure that the meeting room will have a view-graph projector. Similarly, a 16mm movie will require a matching projector.

These audiovisual check points only determine the availability of the proper equipment. There is also the possibility of equipment failure. If a speaker's pre-

sentation depends heavily on the use of color slides and the projector lamp burns out, with no spare bulb available, a speaker may find himself in deep trouble. The prudent speaker will carry his own spare lamp for this situation. Even better, a speaker would be wise to have a back-up plan available so that he could go on with his presentation even though his audiovisual equipment failed completely. I have stood by in meeting rooms while someone chased down a new lamp or a new projector. The experience is frustrating and time wasting. Back-up plans are always desirable to cover such situations.

Mechanical Difficulties—Mechanical difficulties create special problems in the public speaking situation. The most obvious example of this problem is the microphone that doesn't work. When this disaster occurs, a speaker loses complete contact with his audience. This situation is not, however, under the control of the speaker. If the maintenance people cannot fix the microphone or provide a substitute, the speaker may have to continue without one. The speaker may suggest a recess if that will help the maintenance people reach a solution.

Toastmasters: A Laboratory

In order to become truly proficient at public speaking, it is necessary to recognize the existence of the special problems that one may encounter when speaking before any group, large or small. The Toastmasters club meeting is a laboratory in which the member may confront these problems and develop skill and experience in dealing with them. Each one of us can enhance our public speaking ability by facing up to these common problems. I can recommend no better way to proceed than by faithfully participating in the Toastmasters program. □

Robert P. Savoy, ATM, is a former District 31 governor. A civilian electrical engineer with the United States Air Force, he is a member of the Researchers Club 2201-31 in Bedford, Massachusetts. Mr. Savoy is currently serving as District 31 secretary.



Bicentennial Speech Topics

"Growing Up in America" will be the eighth subject discussed by those participating in the American Issues forum.

Scheduled to run from April 4 through May 1, 1976, "Growing Up in America" will examine the concept of the "average" American—who he is and how he has changed. The four weeks have been divided into the following subjects:

April 4 - April 10: The American Family. The family has been the fundamental force in shaping the lives of most individual Americans. But today's "modern" family is different. Are family tensions and frustrations greater today? To a great extent, we keep the old and young apart. Has this worked to the detriment of both?

April 11 - April 17: Education for Work and for Life. Education has always been important to Americans. But our colleges are sometimes described as prep schools for banks, law firms, corporations, and hospitals. Have they ceased to be real citadels of learning? What are the most influential educational forces today? Does the community or the family control the forces?

April 18 - April 24: "In God We Trust." Throughout the history of the United States, there has been continual tension over the social role of religion. What is the proper role of religion in our society? What impact have the churches had on our economy? How has religion shaped our institutions, values, and beliefs?

April 25 - May 1: A Sense of Belonging. A community is a place where a man has roots, where he knows everybody's name, where he goes to weddings, funerals, christenings, where he becomes himself. What is left of this for most Americans? Is a community anything more nowadays than a temporary resting place where modern migrants pause en route to another temporary resting place? Have we lost the feelings of continuity, place, and belonging?

If you haven't already become involved in America's Bicentennial celebration, this is your chance. But you'll have to hurry. The American Issues Forum concludes next month. So get involved . . . and help celebrate 200 years of success. □

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These Comments are typical of the enthusiastic interest in this great week of speakers:

Dr. Carl Winters, president of the National Speakers Association, is one of those who plans to spend that entire week in Atlanta. He says: "Across the nation I am receiving word of the excitement people feel for the forthcoming Showcase in Atlanta. This should be one of the events of the century in our chosen profession. **This is really great!** I'll gladly take part on your program, and will personally do everything I can to help you. I'm sure NSA will support it, and help you publicize it."

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Self Image -- It Can Make a Difference

by Jerry W. Koehler, PhD

I vividly remember being asked by a teacher in first grade: "Jerry, how come you're not smart like your brothers?" It is the only thing I remember from that year of my life, and it had a far-reaching effect on the kinds of experiences I sought, and those I avoided, for years afterward.

First of all, I accepted it as an article of faith that I wasn't too bright, and therefore believed there wasn't much point in my concentrating on intellectual pursuits. I thought of vocation in terms of learning a trade. I discovered I had some natural aptitude for sports and devoted all my energy to baseball and basketball. Privately, I suffered a great deal of pain and frustration because of the poor grades I expected—and got—in elementary and high school. The lure of collegiate basketball was all that drew me into college.

Then, in my sophomore year, there occurred another academic encounter which altered the course of my life for a second time. I happened to find myself in a speech course instructed by a former U.S. Steel executive, Dr. Raymond K. Tucker. Dr. Tucker is one of those rare educators who has the ability to inspire students with confidence in their own abilities. He told me, as though it was the most self-evident fact in the world, that I had more brains than I was using. He refused to allow me to evade or clown my way out of thinking, and he treated me and my efforts

with consideration and respect. When, despite my efforts, my poor work habits and undeveloped intellectual processes produced the lowest midterm grade in the class, he let me know that he confidently expected better of me. I made an "A" on the final examination.

It is difficult now to express the impact it had on my life to meet an educator who expressed confidence in my ability and respect for my efforts. It literally reversed my image of myself and gave me the confidence to meet intellectual challenges that I would otherwise have avoided. Once you are awakened to the influence of image in your life, you begin to find it incredible that others are not equally aware of the uses (or, more often, misuses) of image and self-image in their own lives.

Perhaps nowhere is self-doubt and avoidance more evident than in the average person's attitude toward speaking in public—a phenomenon I observed in some detail when I taught a public speaking course in a university. The first assignment in which students actually had to stand up and make a few remarks in front of their classmates invariably triggered a last-minute epidemic of flu, laryngitis, sprains, strains, and assorted nonmedical catastrophes that prevented a predictable fraction of the class from completing the assignment.

Some people enjoy public speaking and, naturally, they are apt to be somewhat better speakers than those who

dislike and avoid it—but not usually by as much as the difference in attitude would suggest. Now and then you will hear a speaker who has a true "golden voice" or a naturally commanding platform appearance, but such advantages are neither common nor decisive, as a rule. In the majority of cases, the difference between an effective and an ineffective speaker is purely a matter of self-image. The individual with the confidence to stand up and make his point, undeterred by the fear that somebody else could express it better and with the sense of perspective to see his mistakes no larger than life, almost inevitably acquires some degree of speaking skill, even if his only teacher is experience. Nearly everybody experiences stage fright, but those with an inadequate self-image are apt to regard it as a personal affliction and to be immobilized by it.

Virtually everybody has the basic physical and intellectual prerequisites to become at least an adequate public speaker. Yet most people greet the prospect of speaking before an audience—however small and friendly—with dread and may take it for granted that if they can detect in themselves none of the qualities they associate with great oratory, none can be developed.

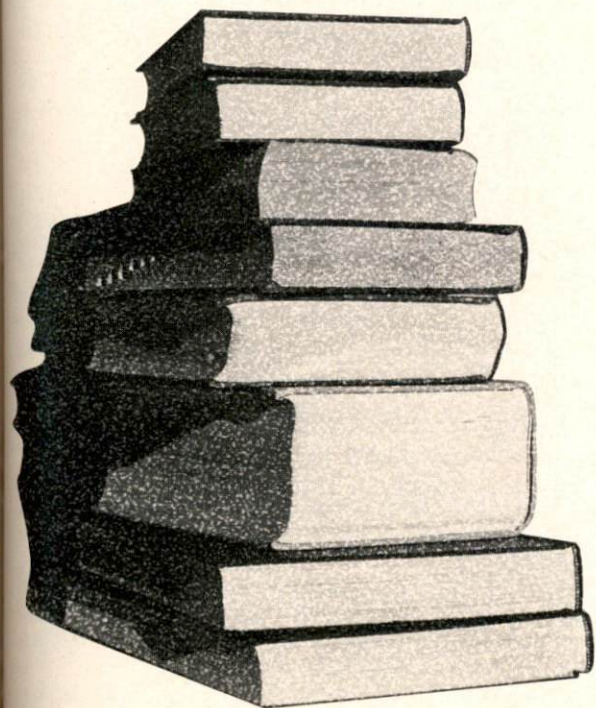
You can achieve a positive self-image as a public speaker by: using your imagination to visualize yourself as a person who is dynamic, enthusiastic, and exciting; seeing yourself, as well as your audience, as interesting, credible, and worthy of the speaker-listener situation; and trying *not* to see yourself as others see you (for audiences fear that you might fail), but as a speaker who has already achieved success. Your self-image is the key to your personal effectiveness as a speaker. □

Dr. Jerry W. Koehler is Director of the UCI Executive Program at the University of California at Irvine. Material for this article was adapted from his book, *The Corporation Game: Winning the War With the Organization and Making Them Lose It*. (Macmillan, 1975)

PROVE IT!

by

Frank E. X. Dance, PhD



Toastmasters speak, Toastmasters entertain, Toastmasters introduce, and Toastmasters inform. But how often do Toastmasters convince? The art of public speaking needs to be joined with the techniques of logic in order to convince the audience of the correctness of your point of view. This brief article has as its purpose calling to the attention of practicing Toastmasters some of the elements essential to the public speech which has persuasion either as its main goal or as a subsidiary goal.

That there is a need for support in communication seems obvious. Few of us are able to give a speech which, by its very essence, is a model of lucidity and believability. In order for our speech to achieve its specific purpose, it is often essential to provide one or all of the following supports: *amplification*, *clarification*, and *proof*. Experience and research are the sources of such support.

Often, a Toastmaster, when facing the task of speech preparation or speech evaluation, contends that he does not know enough about the subject under consideration. In a civilization such as ours, abounding with well-equipped libraries and well-staffed institutions of education, there is little excuse for claiming continued ignorance. What we don't know we can find out. Much of what we know comes to us through our own personal experience, and this personal experience can be augmented by reading works of fiction and nonfiction, by taking courses, and by planning new experiences.

We can approach and present truth by one of two methods—*analysis* or *synthesis*—or by a combination of both. To reach truth through analysis, we endeavor to break up a totality into its discrete elements. We try to take a general observation and pull out the individual experiences that go to make it up. The other method, synthesis, takes the opposite approach. When we synthesize, we try to build a complex entity from many contributing parts.

The analytic method can be identified with *deduction* or reasoning from the general to the specific, whereas the synthetic method finds its counterpart in *induction*, reasoning from the specific to the general. As mentioned above, most trains of reasoning involve both of these approaches to truth. Whatever logical method we use, there are certain steps that prove helpful.

1. We should begin with what is most familiar to us or with what is simplest.
2. We should be painstaking in our forward movement, being especially watchful that we take nothing for granted. We should make haste slowly.
3. We should strive to achieve certitude in each step toward truth. It is obvious that certitude is not always obtainable. However, when certitude is out of reach, we should at least seek for the most probable judgment. The most probable judgment can be identified as that judgment against which there is no positive evidence and for which there is the support of solid reason.
4. We should always keep the end in view when using a method of reasoning in seeking for truth.

So far we have considered the need for support, the sources of support, and the method of support. Let us now turn our attention to the techniques of support: *explanation*, *comparison*, *statistics*, *testimony*, and *restatement*. These techniques can be verbal or visual; that is, they can be presented in words, diagrams, pictures, models, films, or cases.

• *Explanation*: When we explain, we offer factual examples as support for our point or purpose in one of two

ways. The first is by quoting or retelling, in detail, hypothetical or factual examples.

Women and politics—some women have always been in politics, and have not done badly, either. It was when we had the Lancastrian Kings that it was said that the Kings were made Kings by an act of Parliament—they did rule by means of Parliament. Then Henry VIII, that old scalawag, accepted the principles of the Lancastrians to rule by Parliament, but he wanted the principles in an entirely different way. He made Parliament the engine of his will; he pressed or frightened it into doing anything he wished. Under his guidance Parliament defied and crushed all other powers, spiritually and temporally, and he did things which no King or Parliament ever attempted to do—things unheard of and terrible.

Then Elizabeth came along. It is true she scolded her Parliament for meddling with matters with which, in her opinion, they had no concern, and more than once soundly rated the speaker of her Commons, but she never carried her quarrels too far, and was able to end her disputes by some clever compromise; in other words, she never let Parliament down, and that is what I don't believe any wise woman will do, in spite of the fears of some of the men.

—From "Women in Politics," delivered by Lady Astor (Nancy Langhorne), the first woman elected to the British House of Commons. The speech was given at Town Hall, New York City, April 9, 1922.

The second method of presenting factual examples as support is by offering one or many specific instances, or undeveloped examples.

My friends, no one not in my position can appreciate the sadness I feel at this parting. To this people I owe all that I am. Here I have lived more than a quarter of a century; here my children were born, and here one of them lies buried. I know not how soon I shall see you again. A duty devolves upon me which is, perhaps, greater than that which has devolved upon any other man since the days of Washington. He never could have succeeded except for the aid of Divine Providence, upon which he at all times relied. I feel that I cannot succeed without the same Divine Aid which sustained him; and in the same Almighty Being I place my reliance for support; and I hope you, my friends, will all pray that I may receive that Divine Assistance, without which I cannot succeed, but with which success is certain. Again I bid you all an affectionate farewell.

—From Abraham Lincoln's "Farewell Address" at Springfield, February 11, 1861. (Note also the implied use of comparison and testimony in this excerpt.)

● **Comparison:** When we compare things, we discuss their similarities and differences.

In this symposium my part is only to sit in silence. To express one's feelings as the end draws near is too intimate a task.

But I may mention one thought that comes to me as a listener-in. The riders in a race do not stop short when they reach the goal. There is a little finishing canter before coming to a standstill. There is time to hear the kind voices of friends and to say to oneself: "The race is over, but the work never is

done while the power to work remains. The canter that brings you to a standstill need not be only coming to rest. It cannot be, while you still live. For to live is to function. That is all there is to living."

And so I end with a line from a Latin poet, who uttered the message more than fifteen hundred years ago, "Death plucks my ear and says: Live—I am coming."

—From a speech delivered by Oliver Wendell Holmes on March 7, 1931, the occasion of his ninetieth birthday.

● **Statistics:** We use statistics whenever we try to group forms of support together numerically. For instance, we might say 35 cities that have metropolitan transit systems use tokens instead of coins, while only seven cities still depend on the passengers having the correct change for the turnstiles. What we are actually doing here is making 43 comparisons with our own city's transit system, but because of the method of grouping, we can say that we are using statistics. Obviously, there are many levels of statistical sophistication, and the preceding example is most likely the lowest.

The superiority of the United Nations in munitions and ships must be overwhelming, so overwhelming that the Axis nations can never hope to catch up with it.

And so, in order to attain this overwhelming superiority, the United States must build planes and tanks and guns and ships to the utmost limit of our national capacity. We have the ability and capacity to produce arms, not only for our own forces, but also for the armies, navies, and air forces fighting on our side. . . .

I have just sent a letter of directive to the appropriate departments and agencies of our government, ordering that immediate steps be taken.

First, to increase our production rate of airplanes so rapidly that in this year, 1942, we shall produce 60,000 planes, ten thousand, by the way, more than the goal that we set a year and a half ago. This includes 45,000 combat planes, bombers, dive bombers, pursuit planes. The rate of increase will be maintained, continued, so that next year, 1943, we shall produce 125,000 planes, including 100,000 combat planes.

Second, to increase our production rate of tanks so rapidly that in this year, 1942, we shall produce 45,000 tanks, and to continue that increase so that next year, 1943, we shall produce 75,000 tanks.

Third, to increase our production rate of anti-aircraft guns so rapidly that in this year, 1942, we shall produce 20,000 of them, and to continue that increase so that next year, 1943, we shall produce 35,000 anti-aircraft guns.

And fourth, to increase our production rate of merchant ships so rapidly that in this year, 1942, we shall build 8,000,000 dead-weight tons, as compared with a 1941 completed production of 1,100,000. And finally, we shall continue that increase so that next year, 1943, we shall build 10,000,000 tons of shipping.

These figures and similar figures for a multitude of other implements of war will give the Japanese and the Nazis a little idea of just what they accomplished in the attack at Pearl Harbor.

—From President Franklin Delano Roosevelt's first war address to Congress on January 6, 1942.

● **Testimony:** One of the most widely used forms of support in today's world is testimony or expert opinion. It

difficult to turn on the television set without seeing some celebrity holding up a product and testifying on its virtues. Another frequently used technique is for the speaker to cite an outstanding authority who testifies to the importance or validity of the speaker's position.

Yes, the little nations can outvote the big powers in the General Assembly of the United Nations. But the day may come when we will be able to thank them for helping us to see that our wealth and military power may have barricaded us against humanity's cry—not for victory, but for peace; they may have barricaded us against our true selves.

Rabindranath Tagore, whom Dag Hammarskjöld liked to read, once wrote: "Man has made his weapons his gods. When his weapons win, he is defeated himself."

When word was received at Los Alamos on August 6, 1945, that the atomic bomb had been dropped on Hiroshima, a scientist in a state of elation telephoned friends nearby. He had one request. It was for whiskey to celebrate, since liquor had not been permitted on the installation. In a little while he called back to say that he had changed his mind. He had begun to realize that the event was beyond rejoicing.

Arthur Koestler reminded us of the significance of August 6, 1945, when he wrote: "Hitherto man had to live with the idea of his death as an individual; from now onward mankind will have to live with the idea of its death as a species."

—From "The Task Remaining," delivered by Pauline Frederick, NBC News, UN Correspondent, on November 28, 1961.

• **Restatement:** Whenever we summarize our material, we are using a form of restatement. Most of us, at one time or another, have heard the adage, "repetition is the mother of learning." The constant repetition of "the big lie" was one of the most telling techniques of the Nazi propaganda machine.

The use of any one or a number of these five techniques to provide support for our communication contributes to the logical adequacy of our effort.

We should know what to avoid; it is no use blaming the men—we made them what they are—and now it is up to us to try and make ourselves—the makers of men—a little more responsible in the future. We realize that no one sex can govern alone. I believe that one of the reasons why civilization has failed so lamentably is that it has had a one-sided government. Don't let us make the mistake of ever allowing that to happen again.

I can conceive of nothing worse than a man-governed world except a woman-governed world—but I can see the combination of the two going forward and making civilization worthy of the name of civilization based on Christianity, not force; a civilization based on justice and mercy. I feel men have a greater sense of justice and we of mercy. They must borrow our mercy and we must use their justice. We are new brooms; let us see that we sweep the right rooms.

—From "Women in Politics," delivered by Lady Astor on April 9, 1922.

To help us realize the importance of *logic* in our use of support, we should be aware of, keep in mind, and avoid the *illogical* means of support that abound in our society. The most obvious example—the area in which illogical

support appears most blatantly—is in the propaganda of mass advertising. Television commercials urge us to achieve health by taking pain relievers, wealth by wishing, and happiness by using a particular toothpaste.

The logical communicator avoids oversimplification and dramatizations that lead to misrepresentation of reality. The logical communicator also avoids rash judgment and, in order to assure logical adequacy, adheres to a rigorous method of reasoning, buttressing this method with the pertinent techniques drawn from adequate sources.

Here are four questions to ask yourself when listening to a speaker, in order to assess your appreciation of the logical adequacy of communication:

1. Do I know exactly what the speaker is trying to say?
2. Do I know why the speaker is interested in voicing this point of view?
3. Do I know what support the speaker has offered for his viewpoint?
4. Does the speaker's support meet the test of logic and conformance to reality as far as I can discern?

Each club should have one evaluator at each meeting whose sole job is to assess the logical adequacy of the speakers' presentations. One sure way to prove the value of Toastmasters to non-members is to learn how to make our case and prove our points in our club speaking experiences. □

A Toastmaster for over 20 years, Dr. Frank Dance is Professor of Speech Communication at the University of Denver in Denver, Colorado. Dr. Dance is the author of TI's Speechcraft Program, is a former member of the Educational Advisory Committee, and is a member of the Mile High Club 741-26 in Denver.

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20-6.

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**4-47 HOLIDAY TOAST-
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oliday Hospital, 92 West Miller St.
57-2777). Sponsored by Con-
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70-47 WEST PALM BEACH
est Palm Beach, Florida—Thurs.,
00 a.m., Morrison's Cafeteria,
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nsored by Palm Beach Noon
ub 22-47.

34-54 HAVANA
avana, Illinois—Tues., 6:45 a.m.,
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**1017-58 S. C. DEPARTMENT OF
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12:30 p.m., S. C. Dept. of Correc-
tions Hq. Building, 444 Broad River
Road (758-6276). Sponsored by
olumbia Club 1393-58.

483-64 SUNSHINERS
Winnipeg, Man., Canada—Sat.,
10:30 a.m., Smith St. Senior Citi-
zens Center, 185 Smith St. (233-
5196). Sponsored by The Henjum
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2143-64 GOLDEN BOY
Winnipeg, Man., Canada—Mon.,
12 noon, Empress Lanes Ltd.,
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2196-64 PUBSPEAK
Winnipeg, Man., Canada—Wed.,
12:10 p.m., Empress Lanes, Em-
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64.

2278-72 KATI KATI
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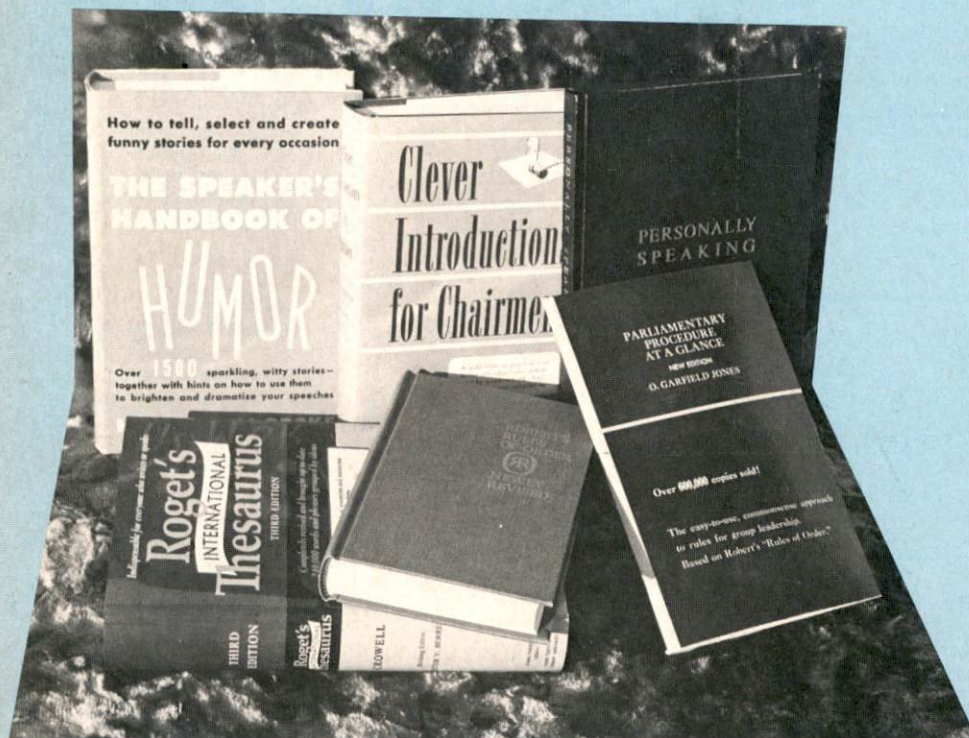
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