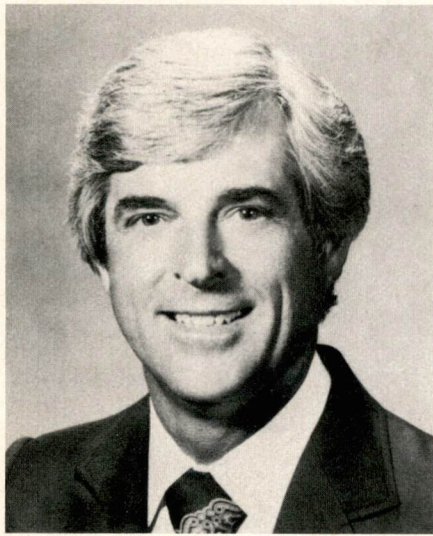


# The Toastmaster

APRIL 1982



**Humanize Your Workspace See Page 17**



## The Gift of Gratitude

During one of my presidential visits recently, I had the opportunity to speak with a group of fellow Toastmasters following a banquet. During our conversation, one Toastmaster told me, "Toastmasters has truly changed my life. I have prospered in my career, in my relationships with business associates, friends . . . even my family. Toastmasters has done so much for me. What can I do in return?"

Many thoughts ran through my head as he spoke. I knew exactly how he was feeling. Thirteen years ago I was so shy, I couldn't lead a group in silent prayer. Joining Toastmasters is the best thing I've ever done for myself. It was the turning point in my career and my life.

"Express your appreciation by spreading

the word about Toastmasters," I replied. "Build new clubs . . . bring in new members."

By sharing Toastmasters with others in this way, you enable them to enjoy the same benefits that you have:

- A means of learning and improving communicative abilities in an atmosphere of fellowship and fun.
- Unlimited opportunities for personal and occupational advancement based on improved abilities and expanded experience.
- Continuing practice and exposure to sound communication techniques.
- Increased confidence, ability to organize logical thought and present it self-assuredly, and a better understanding of human relations.

Our founder, Dr. Ralph C. Smedley once stated, "Fundamentally, I believe that the ability to communicate is a God-given talent, which ought to be used by all for the good of all. It is our privilege to help bring this talent into greater usefulness so that it may be applied to the building of a better world, through the building of a better society made of individuals who must act in groups . . . As we gain speech facility, we gain in our thinking and in our listening powers. We extend our horizons and enlarge our interests. We become better neighbors, we help the cause of human progress."

So help others help themselves. What better way to say thank you for the "gifts" Toastmasters has given all of us than by building onto the foundation that Dr. Smedley began over a half century ago — building new clubs, bringing in new members, and helping people learn, grow and achieve.

William D. Hamilton  
International President

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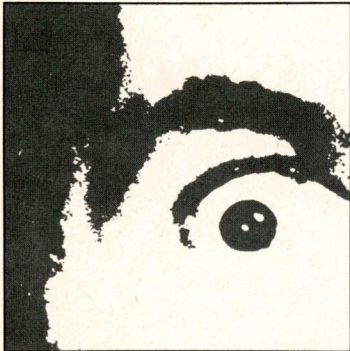
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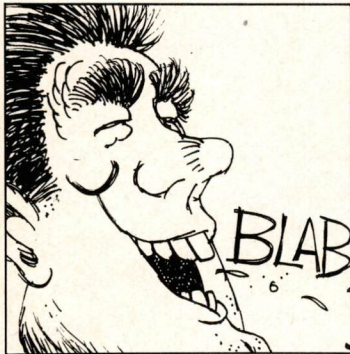
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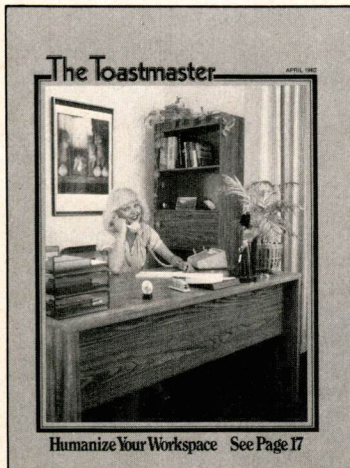
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## COVER

Gray metal desks and file cabinets, barren white walls, beige tile floors — most offices are dismal places. But they shouldn't — and needn't — be. Your surroundings affect your performance. A cold-looking office can make you feel depressed, angry or alienated, and all of these emotions will surface in your work. In this month's cover story, Dorrine Anderson Turecamo tells how you can humanize your work area to make it a cheerful, warm and pleasant place in which to spend your working hours. (Cover photo by Lance Wagner)

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*TRUE ELOQUENCE:*  
**Douglas  
MacArthur's  
Speech  
to Congress**

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An address that has been called "one of the great expositions in the history of oratory."

---

by Thomas Montalbo, DTM

**T** rue eloquence must exist in the man, in the subject and in the occasion," said the famous orator Daniel Webster. General Douglas MacArthur's speech to Congress is a classic modern example of Webster's three ingredients for true eloquence and a model to follow if you want to improve your own speeches. Before analyzing MacArthur's speech, let's take a quick look at the occasion.

The date is April 11, 1951. Suddenly President Harry Truman fires MacArthur over a dispute on the limits of military

action in the Korean War. Public fury erupts. Some citizens call for impeaching the president. Congress invites the war hero to speak in his own defense. After years in foreign lands, he's welcomed by huge and hearty crowds like a Roman general returning home from his triumphs abroad. As he enters the meeting hall of Congress on April 19 to give his speech, the legislators jump to their feet, shout, applaud and pound their desks. He strides down the aisle, mounts the platform and waits for their attention, as millions watch on television and listen on radio.

Will MacArthur inspire and captivate the audience? Will he fall flat on his face? Will his long career of remarkable achievements end in disgrace?

#### Well-planned Beginning

MacArthur began his speech by promptly and effectively establishing rapport with his face-to-face audience. He did it with his first sentence, identifying a common bond between them and himself as he referred to the historic podium normally reserved for chiefs of state. His words showed he felt flattered that they thought he might have some-

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**"I know war as few other men know it, and nothing to me is more revolting."**

---

thing significant to say to them. All this he eloquently packed into a single sentence, as follows:

"I stand on this rostrum with a sense of deep humility and great pride — humility in the wake of those great architects of our history who have stood here before me, pride in the reflection that this forum of legislative debate represents human liberty in the purest form yet devised."

Applause greeted MacArthur at this point — the first of some 30 interruptions by applause during his speech that lasted 40 minutes. He continued with several brief sentences, saying he was non-partisan and hoping for a fair hearing. After completing his short introduction, he moved directly into the body of his speech.

Starting off with the proposition that issues are "so interlocked that to consider the problems of one sector, oblivious to those of another, is but to court disaster for the whole," MacArthur divided his subject into four geographical parts: the "global Communist threat," Asia, the Pacific Ocean and Korea. This organizational pattern enabled him to narrow down his subject step by step until he could focus his audience's attention on Korea, the heart of his speech. Having concisely covered the first three parts, he went on to the fourth and linked them all

together with one unifying sentence that also served as a transition: "With this brief insight into the surrounding areas I now turn to the Korean conflict."

Then he explained his views on Korea, reviewing the initial success there and Red China's intervention. He recommended and itemized a four-point program which he said would end the war with minimum delay and save countless lives.

Answering criticism by those who disagreed with him, he in turn charged, "Efforts have been made to distort my position." Here's how he responded to the accusation that he was in effect a warmonger: "Nothing could be further from the truth. I know war as few other men now living know it, and nothing to me is more revolting. I have long advocated its complete abolition as its very destructiveness on both friend and foe has rendered it useless as a means of settling international disputes . . . But once war is forced upon us, there is no other alternative than to apply every available means to bring it to a swift end."

When MacArthur neared his closing, his talk took on an increasingly intensive emotional tone as he praised the courage of the Korean people who chose "to risk death rather than slavery" and whose last words to him were, "Don't scuttle the Pacific." He spoke of the Korean War's "growing bloodshed" which caused him "the deepest anguish and anxiety" and he commended the conduct of "your fighting sons in Korea . . . Those gallant men will remain often in my thoughts and in my prayers always." With cumulative effect and the force of finality, MacArthur's emotional appeal reached its highest pitch on a brief and to-the-point personal farewell:

"I am closing my 52 years of military service. When I joined the Army even before the turn of the century, it was the fulfillment of all my boyish hopes and dreams. The world has turned over many times since I took the oath at West Point, and the hopes and dreams have all since vanished. But I still remember the refrain of one of the most popular barrack ballads of that day which proclaimed most proudly that old soldiers never die; they just fade away. And like the old soldier of that ballad, I now close my military career and just fade away — an old soldier who tried to do his duty as God gave him the light to see that duty. Goodbye."

#### Emotional Impact

Stepping down from the podium, MacArthur left the hall. He had obviously affected the legislators. One senator said, "The speech . . . seems destined to become one of the classics of the English language." Another senator called it "an historic address which will be reviewed by future generations as one of the great expositions in the history of oratory." A representative said, "When a speech moves members of Congress to tears, its impact

cannot be denied. In my 27 years in Congress, there has been nothing equal to it."

The television and radio audience, estimated at 49 million, then the largest ever, was also moved. Here's how their reaction was summed up by an observer: "When it was over, you had the feeling that everyone took a deep breath, that they had forgotten to breathe as they didn't want to miss any of his words."

How did MacArthur win his audience? In telling his side of the story to Congress and the American people, he used mostly the technique of exposition, relying largely on his own expertise to explain and persuade. Taking up ideas and supporting points one at a time, he led his listeners from one place in his thinking to another, using factual or logical statements dramatically and emotionally.

Orderly, direct and clear, his presentation was enhanced by the following techniques, which you can apply to your own speeches for greater effectiveness:

- Transitional sentences that smooth the flow of thoughts and focus the listeners' attention: "Beyond pointing out these simple truisms, I shall confine my

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**"... I now close my military career and just fade away — an old soldier who tried to do his duty . . ."**

---

discussion to the general areas of Asia."

- Threefold expressions sprinkled throughout the speech that add force to observations and make the audience take note: "war, unrest and confusion"; "secure, orderly and industrious"; "politically, economically and socially."

- Specific language that ensures unmistakable understanding: "What the people strive for is the opportunity for a little more food in their stomachs, a little better clothing on their backs and a little firmer roof over their heads."

- Figures of speech as supporting material that clarify and add interest, such as this simile: "Like blackmail, appeasement lays the basis for new and successively greater demands until, as in blackmail, violence becomes the only alternative."

- Balanced phrases and sentences that leave lasting impressions: "with neither rancor nor bitterness"; "the dignity of equality and not the shame of subjugation"; "the friendly aspect of a peaceful lake"; "War's very object is victory — not prolonged indecision"; "In war there can be no substitute for victory"; "They are blind to history's clear lesson."

#### Sincere and Dramatic

MacArthur's delivery of the speech was


especially notable for his sincerity, meaningful voice inflections and dramatic pauses. For example, he said, "Why, my soldiers asked me, surrender military advantages to an enemy in the field?" Then he paused, lowered his voice to a clear whisper and said, "I could not answer." The audience applauded.

MacArthur's personality, knowledge, experience and skill all went into the development of his speech and ensured its eloquence. What sort of man was he? His commanding presence, resonant voice and first-class intellect helped to make him a master speaker. Born and raised on army posts, he heard many stories about great military leaders from his father, himself a distinguished general. The son faced high standards established by his father and enforced by his mother.

When MacArthur graduated from West Point at the top of his class, his final average was the highest in the academy's history. In World War II he was commander of all U.S. forces in the Pacific. After the surrender of Japan, he became its ruler during the occupation and later commander of the United Nations troops in Korea.

Sometimes compared with Julius Caesar, MacArthur received more medals, mostly for heroism, than any other American general — enough medals, as a friend said, "to cave in his chest." Austere in appearance and manner, befitting his five-star general's rank, he had no great sense of humor. His dominating characteristics were courage and ego, which produced his confidence and magnetism.

Under Daniel Webster's concept of eloquence, MacArthur's speech to Congress became unforgettable to those who heard it because of the man himself as much as his subject and the occasion. This doesn't mean, however, that to achieve eloquence you must be a famous person and speak on a national crisis at a historic place to a distinguished audience.

By using MacArthur's techniques shown in his address to Congress, you can create eloquence in your own speeches on lesser occasions or even at a community club dinner, an alumni reunion or a parent-teacher association meeting. Remember, the occasion is only one of Webster's three ingredients. The other two require you to reveal through your personality your strongest views and deepest feelings about your subject — as MacArthur did. 



*Thomas Montalbo, DTM, is currently a member of Sparkling Toastmasters Club 3602-47 in St. Petersburg, Florida. A former financial manager for the U.S. Treasury Department, he is a frequent*

*contributor to The Toastmaster.*

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Discover America's historical and cultural birthplace in Philadelphia  
— site of Toastmasters' 51st Annual International Convention.

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# PHILADELPHIA: HOME OF AMERICA'S HERITAGE

by Alan L. LaGreen

**T**he "City of Brotherly Love" and birthplace of a nation invites you to see what it has to offer as Philadelphia, Pennsylvania, hosts the 51st Annual International Convention of Toastmasters International.

A dedicated team of volunteers from District 38 are teaming up with the World Headquarters staff to bring you an exciting program in a very exciting city! A few of the exciting speakers you will hear are: Dr. Joyce Brothers, Ty Boyd, Dr. Herb True, Dick Caldwell, Lou

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## The Center City doesn't shut down when the offices close.

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Hampton, Nick Carter, Dr. Arnold Abrams and Suzy Sutton.

This is the first time the convention has been held in Philadelphia. If you've never been to a Toastmasters International Convention, be prepared to hear great speeches and presentations and have fun! If you have attended the International Convention before, get set for the largest one ever! This year's headquarters hotel, the Franklin Plaza, can seat 2000 for our World's Championship of Public Speaking! So, we have room for *you* this year!

Besides the great convention program, you will find other reasons to visit

Philadelphia — Independence Hall and the Liberty Bell, just to name two. "Philly" is the fourth largest city in America, but it has a compact, easy-to-get-around downtown. The majority of the city's attractions, first-class restaurants, business and shopping areas are located in the Center City. Within this very walkable area a visitor can discover not only the city's major tourist attractions, but the very pulse of the people who call Philadelphia home. Unlike most large cities, Philadelphia has a residential downtown. This makes for a vibrant Center City that doesn't shut down when the offices close. At night Philadelphia is alive with strollers, movie-goers, joggers and residents who sit on their front steps and talk with neighbors.

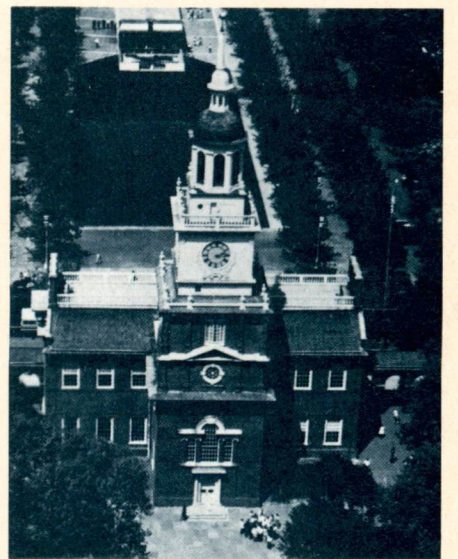
### Bustling Port

Philadelphia is first and foremost a seaport, the largest inland port in the country. Its industry, commerce and even its cuisine have been tied to the Delaware River throughout its history. Predictably, the city developed from the river westward, and to find old Philadelphia one need only start within eyesight of the great ships that ply the river made famous by George Washington's daring Christmas crossing and raid on the sleeping Hessians 200 years ago upstream in Trenton.

The city's river development did not cease a century ago. After years of serving as a working docks area, the riverfront along the Delaware in Center City is being reclaimed for recreational and residential use. At the foot of Market







*A CITY WITH A PAST — Founded almost 300 years ago, Philadelphia offers visitors a rich blend of American history and culture. The Philadelphia Museum of Art (top, left), which has been called an architectural masterpiece, contains one of the world's great collections of art. Two mummers (top, right), take time to rest during the city's colorful annual Mummers Parade. Elfreth's Alley (bottom, left), the oldest continuous residential street in the United States, comes alive each year with the "Spirit of '76" parade, which features militia musters and residents in Colonial costumes. Nearby is Independence Hall and the Liberty Bell Pavilion (bottom, right), both located at the center of the "most historic square mile" in America.*

Street and stretching for blocks along the waterfront is Penn's Landing, a marina and sculpture garden where visiting ships, including the one bearing Queen Elizabeth during the Bicentennial, dock. During the summer there are nightly concerts and permanent attractions on Penn's Landing, including Admiral Dewey's flagship, the *Olympia*, and a World War II submarine, the *Becuna*. Also docked at Penn's Landing is the *Moshulu*, a steel-hulled sailing ship that has been converted into a restaurant.

Just across from Penn's Landing loom the sparkling, modern Society Hill Towers, the high-rise condominiums that provide historical contrast to the cluster of exquisitely restored Colonial townhouses on the cobblestoned streets of Society Hill surrounding the towers. To the south is an earthier, but no less historic community of Queen Village, which contains Philadelphia's funkier commercial and nightlife corridor, South Street.

Nearby at Sixth and Chestnut Streets is the most sacred shrine of American democracy, Independence Hall, where both the Declaration of Independence and the United States Constitution were signed. This is the heart of Independence National Historical Park, which has been called the "most historic square mile in America." Here the U.S. Park Service has gone to great lengths to make the story of the birth of a nation come alive. The park contains the Liberty Bell in its glass and steel pavilion; a reconstruction of the Graff House, where Thomas Jefferson drafted the Declaration; Old City Hall, where the first Supreme Court sat; the

First and Second Banks of the United States; and Carpenters Hall, where the First Continental Congress convened.

Also nearby is the Old City Tavern, where the men who would lead a fledgling nation to independence ate and drank. John Adams called it "the most genteel" tavern in all America, and it continues to serve lunch and dinner today thanks to the U.S. Park Service, which reconstructed the tavern in 1975.

Just across the street is one of Philadelphia's most famous seafood restaurants, Old Original Bookbinders, which for years dominated the city's

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## The riverfront offers nightly concerts and other attractions.

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dining scene with a handful of other fine restaurants. But Philadelphia underwent a fabled restaurant renaissance during the last decade during which hundreds of creative, casual and uniquely Philadelphia restaurants opened and prospered.

Not only has the number and quality of the restaurants improved tremendously, so has the variety. Chinese, English, German, Greek, Hungarian, Indian, Italian, Japanese, Middle Eastern, Portuguese, Spanish and Thai have joined the more traditional French, Continental and American on the citywide menu.

Philadelphia has long been famous for its street-corner food like soft pretzels and hoagies, an Italian submarine sand-

wich that runs neck and neck with cheese steaks as Philadelphia's favorite food.

### Cultural Hub

Cultural Philadelphia is best represented along South Broad Street with its art schools, Broadway theaters and the magnificent Academy of Music, home of the world-reknowned Philadelphia Orchestra.


Just up the street from the Academy of Music, straddling both Broad and Market Streets in the geographic center of Center City, is Philadelphia's monumental municipal edifice, City Hall. It took 30 years to build the structure modeled after the Louvre and completed in 1901. It is an inescapable presence in the city, the signature on Philadelphia's skyline. This is assured by the rule that forbids any building in the city to be taller than the brim of the hat of the statue of William Penn 547 feet above street level.

From City Hall can be seen the Benjamin Franklin Parkway, Philadelphia's Champs-Elysee, with its broad tree-lined boulevard brightened by the flags of many nations hanging from light standards.

The Parkway is flanked on either side by the Free Library, the Franklin Institute Science Museum, the Academy of Natural Science, the Rodin Museum and at the opposite end of the Parkway, rising like the Parthenon up a flight of steps made famous by the film *Rocky*, is the Philadelphia Museum of Art, one of the most breathtaking sights in the city.

The Art Museum stands at the entrance of another Philadelphia treasure, Fairmont Park. It was William Penn's desire that Philadelphia remain a green city, and Fairmont Park guarantees that. No other American city can match the 8,000-acre Fairmont Park system in the heart of Philadelphia. And a ride down East or West River Drives along the Schuylkill shows that Philadelphians appreciate their park. You will see picnickers, bikers, joggers, fishermen and oarsmen skimming across the surface of the river.

There are many treasures to be found in Philadelphia. Some, like the Liberty Bell, are world famous. Others, like Fairmont Park, are more locally known, but no less important in creating a city that is a pleasure to visit and a joy to call home. Philadelphians are intensely proud of their city, whether it be the sports teams, the cultural attractions, Center City or their own neighborhood. It is the pride that comes from 300 years of life and growth with grace. Philadelphia has endured hardship during those centuries, but the spirit of the city has prevailed. And that spirit can be seen everywhere in the Philadelphia of the 1980s.

See you in Philly! 

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*Alan LaGreen is manager of the District Administration and Programming Department at World Headquarters.*

# GET YOURSELF TO PHILADELPHIA

Philadelphia is easy to reach from most of the world, with convenient non-stop air service to most major cities in the United States. Make your travel plans now to take advantage of "super saver" discounts. In making your plans, note that registration begins at 1 p.m., Tuesday, August 17. The official convention opening is at 9 a.m., Wednesday, August 18.

• **By Air** — Most of the nation's major air carriers serve Philadelphia — including Altair, American, Braniff, Continental, Delta, Eastern, Midway, Northwest Orient, Ozark, Piedmont, Republic, TWA, US Air and United. International carriers with direct flights to Philadelphia are: Air France, Air Jamaica, British Airways and Mexicana. Airport limousines to downtown run approximately \$5.00 one way per person.

• **By Rail** — Amtrak's 30th Street Station is only five minutes from the Franklin Plaza. Amtrak has extensive service throughout the "Eastern Corridor," through service to Chicago, Montreal and Miami and connections to most of the United States. An extensive network of commuter trains blankets the Philadelphia area, as well.

• **By Bus** — Both Greyhound and Trailways serve Philadelphia. Within the city, SEPTA busses, trolleys and subways form an extensive, easy-to-use system.

• **By Car** — The Franklin Plaza is located at 17th and Race Streets. Parking in the hotel runs \$6.00 per day, but less expensive parking is available nearby.

No matter how you get to Philly, you will find a great convention waiting for you!

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TO WHQ

TO HOTEL

# Toastmasters Participates in SCA Convention

"The basic purpose of all communication is to get a positive audience reaction," said college administrator and speech communication instructor Robert Rivera. "To do that, you've got to be good."

Rivera's statement summed up the beliefs of the other three past and present Toastmasters who joined him in the panel discussion, "You Gotta Be Good": John Latin, an aerospace executive who speaks in behalf of Rockwell International; United States Congressman Jerry Patterson, from the 38th Congressional District; and Dr. Mark Victor Hansen, a professional motivational speaker and author. The four were part of a presentation organized by Toastmasters International for the Speech Communication Association's annual convention, held recently in Anaheim, California. The



*TOASTMASTERS' PANEL—(from left to right) John Latin, Toastmasters' third vice president and spokesman for Rockwell International; professional speaker Dr. Mark Victor Hansen; speech communication instructor Robert Rivera; moderator Tom Dell, education manager at World Headquarters; and Congressman Jerry Patterson.*

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## **"It's very important to know who is in your audience."**

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panel's purpose was to inform the audience of speech educators and researchers about the importance of good communication skills in education, business, politics and professional speaking. And the four panelists certainly knew about this subject. They are called upon daily to inform, inspire and convince others to take action.

"Today, educators have to attract and retain enrollment," Rivera declared. "Yet, when I ask my students, 'How many of you have dull classes?' every hand goes up. Now, that's a sad commentary. If we as educators were effective communicators—if we were getting a positive audience reaction every day—we wouldn't see those hands go up."

Education isn't the only field facing problems today. John Latin, Toastmasters' third vice president, pointed out that

business is also in trouble:

"Today, we're faced with double-digit inflation, declining productivity, unemployment, budget deficits, high interest rates and foreign competition. I honestly believe that American industry can solve all these problems with some help—we just have to convince the American people we can make it happen."

And that, said Latin, is why good corporate speakers are more important today than ever before.

"A corporate speaker must be able to show that his or her company's objective is in harmony with the goals of the nation," he said. "He or she must be able to convince the audience that industry can make it happen. And if the speaker's particular company or industry needs help, he or she must be able to ask for that help."

Mark Victor Hansen declared that in order to be a professional speaker, you must be great—especially if you want to earn a living from it.

"You must be a pro, a real professional," said Hansen. "And a professional knows how to control his or her own thinking."

This ability to control one's own thinking is important in motivating others to become the best they can be, he added,

and to convince them that what they think about, comes about.

To accomplish this goal of reaching and persuading the audience, each panelist emphasized the importance of good speech training, not only through courses in schools but also through such programs as Toastmasters.

"School administrators should determine whether the people they hire can effectively communicate and get right to the level of the students and turn them on," Rivera stated. "School boards, school administrators and college presidents should do something to induce teachers to take advantage of Toastmasters clubs. If all teachers joined Toastmasters, they would soon be getting a positive audience reaction. You would see all of the desks filled. Students would stay in school!"

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## **"We have to convince the American people we can make it happen."**

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"As a speaker I try to pose the question that is probably going through the minds of my listeners," Latin added. "So it's very important to know who is in your audience. That's something we stress in Toastmasters—audience analysis."

"You must involve your audience personally—reach them," Congressman Patterson agreed. "You must be able to tell them what they want to hear or what you think they must hear."

And, said Patterson, Toastmasters teaches the basic elements necessary to do this.

"Toastmasters teaches you how to write your speeches," he declared. "It teaches you how to maintain eye contact and make gestures that have some meaning, and how to use your voice and modulate it—all of those things which are important in making a good speech."



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A speaker's eyes can be his allies or his enemies.

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# THE EYES HAVE IT

by Tom Dell

**T**hank you," said the speaker, looking down at the copious pile of notes clutched in his hands. "It's a pleasure to be here. I have a message of extreme importance to each of you."

The speaker continued on, his head bobbing up and down as he alternated his gaze between the back wall of the room and his notes, only occasionally peeking at the audience.

You and I have seen this speaker many times. He's a regular in business meetings, college classrooms, service clubs, civic gatherings and Toastmasters meetings. Sometimes he is young, sometimes older. Sometimes he is tall, sometimes short, fat, thin, long-haired or bald. Often, he is a she.

No matter what this speaker looks like or where he or she appears, the result is the same: an unsuccessful speech, caused by the speaker's failure to establish effective eye contact with the audience.

A speaker's eyes can either be allies or enemies, depending on how effectively he or she uses them. To fully understand how this works, we must sit in the audience.

Every speaker simultaneously transmits two kinds of messages. While the voice conveys a verbal message to us, we as listeners obtain a wealth of information through our visual sense. We not only judge the speaker's words, we also judge the speaker. And, to a large degree, we base this judgement upon what we see rather than upon what we hear.

We look for visual messages in a speaker's appearance, posture, gestures, body movements and facial expressions. But one of the most critical messages we receive as listeners is transmitted by the speaker's eyes.

Joel Weldon, a highly successful speaker and seminar leader, says, "Of all the nonverbal types of communication, to me, the eyes are probably most important."

## **Basis for Judgement**

Eye contact is the cement that binds together a speaker and an audience. It is with the eyes that a speaker involves his or her listeners in the presentation, making it direct, personal and conversational. As members of the audience, we

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**"Widening the eyes . . . can be the punchline without words."**

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will base much of our judgment of the speaker upon how effective we perceive that person's eye contact to be.

When we watch a speaker like the one in our example, we often form a judgment: "He isn't looking at me, which means he doesn't think I'm important and doesn't care what I think about his speech. He won't look me in the eye, so he's probably shifty and untrustworthy. He's dependent upon his notes, meaning he doesn't care enough about his subject to prepare for his presentation. Yet he said his message was important to us, which makes him a liar. Since this speaker is indifferent, insincere and incompetent, I will not believe anything he says."

This judgment is based almost entirely on nonverbal data, which we usually receive subconsciously. But it's undeniably

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powerful. In one study, speakers who established effective eye contact were judged more truthful, honest, credible, friendly and skillful than those who did not.

Nothing is more revealing about a speaker's attitude and inner feelings than how he or she uses the eyes. "We paint the picture from the inside," says Cavett Robert, one of North America's top motivational speakers. "If you believe in what you're doing, if you're trying to help your audience, if you're really sincere about what you're saying, boy, your eyes tell it in the greatest language in the world. You can't affect it. There's no one in the world who can give that expression unless it comes from real feeling."

Mirroring a speaker's feelings is just one of the functions and benefits of eye contact. Another is its ability to serve as a control mechanism. When someone looks directly at us while speaking, we almost always return that gaze. So a speaker has a certain degree of control over our attentiveness simply by looking at us. On the other hand, we rebel at a speaker's failure to look at us by not looking at him or her.

For the speaker, the attentiveness generated by direct eye contact serves as a source of strength and confidence. By realizing that the audience is interested in his or her speech, the speaker will gain confidence, thereby becoming more comfortable and, in most cases, more effective.

**Reducing Fear**

Another benefit of eye contact — and one that is often overlooked — is its ability to help a speaker overcome nervousness. Nervous tension stems from fear, usually fear of the unknown. Eye contact makes the audience a known quantity to the speaker, thereby reducing fear and causing nervous tension to dissipate.

The eyes can also function as a tool for gesturing. They can lend support, emphasis and vitality to a spoken message.

"One of the things I've been told as feedback," says Weldon, "is that when I make a major point or hit a high-quality idea, my eyes widen with enthusiasm, as if it's the first time I ever heard that idea myself. And I really do feel that way, because it's the first time they've heard it."

Suzy Sutton, a speaker who specializes in giving humorous presentations (and who will appear at Toastmasters' 1982 International Convention in Philadelphia), frequently uses her eyes to make comedic gestures.

"I use my eyes a lot by closing them when I'm attempting to emphasize that I'm doing deep thinking or trying to recall an incident," she says. "Then another tactic is the widening of the eyes — it can be the punchline without words. Another thing is the raised eyebrow or the narrowed eye and wink that can also serve in lieu of words, or in conjunction with the punchline."

Finally, the speaker's eyes function as

a feedback device. The eyes not only send messages — they also receive them. By looking at us, the audience, a speaker can determine how we're reacting to what he or she says. Do we understand the message? Is he holding our attention? Are we accepting the message? Only by consciously watching us can the speaker obtain this valuable feedback.

"It's really a two-way communication process," says Nido Qubein, a popular speaker, seminar leader and management consultant. "That is why I'm always concerned that there is ample light — not only on me, the speaker, but also on the audience. I want the audience to be able to see my face, but equally important, I want to see their response."

Now it's your turn to speak. How should you use your eyes to enhance your presentations? Here is a three-step method for making eye contact a powerful asset to your spoken image.

• **Master your material.** Effective use of the eyes begins long before you utter the first word of a speech. It is born when you select your subject, passes through its childhood as you prepare and rehearse, then reaches maturity when you actually stand before your audience.

Your listeners will be looking for sin-

**"Look at people directly  
and hold their eyes  
for a few seconds . . ."**

cerity, earnestness and enthusiasm, and they will watch your eyes for evidence of these qualities. If your eyes are to reflect these vital properties, you must begin by choosing a topic about which you have strong feelings.

"First," says Cavett Robert, "you must have a message so strong — you believe in it so strongly that it's crying for expression — it will not stay inside you. And the second thing is, you've got to feel it so strongly that it comes from your subconscious."

Once you've selected your subject, you must prepare. Nothing influences a speaker's mental attitude more than the knowledge he or she is well-prepared. This knowledge is expressed by self-confidence and is clearly reflected in your eyes.

Ira Hayes, who makes over 125 presentations every year and who speaks to audiences as large as 20,000, says, "I would recommend that you get to know that material so that it is really a part of you."

If you're thoroughly prepared, you won't have to channel your mental energy toward remembering the sequence of ideas and words. You can project your feelings outward toward your audience, instead of inward toward your own anxieties. But don't try to memorize a

speech — this will defeat your preparation by creating tension and decreasing your ability to visually connect with your audience.

You should prepare enough and rehearse enough so that you don't have to depend heavily upon notes. It's highly distracting to an audience when a speaker's head is constantly moving up and down. If you feel that you must use notes, so be it, but don't let notes become a substitute for preparation.

It's possible to use notes and still make effective eye contact, but this requires practice and conscious effort. Keep your notes brief — a few simple words or symbols keyed to the sequence of your talk. Take advantage of natural pauses, such as audience laughter or the aftermath of an important point, to quickly glance at your notes. This way, you won't break your visual bond with the audience during the most critical points of the presentation.

#### Single out People

- **Establish a personal bond with each listener.** You've chosen your topic, prepared until your material fits like a second skin, and you're ready to dazzle your audience with brilliance. What next?

When you deliver a speech, you're communicating with a group of individuals — not performing before a single unit. Making effective eye contact means more than just casting quick glances or moving your head from side to side like an oscillating fan. It means actually focusing on individual listeners and building person-to-person relationships with them.

As you look at an individual, hold that person's gaze for a few seconds and talk to him or her personally. Five to ten seconds is adequate, as is the time it takes to convey one sentence or idea. Then shift your gaze to another person, taking care not to establish a set pattern of eye contact.

Here's an exercise that is ideal for use in a Toastmasters club. Ask each member of the audience to raise his or her hand and keep it raised until he or she feels you've established a visual bond. This will help you make effective eye contact a habitual part of your platform behavior.

If you're addressing a large audience, it's impossible to establish a personal bond with every individual. However, if you pick out one or two people in each section of the audience and connect visually with them, each listener will get the impression you're talking to him or her personally.

Zig Ziglar, a superstar speaker who regularly addresses huge rallies and other gatherings, uses this technique. "I've always found the most effective way is to select four or five people, depending on the length of your talk, and make specific points," he explains. "You look at these people directly and hold their eyes for a few seconds, somewhere between five and ten seconds."

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How does Ziglar choose the objects for his eye contact? "What I do," he says, "is select people who basically are friendly. I don't challenge the audience. I don't pick fights. I look for the friendly ones because I know that if I can win them they can help me win those around them."

- **Monitor visual feedback.** While you're speaking, your listeners are responding with their own visual messages. By using your eyes as a feedback device, you can gauge the audience's reactions to what you say, then adjust your presentation accordingly.

Actively seek out this valuable feedback provided by your listeners. Watch their eyes, their faces and their bodies.


If several individuals in the audience aren't looking at you, they may not be listening, either. It's possible they can't hear you. Speak a bit louder, and see if that gets a positive reaction. Perhaps they're simply bored. Is your speech running overtime? If so, end it soon. If not, you'll need to regain their attention, possibly by injecting a dose of appropriate humor, by increasing your vocal variety, or by adding some purposeful body movements or gestures.

Do your listeners look puzzled? If they

do, you may need to provide additional explanation for something you've said. Watch them as you do, and when their faces register understanding, move on to the next point or idea.

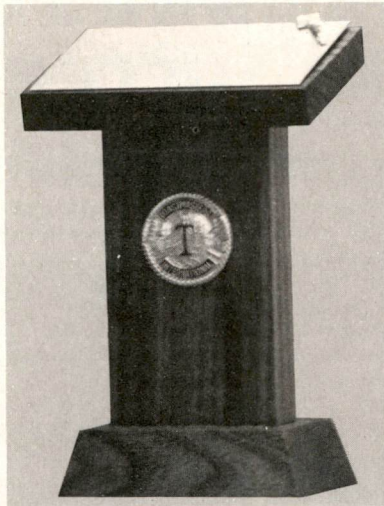
Are your listeners frowning or fidgeting in their seats? An audience tends to unconsciously mirror the speaker, so you may be frowning or fidgeting without being aware of it.

Are they smiling, nodding their heads and giving every indication that they're attentive, interested and pleased? If so, don't change a thing — you're doing a great job!

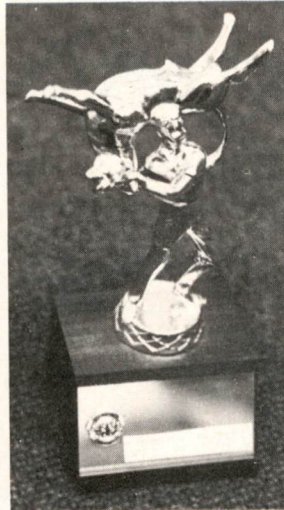
To make effective use of the eyes a part of your spoken image requires patience and practice, but it's well worth the effort. Eye contact is a critical skill that will help make you a better, more dynamic speaker. 



Tom Dell is manager of the Education Department at World Headquarters.



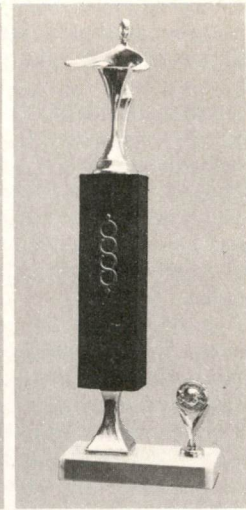
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# Humanize Your Workspace

by Dorrine Anderson Turecamo

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The right atmosphere helps you perform at your best.

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**M**y office was destroying me," admits Michelle Rapkin of Bantam Books Publishing Company. "I stayed in that windowless, four feet by six feet office with its stark white walls and floor until I was ready to explode. It was like working inside a refrigerator!"

Michelle was given another office as soon as she explained her "nonbeing" feelings to her supervisor. Yet the next occupant of that small office found it suited her needs perfectly!

This just goes to show that what is claustrophobic to one person may be cozy to another. It also illustrates how your work environment can affect you.

Your individual space needs, as well as the colors, decorations and furniture arrangements in the place you work, affect your mood and your performance. It's important to recognize this and to

arrange your workspace as much as possible to complement them. After all, any place where you spend over 40 hours a week should be warm and inviting to you. Working in an emotionally cold office that lacks the support of your own

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**"...I was ready to explode. It was like working inside a refrigerator."**

---

self-expression can give you a sense of anxiety, boredom, anger, depression or alienation. If you can control the mood of your area, humanizing it to be as stimulating or relaxing as you require (within the restrictions of your organization),

you'll react and produce at your optimum.

## Know Your Needs

Do you know what your space needs are? Some people have low spatial requirements. The more open the area, the more inhibited they feel. They lower their voices and their concentration and creativity diminish. They become defensive. Small areas make them feel more secure. People like Michelle, though, have high spatial needs. They experience claustrophobia when they're in a space that's too tiny.

Once you've decided which category you fit into, you should determine how you can adapt your workspace to fit your needs.

If you like large, open areas, you should try to create this feeling in your office. If you're lucky enough to already work in a large space, this is easy. If you aren't, you'll have to improvise.

When the public relations staff of two at Goodwill Industries was given a former storeroom for an office, they decided to make the best of it. They painted the small, windowless room in light, neutral colors and made a center-island work area. The finishing touches — bright-colored posters and large plants — gave it the airy feeling both people needed to work. Using mirrors and small-scale furniture and keeping the area clutter-free will also make a room look larger.

#### Job Requirements

Carolyn Carlson, a secretary for Faith-Lilac Way Lutheran Church in Minneapolis, had a different space problem. A person with low spatial needs, she had to adjust to working in a large, open area.

"I realized, after several years on this job, that my area had to be as open and accessible as possible," she says. "Since I'm a clearing house for whatever happens here, I've had to learn to sacrifice any privacy and work in the center of an open area."

Carolyn's solution? She put a few plants on and around the desk, which gave her the secure, private feeling she needed.

Unfortunately, space is at a premium today in many offices and people are sharing work areas and crowding into smaller spaces. This causes resentment, especially for people who need space and like privacy. If this is your problem, the most obvious solution is to rearrange your

furniture to create a private, personal area. Place your desk away from the others and turn it at a right angle or facing away from the next desk. Plants on or alongside the desk will create a feeling of openness and at the same time define your area.

Colors and noise also affect your performance. Repetitious, monotonous jobs, say specialists in personnel motivation, require a moderately-loaded environment: bright colors, openness, closeness to other workers, windows. Such a lively environment helps reduce boredom and results in better performance.

However, complex technical work is performed best in a low-load atmosphere: soft colors, a minimum of distracting pictures and objects, and a closed room.

Complete silence can be devastating to your work. Even the low hum of an air conditioner provides a stimulus that also muffles sharp noises. If you need more stimulation, soft music will help.

#### Eliminate Disorder

No matter what kind of work you do, though, the strongest distraction can be your own desk clutter. Only the books and papers you're using at the moment should be on your desk. Keep your drawers and files orderly and planned

**"...I've had to learn to sacrifice any privacy and work in an open area."**

according to your duties. Make sure you have easy access to your files and that they're not choked with material that hasn't been referred to in months. You'll feel more in control and you'll be able to concentrate better if your desk is arranged efficiently.

So take a good look at your office. Do you look forward to going there? Is it interesting and stimulating? Does it have character and personality? Do your favorite colors surround you? Do the artwork and knick-knacks reflect your tastes and interests?

Through your office you're creating an image of yourself and your position. Taking care to create the right atmosphere in your own area — even if it is just four feet by six feet — makes good sense. Careful planning will create a background that will help you perform at your best and to look forward to coming in to your office each day. ♣



Dorrine Anderson Turecamo is a management consultant, speaker and talk show hostess based in Minneapolis, Minnesota.

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# OVERCOMING SHYNESS

by Dr. Gerald M. Phillips

**W**hen people can't play golf, they hire instructors to teach them. When they have trouble with grammar, they take English classes. They certainly don't consider themselves sick. They simply lack the skills and knowledge to do whatever they want or need to do. But for some reason, most people think of shyness as a sickness. In reality, shy people are just like those who need help with their golf swings or grammar: They just need some instruction.

About half the population lack some important communication skill. Virtually everyone can think of a social situation in which he or she performs poorly. As instructors in a shyness program at the University of Pennsylvania, my colleagues and I have done extensive research on shyness and shy people. Our findings are astounding. In a survey of 40,000 students, 14 percent of the elementary students, 24 percent of the junior high school students and 12 percent of the senior high students had such poor communication skills that they couldn't even handle the ordinary requirements of the classroom. An estimated seven percent of all college students are similarly handicapped.

Other research shows two interesting trends. First, people who lack communication skills tend to seek positions that keep them out of contact with other people. No matter how capable they are, their inability to communicate keeps them from contributing their best, a cause of considerable personal frustration.

Second, many executives regard oral communication skills as the most important criteria for promotion. This means that shyness costs everyone individually and collectively. Shy individuals lose the chance to grow and contribute to their potential, and the rest of society loses their contributions.

Why, then, do people remain shy?

## Mental Illness

Recently a flood of articles by psychologists refer to the "disease" of shyness.

This media blitz uses "poor self-image," "inferiority complex," "low self-esteem," "alienation," "fear," "social anxiety," and other disturbing terms to explain shyness, which naturally make shy people apprehensive. They think they are mentally ill. Schools have even begun to collaborate with those who claim shyness is psychological by refusing to provide training in normal speaking skills. To top it off, shy people are told they may become violent, and that would-be presidential assassins were often called "shy" by those who knew them.

But shyness isn't a disease. Shy people do not have similar "symptoms" nor do

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## Shyness is not a sickness. It's a lack of skill.

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they have the same causes for their shyness. Diseases do have common causes — bacteria, viruses, chemical imbalances. The symptoms are usually the same in each case and doctors can identify them consistently. Diseases are treated with a common therapy.

Shy people are shy for many different reasons and in different ways. For example, a survey of more than 3,000 shy college students revealed that some are shy because they lack experience in talking, while some are shy because no one ever told them talking is important. Others simply don't know what to do in certain situations, and most don't know the procedures for organizing talk and making it interesting for their listeners. Some are afraid of being punished by authorities.

People who claim to be shy are not shy all the time or in all situations. They just can't perform well in a situation that is

important to them. When they talk about their shyness, they seem to forget completely the many situations in which they speak quite competently.

In what situations do shy people have problems? Our research has shown that people often become shy in one or more of the following circumstances:

- **Asking and answering questions.** Many people are unable to ask and answer questions on the job or in class. They can't respond spontaneously to task-oriented talk and prefer to be silent rather than "incriminate" themselves by giving an inept or foolish answer.
- **Looking for a job.** Almost everyone feels uneasy during a job interview, but very shy people often confine their answers to monosyllables. They can't talk convincingly about themselves and their skills.

- **Dealing with business people.** Some shy people are so intimidated by tradesmen that they can't shop or use the services these people provide. Many are intensely intimidated by professionals like lawyers, doctors, dentists and professors.

- **Speaking out in meetings.** Most shy people admit to being intimidated during committee meetings. They nod in agreement at ideas with which they do not agree rather than attempt to refute the arguments of people whose glibness frightens them.

- **Talking on the telephone.** Some shy people are unable to use the telephone. They're afraid they'll make a mistake, dial a wrong number or inconvenience someone.

- **Meeting new people.** Shy people often have a hard time when they are introduced to new people. Unfamiliar with the standard routines of social greeting and introductions, they simply don't know what to say.

- **Making conversation.** Even more distressing is the inability of shy people to make small talk or casual conversation that will help them know someone better. They fall silent, hang around the outside of the conversation circle and call themselves "good listeners."

## Overcoming Shyness

What can shy people do to free themselves of their inhibitions?

First of all, they must realize their shyness is not a sickness and that it can be treated. Then they must decide to acquire speaking skills.

In our studies, we've identified eight specific skills which make the difference between effective and ineffective speakers. Thus, to overcome shyness, people must have the abilities to:

- **Size up a situation to determine how speaking could change it.** To do this, they must be able to identify roles people are playing, who has influence to take action, and what reasons could be used to get these influential people to act.

- **Set reasonable goals for themselves.**

Goals must be specific and refer to their speaking behavior, not to their desires for responses from the listener ("I want to talk about . . ." rather than "I want the other person to . . ."). They must learn to distinguish the doable from the desirable. Unrealistic goals are probably the most frequent source of social failure.

- **Identify the relevant audience.** They must pick out the people to whom the message should be directed and be able to tell them why they would benefit from complying with what they request. (Aristotle said, "The fool tells me his reasons, the wise man persuades me with my own.")

- **Devise game plans for themselves.** How will they enter the room? Who will they approach? What will their opening lines be? How will they get into positions

to speak? If they are giving a public speech they will become familiar with the situation. They will understand their own capabilities and justifications for speaking.

- **Organize their ideas.** They must select a "residual message," the most important idea that must remain with the audience when everything else is forgotten, and then build their presentations around those ideas clearly and logically. To do this they must be familiar with the seven basic structures of communication: time, description, classification, comparison, association, argument and refutation. They must also be able to get attention and end definitively. When engaging in social conversation, they must be able to do all this and take turns speaking with the listener, too.

- **Phrase their messages so they neither**

**patronize listeners nor go over their heads.** Words must be connected grammatically so listeners won't be confused by faulty syntax. Shy people must be able to plan, rehearse and , where necessary, prepare notes. They should also be prepared with alternative responses to the best, worst and most likely things listeners could do in response to their talks.

- **Deliver their messages in loud, clear voices.** They must also make their messages interesting enough to keep listeners attentive.

- **Observe listeners to get feedback.** They must be able to spot declining attention in their audience and adapt to it. They must also be able to capitalize on signs of excitement in the audience.

#### Acquiring Skills

Joining Toastmasters, enrolling in a Dale Carnegie course or taking a class at a university are obvious ways to obtain these skills. Unfortunately, many university courses have sold out to abstract theory or psychological methods, completely neglecting the tested and true techniques of teaching oral performance.

As part of our research on shyness, we are doing surveys to find out how well programs that claim to be able to remedy shyness are doing. Some shyness treatment programs claim people can be effective speakers if they overcome their anxieties. Those who enroll in these programs are treated with systematic desensitization, cognitive modification and other behavior modification techniques. They are given paper and pencil tests for anxiety before and after treatment, and if their scores drop they are pronounced cured. Unfortunately, often they may be less anxious about speaking, but they are still unskilled at it.

Our own program here at Pennsylvania State University is similar to that of Toastmasters. To test its effectiveness, we contacted several hundred former students, asking them if they remembered the course and the instructor's name, what skill they thought they learned in the course, and if they could tell us how they had used that skill within the last week or so. Amazingly, 85 percent of our former students were able to answer all of the questions and most of them listed several other skills they had learned in the course and still used.

Now we would like to know what members of Toastmasters have accomplished in their program. We believe Toastmasters is a powerful force in overcoming shyness, or rather the lack of skill that some people call shyness, but no formal research has ever been done to determine if this is so. You can help us by filling out the questionnaire below. 🗳️

*Dr. Gerald M. Phillips is a speech communications professor at Pennsylvania State University. Author of the book, Help for Shy People, he is also editor of Communication Quarterly, the journal of the Eastern Communication Association.*

## Overcoming Shyness Has Toastmasters Helped You?

Has your Toastmasters training helped you overcome your shyness? We would like to know. Please fill out the questionnaire below. You may use additional sheets to provide complete information if you desire to do so. We would appreciate all the information you care to give.

Your Occupation \_\_\_\_\_ Your age \_\_\_\_\_ Circle

income bracket: \$10-15,000 \$16-25,000 \$26-40,000 \$40-50,000 \$50,000+

Your Sex \_\_\_\_\_ How long have you been in Toastmasters? \_\_\_\_\_

Roughly, how many speeches have you given as a Toastmaster? \_\_\_\_\_

What kind of speaking do you do on your job? \_\_\_\_\_

Why did you join Toastmasters? (If you had some problem in speaking, please describe it here) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Name the three most important skills you learned in Toastmasters \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Why have those skills been important to you? \_\_\_\_\_  
\_\_\_\_\_

Any comments you care to make? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

If you would be willing to complete a more extensive questionnaire or be interviewed on the telephone, please provide your name, address and phone number. Please mail the above questionnaire to: Gerald M. Phillips, Department of Speech Communication, 225 Sparks Building, The Pennsylvania State University, University Park, PA 16802.

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Most parliamentary procedure is based on debate — and debate isn't always the most effective decision-making process.

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# BEYOND THE RULES OF ORDER

by Joel David Welty

**I**dle chit-chat, circular thinking, aimless digressions — no wonder Thomas Jefferson wrote a manual of procedures for the United States Senate when, as vice president, he served as presiding officer of that body. Nothing can be so exasperating as the chaos of a group trying to make a decision without some rules to guide the discussion. Nothing, that is, unless it is those rules themselves.

All through our history we have been exasperated by unruly meetings and irked by the rules designed to cure them of their unruliness. Jefferson's rules were used by private groups as well as by legislatures for 40 years. Others subsequently wrote other sets of rules, also based on rules used by legislative bodies. They were equally complicated, too, until General Henry M. Robert came along.

Robert's contribution to democracy was immense, for two reasons: He simplified and adapted the old legislative rules much more closely to the needs of private groups, and he boldly — and successfully — set out to provide a standard body of rules for all private societies everywhere, to replace the varied systems then in use. Though he originally expected his *Rules of Order* to run about 16 pages or so, Robert turned out 176 pages for his first edition in 1876. Unfortunately, each successive edition grew larger; the most recent edition contains 684 pages. The simplicity Robert aimed for has disappeared.

But in most groups today we no longer have the rough problems we used to have a century or two ago: blatant disregard for the rights of others, cynical manipulation, crude blundering and utterly aimless proceedings. We are now a bit more civilized and our expectations are higher. And this is where problems arise in the systems Robert and others devised.

The first and most serious criticism leveled against the traditional parlia-

mentary systems is that because they are adapted from legislative rules they are therefore based upon debate. But debate is only one decision-making process, and it is rarely the most effective one for private groups. Other processes produce better results.

The second criticism is that the traditional parliamentary process brings only one phase of the decision-making process — the selection of one alternative for action — into the deliberative body. The preparatory phases and the phases of implementation of the group's chosen action are ignored.

But some groups have successfully

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## The simplicity Robert aimed for has disappeared.

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skirted the traditional procedures and nullified these criticisms. Unfortunately, though, they feel guilty for doing so. They think they have abandoned the "right way" because they can't make it work, doubtless because of some character defect or intellectual insufficiency on their own part. If you belong to one of these groups, you may be about to lose a cartload of guilt.

### Good Guys vs. Bad Guys

The trouble with debate, upon which traditional rules of order are based, is that it is a sort of ritualized combat which no one but an eager first-year law student can enjoy. Debate makes it necessary for participants to identify with one position or the other, pro or con, and to fight for victory over the bad guys. Debate tactics too often include attacks upon the

sponsors' credibility, appeals to friendships and past favors rendered, the use of prestige to intimidate and emotional entreaties — none of which has anything to do with the wisdom of the proposal itself. Often better solutions than the ones offered may be available, but no one can take time to think of them.

That's why many groups are using negotiations of consensus instead of debate as a decision-making technique. In this process the objective is to work out a wise decision, not to score a victory over the bad guys.

To see how it works, keep this eight-step framework for decision-making in mind:

- Define the problem or goal.
- Examine the facts.
- Create many alternative solutions to consider.
- Interpret the effects of each of those alternatives.
- Select one alternative for action.
- Instruct the person who will act.
- Verify that the action has been carried out.
- Evaluate the effectiveness of the decision-making process.

This framework is really simpler than it looks, for each step leads naturally to the next. It's an easy process which unfolds with a minimum of formality.

Underlying the process of negotiating a consensus is a basic change in attitude within the group. Instead of a confrontation between gladiators, the entire group works in collaboration to analyze the situation together and combine their knowledge and judgments in making the wisest decision possible.

The process does not begin with a motion, as does debate; it begins when a particular problem is brought before the group. It might be one handed to a committee: "We'd like you to put on a Christmas party for the kids." Or a

director might inform the board that a problem exists: "Income has fallen far short of the budget this month." Or in a meeting of representatives of a neighborhood association, someone says: "Algae is rapidly growing in the lake."

The group may accept the definition of the problem as it is given them or make a clearer statement of the problem. In either case, it naturally passes on to the next step: examination of the facts concerning the problem.

Typically, each person present will add to the known facts. "I've seen lake people fertilizing their lawns; you know that stuff all ends up in the lake." "Yes, and burning leaves right on the beach, too." In a simple case, the people present have enough facts to give a clear picture of what is happening; in more obscure cases, the group may appoint a subcommittee to research the facts and report back.

When the group believes it does have enough facts, it begins listing alternative solutions. Brainstorming works well for this purpose. No criticisms, no judgments are made during this phase. Even absurd alternatives are welcome, for they may suggest other possibilities to other people; the longer the list, the more sure the group will be that it is not overlooking any possible solution.

Next, the group interprets the alternatives: It's too expensive to drain the lake or install a water-purification plant. The lake could be dredged, but there's no guarantee it would be effective in stopping the algae growth. Yes, the health department would be interested in the sanitation problems around the lake.

Note that unlike debate, in the consensus process people discuss ideas without connecting them with the individuals who suggested them. For the most part, they have forgotten who suggested what. The ideas all belong to the group, not to any individuals. The group is considering the merits of the thoughts, not the merits of the thinkers. No one's prestige or sensitive ego rides on any of the alternatives being considered. That's why people feel more comfortable participating in the consensus process than they do in the debate process. Result: you have many more excellent ideas from which to choose the best one.

### Taking Action

Now that everyone has defined the problem, examined the facts, created alternative solutions and interpreted them, the group is ready to select one alternative — which may be a combination of several — for action. Participants have a more thorough understanding of the significance of the proposal than they would have if discussion had started with the proposal itself, as the rules of order for debate presume the group should. Debate starts with the motion, before there is really even any agreement on what the problem is, even though others may have

facts which would change the picture and alternatives to the motion have not even been mentioned, much less interpreted. No wonder debate creates hostilities, exasperation and frustration!

At this stage, someone may be ready to make a motion for the record: "Mr. Chair, I propose that we establish a lake newsletter to urge people to stop fertilizing their lawns, stop burning leaves, stop using pesticides, stop using phosphate detergents. And also, that we get the health department in here to check out every septic tank on the lake."

Now, given the discussion which has led up to that motion, it might get 51 percent of the vote right away. But suppose there are objections: "Hey, you can't just check out a family's tank without their permission. I think we should include getting permission in that motion."

In traditional debate, that would be an amendment. It would be discussed, then voted upon. But this isn't a debate. The group is negotiating a consensus, so it does this instead: The chair asks, "Can we accept this modification of the motion?"

"No," says another person, "because the worst offenders will be the ones who refuse permission. Besides, the health

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## ... the objective is to work out a wise decision, not to score a victory ...

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department doesn't need permission if it thinks there is a problem."

Someone else states, "Well, they'd better get *my* permission, by golly. But at least you've got to let people know about it."

"Can we accept that?" the chair asks. The group does, and the provision to give advance notice is included in the motion, even though by itself it would not gain a 51 percent vote. However, by including it, the entire motion has moved from, say, 51 percent approval up to 75 percent approval. By including other changes which the group as a whole can live with, you may build that consensus up to 95 percent approval, which means that it has a far better chance to succeed than any proposal with only 51 percent approval. And chances are it's a more effective decision, too.

The mood of collaboration which underlies this process from the first statement of the problem to the choice of one option for action continues on into the phases of implementing the decision. Someone is instructed in very clear language what is to be done and told to report back on any progress at a specific date.

The last step completes the cycle: The group evaluates the process it went through. The initial definition of the problem is considered. Was it adequate,

now that the group has the advantage of hindsight? Was the group's response really appropriate to the problem? If another group faced the same problem, what advice would your group give? This evaluation is useful in sharpening the parliamentary skills of the people in your group, equipping them to handle even more difficult problems confidently. The written record of the meeting helps other committees or groups to get a head start on their problems; they may not have to invent the wheel all over again.

### Wide Use

The consensus process is just one process in a continuing evolution in the way we make decisions in groups. It may not be parliamentary law as we usually think of it; that's because we need to realize that making decisions in groups is what parliamentary procedures have always been about.

The new parliamentary techniques can readily be applied in most organizations. In fact, the process described above for making a decision is actually used by many groups who don't realize they are using it. They rarely start with a motion; they start talking first. They end discussion by being able, finally, to state a motion for the record. Then they feel guilty for ending with the motion when they have been told they should have started there. The fact is, they have been using a superior parliamentary process without realizing it and should find pride in it, not guilt.

By becoming more conscious of the meeting processes used in boards, committees and assemblies, however, we can consciously improve the ways in which we work together.

When a group learns this new, collaborative attitude and remains open to new techniques, it can achieve remarkable results. Time and again, I have seen groups start out being timid, unsure, bewildered about what to do about their problems. As they work, they develop skills and grow confident. It is not the trivial process of the weak gaining strength from the strong. It is the far more significant process of everyone gaining strength, confidence and the ability to tackle tough problems when no one had those qualities before. The strength of each is supported and reinforced by that of all the others. The judgments of each are made more rational and more sound by the judgments of the others, in reciprocal support.

Every organization could use this kind of strengthening, which can be found beyond the traditional rules of order. 📌

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Joel David Welty is author of the parliamentary manual, *Welty's Book of Procedures for Meetings, Boards, Committees and Officers*, 270 pages, which develops further the concepts set forth in this article. It may be ordered from Parliamentary Services Institute, Dept. A12, 51 Elmview Court, Saginaw, MI, for \$9.95. Michigan residents add 40¢ sales tax.

# Getting the Words Right

by Patricia Vandivort

**E**rnest Hemingway rewrote the ending to his novel, *A Farewell to Arms*, 39 times before he was satisfied. When asked what the problem was, Hemingway simply shrugged his shoulders and said, "Just getting the words right."

Getting the right combination of words is just as important in the composition of a speech as in the writing of a novel or magazine article. The author and the speaker both have a message to share — and that message will be received with interest or boredom, remembered by many or forgotten by all, depending on the way in which we put the words together. Speakers as well as writers must use the power of language to appeal intelligently and emotionally to their audiences.

Most will agree that Winston Churchill was one of the greatest speakers of this century. In the words of John Kennedy, "Churchill mobilized the English language . . . and sent it into battle."

A little-known fact about Mr. Churchill is that this great man was a self-made speaker. As a young man, his 5'5" frame was less than imposing. He stuttered, lisped and was greatly concerned because he did not have a university education. And, as if that wasn't enough, he was terrified of public speaking. So great was his fear, in fact, that while delivering one of his speeches to the House of Commons, he collapsed in the middle of his remarks.

What encouragement this should give to the speaker who feels insecure or intimidated! If Churchill could overcome these disabilities — if he could climb to such greatness from such a meager beginning — just knowing this should inspire us toward success — within the framework of our own personal goals, of course.

Some of the techniques I use, as a writer, can be applied to the preparation and delivery of a speech. The three main objectives in delivering a speech are for the audience to listen, understand and believe. You must speak in a way that the listener will *hear* and *comprehend*. To do this you must make sure you're using the right words.

The following tips will help you to find those magical words that can lift an ordinary speech to a memorable one.

- **Use familiar words.** A confident speaker does not speak over peoples' heads. He speaks in a simple, straight-forward style. When giving a technical speech, be sure your audience will understand the terminology; however, it's best to use as little technical jargon as possible and explain that which you do use. Don't use condescending language. Showing off is a by-product of insecurity. People often say ridiculous things because they want to appear sophisticated and intelligent.

- **Use short sentences.** Talk as you talk. In ordinary conversation we don't usually use long sentences. They're acceptable in

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## Listeners easily lose the main thought if a sentence rambles.

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written form, but listeners easily lose the main thought if a sentence rambles.

- **Use visual language.** Drawing word pictures helps create a scene for the audience. Take, for example, the speaker who is telling about a recent trip to Asia. He wants to relate what he felt when he saw all the poverty and filth.

He might say, "The villages were very dusty and dirty. The children wore no clothes, and they looked hungry."

He is telling them what he saw, but by using more vivid descriptions, he involves them on a more personal level:

"The villages were pathetic. It was the dry season and dust was everywhere. The people lived in shacks made of bits of cardboard, metal and animal skins. The weathered, emaciated faces of the adults were expressionless, and the children were naked and dirty. They didn't seem to notice the flies that crawled over their faces and bodies."

Which description is the audience more

apt to remember? Painting pictures with words creates a memorable snapshot of the human pathos witnessed by the speaker.

Don't be afraid to inject drama into your speech. With the use of dramatization, you involve the audience intimately in your experience.

### Develop Rhythm

- **Read poetry aloud.** This is a marvelous way to acquire a better sense of rhythm and imagery. You soon become aware of the poets' meticulous choice of words. They have a melodious quality — they "belong" together. Poets labor over getting the words right, just as the speaker must do if he or she wishes to create a memorable speech.

Reading poetry also enhances your speaking ability. It alerts you to the importance of proper enunciation, vocal variety and drama.

- **Watch television.** Your living room is the cheapest and most convenient classroom you'll find anywhere. Observe the newscasters and commentators. Listen to the sentence structure, the words they use and the pictures they paint. Watch for mistakes — professionals make them, too! Keep notes and try adapting some of the things you hear and admire to your own speaking style.

- **Read.** There are many books on speaking. The library is an excellent place to learn what books are in print; read those that especially interest you.

Every speaker should have a thesaurus for reference and a good dictionary. A serious speaker can find great pleasure in building his own library of carefully chosen books, to have for ready reference at a moment's notice.

Speeches should not be taken lightly. To create and deliver a successful speech takes time and effort. There is a great feeling of accomplishment as the speaker puts the finishing touches to a well-constructed speech.

As I have pointed out, there are many similarities between the writer and the speaker; but the speaker goes one step beyond the writer. He begins as a writer, but he is ultimately a performer. It is exhilarating to hear hearty applause after delivering a speech that you labored for hours to perfect.

So take the extra time to find that right word. The words you choose are of the greatest importance. They make the difference between a mediocre speech and a great one.

As Alexander Smith said, ". . . Memorable sentences are memorable on account of some single irradiating word." 🗣️



Patricia Vandivort is a member of Boulder City Club 2355-33 in Boulder City, Nevada. She is a freelance writer and member of Nevada Press Women.



## 10,000th AC&L Completion Makes Toastmasters' History

Toastmasters International celebrated another historical event recently when Australian Toastmaster W. D. Casey became the 10,000th member to earn Toastmasters' Advanced Communication and Leadership Certificate of Achievement.

The Certificate of Achievement is awarded to a Toastmaster who, after completing the Communication and Leadership Program manual, completes any three of the seven advanced manuals — *The Entertaining Speaker*, *Speaking to Inform*, *Public Relations*, *The Discussion Leader*, *Specialty Speeches*, *Speeches by Management* and the newest manual, *The Professional Speaker*. This means a Toastmaster must have given a minimum of 30 speeches in order to be awarded the certificate.

Casey works in public relations for the Sydney County Council, an electricity distribution authority in New South Wales with about 920,000 customers. A member of Miranda R.S.L. Club 2505-70 in Sydney, Casey has accumulated a host of accomplishments in his 12

years with Toastmasters. He has served as his club's treasurer, secretary, administrative vice president, educational vice president and president. He has also spoken outside the club environment, addressing such groups as the Australian Family Association and the National Civic Council of New South Wales. Casey also recently became an Able Toastmaster.

In the following interview with *The Toastmaster*, Casey talks about why he wanted to earn the award, what the Toastmasters program has done for him and how it can help others.

**The Toastmaster:** What prompted you to join Toastmasters?

**Casey:** I had been asked to speak at a public meeting in Sydney and had difficulty organizing the speech. That was my original goal when I first joined — to be able to organize a speech.

**TM:** Did you achieve this goal? Have your goals changed since you joined?

**Casey:** I did achieve my first goal — I now have little trouble organizing a speech. I have set and achieved other goals since I reached the first one, and each goal has led to the next. For example, my second goal was to become a good speaker. I realized I achieved this goal when I competed twice at the district level in the International Speech Contest.

**TM:** Has Toastmasters helped you in your career?

**Casey:** It certainly has. My particular field is customer relations. Toastmasters has helped me develop an objective point of view, which is necessary to understand people and their problems. My listening skills have improved, and listening plays a tremendous part in overcoming prejudice and misunderstanding. Problem customers have special needs, and the ability to communicate effectively goes a long way towards meeting their needs.

**TM:** You completed our old single-manual advanced program. Have you begun work on any of the new manuals? What is your impression of them?

**Casey:** I haven't worked on any of them yet — to complete three of them is my next goal. But I'm impressed with what I've read in them so far. They truly widen horizons in selected fields.

**TM:** Have you participated in other Toastmasters activities, such as our Speechcraft and Youth Leadership Programs?

**Casey:** I have coordinated both Speechcraft and Youth Leadership Programs and find a tremendous satisfaction in bringing a group to a self-confident, articulate state.

**TM:** Has Toastmasters' evaluation system helped you improve? How can evaluations be improved?

**Casey:** The feedback from evaluations has helped a great deal. A good evaluator can enable the speaker to really receive the audience's reaction to his speech. From my experience, evaluations can only be improved by competition and encouragement.

**TM:** What advice can you give new members just entering the Communication and Leadership Program?

**Casey:** Set goals. Decide what you want to do and acquire the skills you need to do it. For example, to be an effective communicator you must know how to listen. To be a good leader, you must know how to think a problem through. But, remember, you will only achieve if the will is there!



Dos and don'ts for the good acceptance speech.

# Don't Make Them Sorry They Gave It to You

What's the worst part of the television broadcast of the Academy Awards? Or the most boring part of the Emmy Awards? Or the Grammy Awards?

Most people would probably agree that it's the acceptance speeches — those dreaded moments immediately following the announcement of the winners when the recipients themselves are expected to make some comments on their awards.

Unfortunately, the following scenes are all too familiar.

A bubbling young lady is announced the winner of an award. She glides irregularly up to the stage and, fluttering more than a forest of butterflies, she steps up to the microphone. "I really don't deserve this honor, I really don't deserve this honor," she gushes over and over again. "I really don't know what to say," she says (as if she had to tell us that), before thanking

nearly every breathing creature on earth.

Next, a more distinguished gentleman receives an award. He calmly steps up to the microphone and says, "Thank you." His retreat to his seat is as swift as his stage entrance. The audience blinks and misses it. The presenters' mouths open in surprise. They now have a minute of dead air to fill without the aid of cue cards.

Admittedly, these two individual cases are stereotyped exaggerations, but they are not too far from true.

Most acceptance speeches range in characteristic from boring to awful. It is indeed rare when an individual delivers an acceptance speech that is suitable and satisfying to both the audience and the recipient himself.

Making a good acceptance speech isn't easy. To understand the difficulty, the circumstances surrounding the recipient and the award must be considered. The

announcement of the award winner is a very emotional moment for the recipient. After all, he or she is being paid a great public compliment and probably feels some surprise, relief, happiness, pride and gratitude. These are tough emotions under which to come up with something clever to say. There may also be some disappointed, and perhaps bitter, non-winners in the audience.

This is not only the case for awards that are given on national television, but it also pertains to all awards given — whether they are given by chambers of commerce, the Lions Club, or maybe just the Boy Scouts. It also pertains to awards earned through competition, and awards given as a form of recognition.

## Express Gratitude

Two main ingredients should be in any acceptance speech you make.

First, you should thank those who played a very important role in your achieving the award. If there are only two or three, you may name them. However, if there are more than three, thank them in general. Listing a long line of names is boring for the audience and inconsiderate to those who gave you the award. Remember, they did give the award to you, not your long list of friends.

Second, you should show your appreciation to the group or organization giving the award. Thank them for the award. More importantly, recognize the work they are doing. The group or organization's main purpose is probably not to make awards.

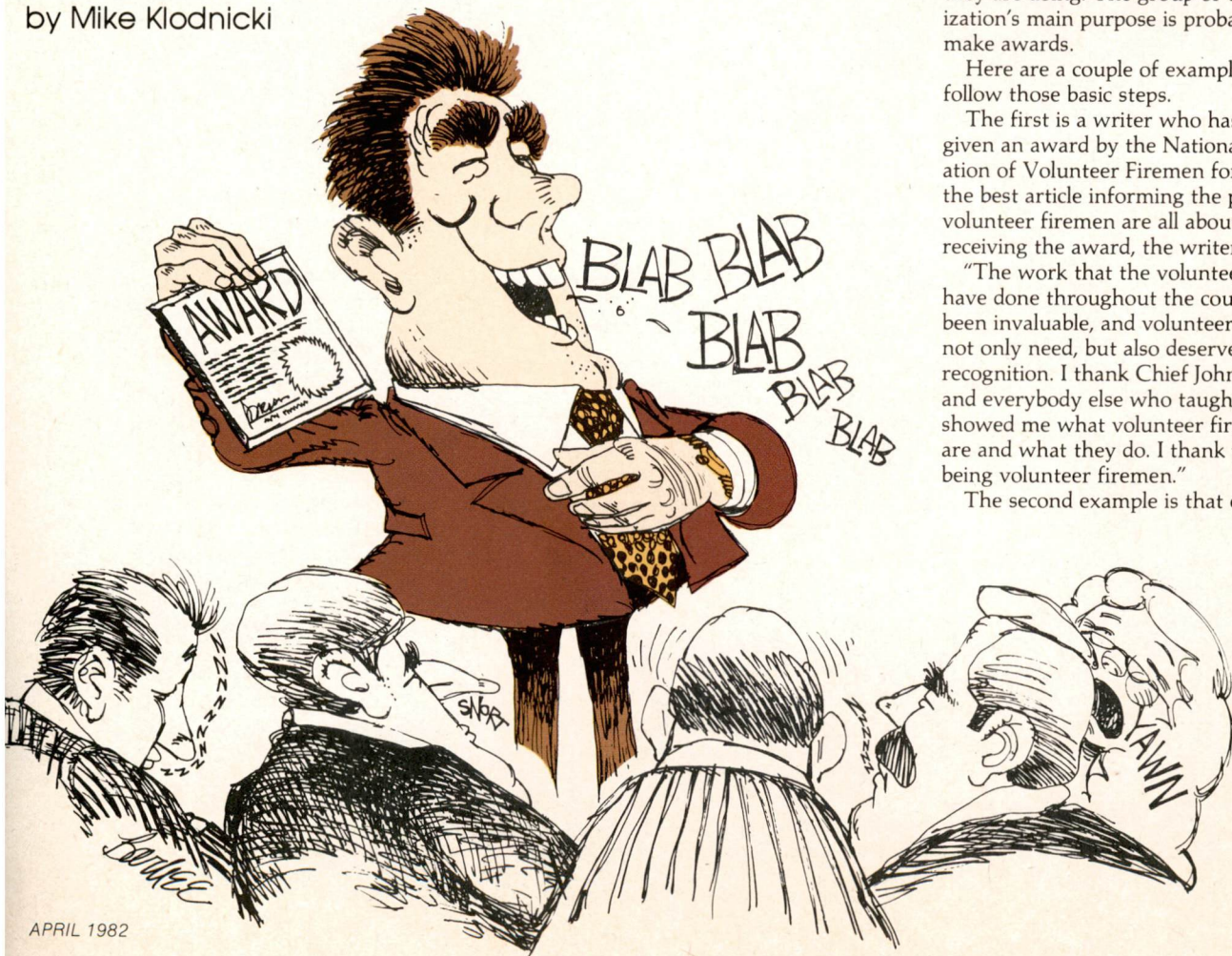
Here are a couple of examples that follow those basic steps.

The first is a writer who has just been given an award by the National Association of Volunteer Firemen for writing the best article informing the public what volunteer firemen are all about. After receiving the award, the writer says:

"The work that the volunteer firemen have done throughout the country has been invaluable, and volunteer firemen not only need, but also deserve, public recognition. I thank Chief John Wilson and everybody else who taught me and showed me what volunteer firemen are and what they do. I thank you for being volunteer firemen."

The second example is that of an indi-

by Mike Klodnicki



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vidual being named "Man of the Year" by the Lions Club. He says:

"Through the years, the Lions Club has done much good — aiding the blind and the handicapped, organizing youth activities, cleaning up the community. It is impractical to list all the fine accomplishments right now. But, as members of the Lions Club, it is your actions and efforts which make this award so highly respected, and I am honored that you have made me the recipient. I thank you for this award, and I also thank you for

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the opportunity to belong to such a fine organization."

Those speeches are certainly more acceptable and more pleasant than the first two examples. They are short, to the point, and they say all a recipient need say.

In some cases, the recipient of the award is announced before the presentation ceremony, and he is usually expected to speak for five or ten minutes. In that situation, the recipient should still use the two basic ingredients, perhaps expanding on his appreciation of the

organization, and including an anecdote or two.

But whether it be a long or short speech, the two basic ingredients should be used. If they are, acceptance speeches usually become more pleasant for everyone involved.

### Moderation and Modesty

To help with the content and expression of both long and short acceptance speeches, here are five suggestions:

#### • Use moderation in everything.

Don't be extremely proud or thankful. Extreme emotions often become annoying and lose their meaning.

#### • Be prepared to give an acceptance speech, but not too prepared.

If you have the slightest chance to win an award, give some thought to what you would say should you win. Don't write or memorize anything, because if you have something contrived, the arrogance and fakeness will show through. Just have an idea of what you would say.

#### • Be brief, but not too brief.

Obviously, this doesn't apply to acceptance speeches that are expected to be longer. Just saying thanks shows inconsideration on the part of the recipient for both the organization and the award. It shows that you don't think enough of either to say a few words.

#### • Do not list what you've done to earn the award.

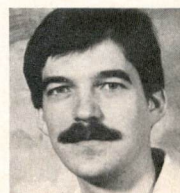
Besides being a matter of simple arrogance, listing what you've done would also be ignorant. The members of the organization making the award already know what you have done. If they didn't know, they wouldn't present the award to you.

#### • Do not say, "This is what I've worked for" or "I really don't deserve this."

The first statement is another sign of arrogance. It says that you did whatever you did just for the sake of getting the award. For instance, if you're a hospital volunteer and you receive an award for a hundred hours of volunteer service, it would be saying you did the volunteer work just to get the recognition, not to help the patients.

The second statement is a slap in the face of the organization that made the award to you. By giving you the award, the organization is saying it thinks you deserve it. If you say you don't, then you're telling these people, in effect, that they are dumb.

If you are ever fortunate enough to receive an award, make a good acceptance speech. Don't make them sorry they gave it to you. 🗣️



Mike Klodnicki is a freelance writer based in Jackson, Michigan.

# Hall of Fame

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**John W. Duffy**  
Lynchburg 562-66, Lynchburg, VA

**Michael Aschkenas**  
Naval Supply Center 2541-66, Norfolk, VA

**Solomon J. Carey**  
Naval Supply Center 2541-66, Norfolk, VA

**S. D. Shahane**  
Martinsville 3115-68, Martinsville, VA

**Narses Barona**  
Downtown 2455-68, Baton Rouge, LA

**Randall C. Fox**  
Downtown 2455-68, Baton Rouge, LA

**Randall J. Mehlon**  
Downtown 2455-68, Baton Rouge, LA

**Alvin J. Martinez**  
Public Service 3174-68, New Orleans, LA

**Veda May Hunt**  
Gold Coast 1794-69, Gold Coast, Qld., Aust

**W. D. Casey**  
Miranda RSL 2505-70, Sydney, N.S.W., Aust

**Keith John Farrington**  
Cronulla 3034-70, Cronulla, N.S.W., Aust

**F. Brent Martin**  
Outmoetai 3511-72, Tauranga, NZ

**Joseph Edmund McIlroy**  
NGA Korero 3928-72, Wanganui, NZ

**Clarence Patrick Ball**  
CIS-Johannesburg TMC 1150-74,  
Joannesburg, SAFR

**Gert C. Van Blerk**  
CIS-Johannesburg TMC 1150-74,  
Johannesburg, SAFR

**B. E. J. (Joe) Garmeson**  
CIS-Johannesburg TMC 1150-74,  
Johannesburg, SAFR

## New Clubs

**1911-21 Cranbrook Phoenix**  
Cranbrook, B.C., Can — Thurs., 12:10 p.m.,  
Towne & Country Inn, 600 Cranbrook St.  
(426-6097).

**2414-21 First Freedom**  
Vancouver, B.C., Can — Thurs., 5:30 p.m.,  
Murphy's Dining Lounge, 515 Seymour St.,  
(688-2308).

**1217-24 We Care**  
Omaha, NE — Wed., noon, Methodist  
Hospital, 8303 Dodge (390-4431).

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TM-2

**con-fi-dence** *n.* 1. Trust in a person 2. An intimate and trusting relationship 3. Something confided, such as a secret. 4. A feeling of assurance or certainty, especially concerning oneself.

**Synonyms:** *confidence, assurance, aplomb, self-confidence, self-possession, self-reliance.* These nouns imply trust and faith in oneself. *Confidence* indicates a belief in a person. *Assurance* implies a feeling of certainty. *Aplomb* implies poise and self-assurance. *Self-confidence, self-possession, and self-reliance* all imply consciousness of one's own powers and abilities. *Self-confidence* stresses trust in one's own self-sufficiency. *Self-possession* implies control over one's own reactions and a tendency to be self-assured. *Self-reliance* stresses self-trust manifested in action and implies independence and self-sufficiency.

—The American Heritage Dictionary—

## SELF-CONFIDENCE

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### 2135-30 Proctor & Gamble Chicago

Chicago, IL — 2nd & 4th Thurs., noon, Proctor & Gamble MFG Company, 1232 W. North Ave. (278-1502).

### 3251-31 Prime Podium

Framingham, MA — 1st & 3rd Wed., noon, Prime Computer, One New York Ave., Bldg. 9 (620-0810).

### 2988-38 Bell of Pennsylvania Noon-Time

Philadelphia, PA — 2nd & 4th Wed., 12:05 p.m., Bell of Pennsylvania, One Parkway (466-3133).

### 1383-39 Pointe West

Sacramento, CA — Wed., 6:30 a.m., California Farm Bureau, 1601 Exposition Blvd. (924-4415).

### 1145-44 Downtown

Lubbock, TX — Wed., noon, First National Bank (792-9897).

### 4764-46 Ebasco Services, Inc.

New York, NY — 1st & 3rd Wed., 5 p.m., Ebasco Services, Inc., 2 World Trade Center, 89th Floor (839-3287).

### 4769-46 Top of the World

New York, NY — 1st & 3rd Wed., noon, Port Authority of New York & New Jersey, One World Trade Center (466-8866).

### 727-49 Honolulu Police

Honolulu, HI — 1st & 3rd Tues., noon, Honolulu Police Department, 1455 S. Beretania St. (955-8351).

### 1610-60 IOL

Toronto, Ontario, Can — Mon., bi-weekly, 5:30 p.m., Imperial Oil Ltd., 111 St. Clair Ave, West (960-6104).

### 477-62 Energizers

Jackson, MI — Wed., noon, Consumers Power Company, 212 W. Michigan Ave. (788-1627).

### 2465-65 Crown City

Cortland, NY — Mon., 7:30 p.m., J.M. Murray Center, 4057 West Rd. (749-4706).

### 4765-68 Tri-City

Berwick, LA — 1st & 3rd Tues., 7 p.m., Berwick Public Library (384-1700).

### 2987-69 Tropic City

Townsville, Queensland, Aust — Wed., 6:30 p.m., R.S.L. Club, Charters Towers Rd., Hermit Park (722047).

### 4767-74 Carlton

Johannesburg, Republic of South Africa — 2nd & 4th Sat., 11:30 a.m., The Carlton Hotel, P.O. Box 7709 (21-8911).

### 4763-U Crusaders Club

Nicosia, Cyprus — 1st & 3rd Fri., 8 p.m., The Hilton Hotel (44399).

### 4766-U ULM

Neu-Ulm, West Germany — 2nd & 4th Tues., 7:30 p.m., Ring Hotel, Memminger Str. 35 (21338).

### 4768-U Iligan

Iligan City, Philippines — 2nd & 4th Tues., 7 p.m., Crystal Inn, Maria Christina Subdivision (20533).

## Anniversaries

35 Years  
Hi-Noon 455-5, San Diego, CA  
King of Clubs 447-6, St. Paul, MN  
Minneapolis 459-6, Minneapolis, MN  
Conoma 454-16, Oklahoma City, OK  
Helena 487-17, Helena, MT  
Rainbow 488-17, Great Falls, MT  
Coronado 475-23, Albuquerque, NM  
North Hollywood 147-52, North Hollywood, CA  
McKinley 467-54, Champaign, IL

### 35 Years

30 Years  
Columbia Power 1086-7, Portland, OR  
Sam Sloan Chapter 1051-11, Paducah, KY  
Idaho Falls 548-15, Idaho Falls, ID  
North Shore 1085-21, North Vancouver, B.C., Can  
Mid Cities 989-25, Hurst, TX  
Greater Dallas 1064-25, Dallas, TX  
Liberty Bell 1010-38, Philadelphia, PA  
Bux Mont 1030-38, Harleysville, PA

### 30 Years

25 Years  
Westwinds 2436-F, West Covina, CA  
Coraopolis 2338-13, Coraopolis, PA  
Los Gallos 2428-15, Salt Lake City, UT  
El Paso Natural Gas 2461-23, El Paso, TX  
Titan 2368-26, Denver, CO  
Baxter Travenol 2447-30, Round Lake, IL  
Salisbury 2380-37, Salisbury, NC  
Willingboro 2382-38, Willingboro, NJ  
Tahoe 2307-39, Lake Tahoe, CA  
Beacon 2421-40, Dayton, OH  
Wildcat 1160-44, Wilcat, Odessa, TX  
Pelindaba 2444-74, Johannesburg, SAFR

### 25 Years

20 Years  
Vikings 591-6, St. Paul, MN  
Tillicum 3435-21, Coquitlam, B.C., Can  
Abbott 2679-30, North Chicago, IL  
Cutler-Hammer 3437-35, Milwaukee, WI  
Hub City 2173-45, Moncton, N.B., Can  
Balcones 3407-56, Austin, TX  
Corpus Christi 3439-56, Corpus Christi, TX  
Port Hacking 2235-70, Port Hacking, Sydney, Aust

### 20 Years

15 Years  
Aztec 2531-3, Tucson, AZ  
Valdosta 2906-14, Valdosta, GA  
Black Gold 2599-16, Tulsa, OK  
Tower 3544-16, Tulsa, OK  
Big Sky 3175-17, Bozeman, MT  
Brunswick 3561-30, Chicago, IL  
Totem 1322-32, Subase Bangor, WA  
Cheese City 1248-35, Monroe, WI  
Susanville 3444-39, Susanville, CA  
Top Forty 3821-48, Huntsville, AL  
Humboldt 3464-57, Eureka, CA  
Dolphin 3170-58, Charleston, SC  
Ontario Hydro 1651-60, Toronto, Ont., Can  
Cleveland 3728-63, Cleveland, TN  
Cork 1868-71, County Cork, Ireland

### 15 Years

10 Years  
Environmental Mgmt. 2400-F, Santa Ana, CA  
Wiharu 350-3, Phoenix, AZ  
Los Nortenos 557-3, Tucson, AZ  
Burlington Northern 2342-6, St. Paul, MN  
Anderson Area 3212-11, Anderson, IN  
Rome 1844-14, Rome, GA  
The Presidents 1582-15, Salt Lake City, UT  
NADL Early Risers 3595-19, Ames, IA  
Mountain States 3441-26, Greeley, CO  
United States Senate 473-36, Washington, D.C.  
World Communications 2726-36, Washington, D.C.  
Custom 3793-35, Washington, D.C.  
Caulfield Alley 1095-97, Johnson City, NY

## The Philadelphia Story

What is it worth to you to go "a cut above" in your communication ability? What is it worth to you to have the opportunity to learn from the pros and witness some of the nation's top speakers at their professional best? What is it worth to have the once-a-year opportunity to be a part of the only international gathering of its kind? What's it worth to become more of a part of the Toastmasters movement?

It's worth it to you to consider attending this year's International Convention. Granted, it costs more to attend a convention than it does to pay your Toastmasters per capita dues for several years, but consider the experience involved — the convention is the one time that almost 2000 Toastmasters get together under one roof. The communication possibilities are endless. More than this, the convention is an opportunity for involved Toastmasters to get together, share thoughts and learn new ideas to help them become better speakers and better club or district leaders. Virtually all of the 68 district governors will be there, including many from outside the United States and Canada.

The opportunity to hear top speakers is another reason why it's worth it to you to come to the convention. Year after year, many attendees remark about how much they have learned from these seasoned, experienced speakers. This year we will be featuring Ty Boyd, Dr. Herb True, Dick Caldwell, Dr. Arnold Abrams, Nick Carter and Lou Hampton.

The convention gives you the oppor-

tunity to hear many top Toastmasters as well. We will have several programs featuring Toastmasters from all over the world, including the "Communication Showcase" featuring five top speakers from Toastmasters clubs. Two panel presentations conducted by members will focus on in-club programming opportunities and on communication programs that can be conducted outside the club, such as Speechcraft, Youth Leadership and Success/Leadership programs. Also, the qualifying speeches for Accredited Speaker candidates will be particularly exciting.

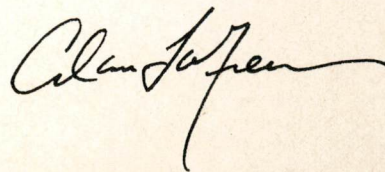
The real test for Toastmasters speakers comes at the climax of the convention — the International Speech Contest, better known as the "World's Championship of Public Speaking." Nine speakers find their way to this competition, from among almost 20,000 who start on the club level, over 4500 who compete on the area level, about 400 on the district level and 67 on the regional level. From this vast number of competitors, one Toastmaster leaves Philadelphia with the trophy proclaiming him or her the "World's Champion of Public Speaking." The drama and the incredible sight of 2000 spectators gathered together on a Saturday morning to witness the event are impressive beyond belief. This year, for the first time, we have a facility which can accommodate 2000 and we hope to see it filled.

If you live in the Northeast but cannot attend the other events of the convention, consider coming in to

Philadelphia Saturday morning, August 21, just for the Speech Contest—it will be worth the trip. (If you wish to attend the World's Championship of Public Speaking, you still need to preregister as no tickets will be sold at the door—see registration form in this issue.)

There's more to a Toastmasters convention than just great speakers and educational programs. There's the opportunity to join in shaping the future of our organization at the annual business meeting and the election of officers. Perhaps more important than anything is the opportunity to make new friends and meet fellow members from other parts of the world. We can promise you that you will return to your club with a fresh, enthusiastic spirit that comes from being a part of the Toastmasters movement. And that enthusiasm will spread throughout your club.

A tremendous amount of thought, planning and effort goes into each convention, on the part of our World Headquarters staff and especially from the host district volunteers. But it won't be worth it if we don't see you there. This year, all of us involved in the convention hope to... SEE YOU IN PHILLY!



Alan LaGreen

# MOTIVATING MESSAGES FROM THE MASTERS

Toastmasters' 50th Annual Convention brought together some of the world's top speakers. The educational highlights of this great event have been captured on these professionally recorded cassettes. Order yours today — and let the masters motivate you to greatness!

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## JAMES L. HAYES, GOLDEN GAVEL ADDRESS

The recipient of Toastmasters' highest award examines the need for effective communications in today's business world. Insightful comments from the president of the American Management Associations.

## JOEL WELDON, "ELEPHANTS DON'T BITE"

A top professional speaker and seminar leader shows you how doing little things can bring big results in speaking and in our clubs. This fast-paced session is jam-packed with useful ideas.

## DR. CHARLES JARVIS, HUMOR WORKSHOP

Acclaimed as North America's leading humorous speaker, "Charlie" Jarvis will make you laugh, then tell you why you did. Your chance to learn how humor works from a master of the art. Uproariously funny.

## R. DEAN HERRINGTON, "MULTI-MESSAGES"

A top management training consultant looks at audience psychology and shows you how to tailor your messages to reach all members of an audience. You'll be fascinated by this innovative concept and its applications.

## LEN BAKER, "HOW TO HAVE A HAPPIER LIFE"

A rising star in the world of professional speaking, this Arizona Toastmaster is at his entertaining best in this side-splitting session. He's warm, witty and full of infectious enthusiasm.

## JEFF YOUNG, ATM, "HOW TO BUILD A DYNAMIC SPEECH"

The winner of Toastmasters' 1980 International Speech Contest takes you, step-by-step, through the process of creating and delivering an effective speech. Learn the techniques that made Jeff Young "World Champion of Public Speaking."

## MICHAEL AUN II, "PREACH WHAT YOU PRACTICE"

Businessman, entrepreneur, professional speaker and former International Speech Contest winner, Michael Aun shares with you his experience and knowledge about overcoming adversity and failure. Highly motivational.



## Phoenix '81

### PANEL: PROFESSIONAL SPEAKING

What does it take to be a professional speaker? How do you get started? What's it like at the top? You'll receive valuable advice from three experts—Joel Weldon, Dr. Nina Harris and Bill Johnson. Full of "inside" information not available anywhere else. Moderated by Past International Director Helen Blanchard, DTM.

### INTERNATIONAL SPEECH CONTEST

Nine outstanding speakers compete in the 1981 "World Championship of Public Speaking." Hear all nine speeches, including the winning speech by Jim Joelson, "Defend—Even the Rights of Your Enemies." This is your chance to study the techniques used by Toastmasters' best speakers and learn how to make it to the top in public speaking.

#### BONUS TAPE A

##### "THE PRIDE AND PROGRAMMING OF A TOP TEN CLUB"

One of Toastmasters' most dynamic clubs—the Park Central Club of Phoenix, Arizona—shows you how to achieve excellence on the club level. This lively panel discussion is full of ideas to help make your club's programs better and more enjoyable. Full of spirit, enthusiasm and valuable tips. (Sells for \$9.50 — not available in convention album package.)

#### BONUS TAPE B

##### INAUGURAL ADDRESS/ACCREDITED SPEAKER PROGRAM

"I see a future that is secure," says 1981-82 TI President William D. Hamilton, DTM, in this inspiring inaugural address. This tape also features presentations by the first Toastmasters to earn the prestigious Accredited Speaker designation—Dr. Ferdinand Chen, David P. Lewis and Hubert "Dobby" Dobson, DTM. (Sells for \$9.50 — not available in convention album package.)

#### TOASTMASTERS INTERNATIONAL

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- 2065 Bonus Tape B . . . . . \$ 9.50

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