

THE *Toastmaster*

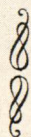
MONTHLY PUBLICATION OF TOASTMASTERS INTERNATIONAL

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Craigie
House



Elmwood





TOASTMASTERS INTERNATIONAL, Incorporated in 1932, is a non-profit educational organization of 780 active clubs, located in the United States, Canada, England, Scotland, South Africa, and the Hawaiian Islands, devoted to the work of helping men to become better speakers.

For Better Thinking—Speaking—Listening

(For Information, address Toastmasters International, Santa Ana, California)

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On the Cover — Homes of two poets of freedom, both located in Cambridge, Mass. Craigie House, built in 1759, headquarters of George Washington 1775-76, home of Henry Wadsworth Longfellow, 1837-1882. Elmwood House, birthplace and lifelong home of James Russell Lowell. These two homes were centers of influence in the struggle for freedom in American society. They are excellent examples of colonial architecture.

—Photo by Marshall Studios

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★ THE POETS BELONG

IN FEBRUARY'S HALL OF FAME

Among the notables who have claimed February as their birth month, include the names of Henry W. Longfellow and James Russell Lowell.

Even as Washington and Lincoln were leaders in shaping the destiny of the American Republic as military and political leaders, so were the poets effective in interpreting the spirit of freedom and of individual responsibility.

"Poetry," said Plato, "comes nearer to vital truth than history."

The poems of Longfellow and Lowell have been influential beyond any estimate in directing the thought of the nation. *The Psalm of Life* and *The Vision of Sir Launfal* are among the most familiar and most quoted of all American verse. They have enriched our lives.

Without in any way detracting from the fame of Lincoln and Washington, let us give a thought to the poets—to these two glorifiers of the commonplace—Longfellow and Lowell—poets of the people.

Longfellow Wrote:

Were half the power that fills the world with terror,
Were half the wealth bestowed on camps and courts,
Given to redeem the human mind from error,
There were no need of arsenals or forts.

—From *The Belfry of Bruges*

In The Words of Lowell

They are slaves who fear to speak
For the fallen and the weak;
They are slaves who will not choose
Hatred, scoffing, and abuse,
Rather than in silence shrink
From the truth they needs must think;
They are slaves who dare not be
In the right with two or three.

—From *Stanzas on Freedom*

Freedom needs all her poets: it is they
Who give her aspirations wings,
And to the wiser law of music sway
Her wild imaginings.

—From *To the Memory of Hood*

CHECKS FOR IMPROVEMENT

By LEWIS C. TURNER

One of the fundamental purposes of the Toastmasters Club, as formally stated in the By-Laws of Toastmasters International, is

To provide constructive criticism and comment on all speeches, giving each speaker the benefit of audience reaction.

From my personal observation of many club meetings, I would say that we can improve the program of Toastmasters training most by strengthening our methods of evaluation. That is one of our weaker points.

It is easy to criticize in the sense of finding fault. It is difficult to evaluate—to criticize constructively. Much criticism shows off by tearing down; evaluation helps by showing how to build up.

Members are sometimes lost to a club—more frequently than you might think unless you have studied the matter—because of the failure of older members to supply really constructive and helpful evaluation to the new members at the right time, or because of harsh criticism at the wrong time.

Right now, when we are striving to bring every club up to full membership and full performance, consider the fact that rough, tactless, sarcastic criticism can drive

members out faster than new ones can be brought in. That should help all of us to realize the importance of improvement at this point.

In your own club, are the techniques of speech evaluation being studied carefully by your Program Committee and your Educational Committee, and are the results of such study being relayed in useful form to the members? If this is not the case, you may expect to have difficulty in keeping the membership up to full strength.

Just about this time you are asking: "What is the best method of evaluating speeches?"

The answer is that there is no one "best" method. There are many good methods. The important item is that the evaluator should adopt a method of his own, based on thoughtful study, and then follow it as consistently as can be done.

Just for a beginning, and to help you get a start, I suggest this plan:

1. As the speaker rises and walks to the place where he is to speak, make notes on his appearance, ease and poise, since these contribute to or detract from a speaker's effectiveness even before he utters a word. It may be that the pause the beginner makes because of

stage fright will be the only plus item for which you can compliment him. Don't miss that chance to be complimentary. He needs encouragement.

2. After the speaker has spoken a few words, you can begin to make notations as to pronunciation, enunciation and voice. If he says "gov'munt" or "ejjication" or "prob'ly" make a note of it. If his voice is harsh, unpleasant, or warm and friendly, bear that in mind for comment.

(I suggest, for your own improvement, that you correct the fifteen or twenty words which you commonly mispronounce, and you will succeed in correcting more than seventy per cent of all the mistakes in pronunciation which you make in daily talk. That opportunity for improvement is too good for you to miss.)



3. Now that you have checked items under the headings of poise and utterance, evaluate the degree of sincerity, force and enthusiasm in his delivery. Does his talk carry conviction? If the content is not particularly worth while, but the delivery is good, you can compliment the speaker on the way in which he presented his talk, reminding him to give more attention to content and organization in his next attempt.

4. As your final item in evaluation, consider the speech content. Did the speaker follow one of our simple outlines, so that the skele-

ton of the speech stood out like silver against a background of black velvet? Did he mention something which is wrong, suggest a remedy, and then appeal for action? If he did, compliment him. If he did not, point out the omission. For instance, if he used the Borden formula, consider whether he had a satisfactory example, and whether he asked for action.

Summarizing this outline, we find that we have checked what might come under the headings of appearance, utterance, enthusiasm, organization. Reduce this to a simple formula by remembering the greeting you received today from a friend. He appeared suddenly, said "Good morning" clearly and distinctly, and said it with force and sincerity. His organization was good because he made his point and then stopped, without repeating or otherwise making himself tiresome.

You need not limit your evaluation practice to the speeches you hear in your club. Turn your attention to critical listening to every speech, even in conversation—and be sure to include your own. You need not become a captious, unpleasant critic, but you can help yourself and others by being a thoughtful listener.

Let us set ourselves in every Toastmasters Club to a course of better, more constructive, more helpful speech evaluation as one of our goals in producing the "1950 Model Toastmasters Club."

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THE SEVEN-DAY SPEAKER

All Toastmasters may be roughly divided into three classes.

First, there is the once-a-week member. He goes to his club meetings faithfully, and while in attendance, he is careful about his speech. He is on his feet once—perhaps twice—during the meeting. He gets two or three minutes of speech practice. If he is lucky enough to be on the program as a speaker, he may enjoy as much as eight or ten minutes of thoughtful talking.

Then he goes out and resumes his normal practice of careless, ungrammatical, colloquial speaking. It never occurs to him that he could get a lot of good speech practice in his ordinary talk.

There is another group of members who pay more attention to their opportunities. Not only do they go to the meeting of the club and take part in its activities, but

they try to keep its ideals in mind from time to time during the intervening days. When at home, or out in company of important people, they try to remind themselves of some of the rules of speech. At other times they find it easy to relapse into the vernacular. Eventually, they give up the struggle and quit trying to improve, unless they are fortunate enough to step up into the third class. This group has so limited a membership that there is plenty of room for new additions.

This third class includes all those who have taken their training seriously to the extent of becoming "Seven-Day Toastmasters." These are the ones who realize the importance of developing good habits of speech for everyday use. They understand that correct speech is desirable not only when they face an audience and submit to criticism, but on every occasion when they communicate with their fellows.

Recognizing the very limited opportunity they have to speak in the club meetings, they extend their practice into daily life. They learn to think before they speak, to listen while others talk, to watch their words for mistakes in pronunciation or grammatical usages, and to make sure that they say what they mean in such language that listeners will understand.

Each man selects the class in which he will operate. It costs no more, except in the matter of effort, to be in the seven-day class than in the once-a-week multitude, and the results are gratifying to the one who makes that wise choice.

★ To be a really good speaker, you must

PUT ON A SHOW

By RALPH C. SMEDLEY



A fine orchestra was playing—one of the famous "name bands."

The music, such as it was, was perfect—faultless in execution. Every note was played with skill and precision. But that was not all.

Every man was helping to put on a show.

The reputation of this band was built on style as well as on musical skill. The musicians not only played the notes, but played them with characteristic form and style.

The leader—a clever dancer as well as skilled musician—had his own peculiar athletic manner of directing. His movements, gestures, postures, bends, twists, were part of his act, part of the show.

There were sixteen violinists in a row. They stroked their bows in unison. All bows went up together and down together, and if there was a bit of quick transition, all the bows jerked and quivered at once. The whole string of fiddles might have been driven by a single motor.

So it went with all the instruments. Each was keyed into the picture by movements as well as by tones. The appeal was to the eye as well as to the ear.

When it came to the percussion instruments—ah, there was something to observe! Those boys, the trap drummer and the tympanist and the cymbalist—especially the cymbalist—were the life of the show.

The kettle drums gave excuse for a complete gymnastic exhibition. Of course the drummer could have produced his tones by merely thumping the drums, but that was not enough. Not only did he thump according to the score, but every little thump had a movement of its own. Frilled and fluted swings of the mallets, dainty wrist twists, bouncing beats that carried the hands high in the air—all these were required to put finish and polish on the act.

And you should have seen the cymbalist! You couldn't help seeing him, for he really caught the eye.

All he had to do was to clash his brass pot lids at proper intervals, but he clashed them as though the whole performance depended on his artistry. There was no sitting down and quietly tapping his noise makers; no taking it easy for him!

He was on his feet—on his toes—all the time, reaching for the

roof as he put an exclamation point to a musical phrase; swinging to the right, to the left; sweeping the floor with his polished discs, or barely missing his nose with a before-the-face clash.

"Clang! Clang! Clang!" went the cymbals, and every clang brought new movements. Shut your eyes, and you missed half the music.

Those musicians had the right idea. They understood the importance of style and form and finish in their performance. They could have played the notes just as well without paying any attention to synchronization of movement, or to movement of any sort. But they did not win their reputation by sloppy, unimaginative performance. They made the music, but they did it with style.

Form is important in any work. Style and finish mark the difference between a novice and a master, whether it be a baseball pitcher, a musician, a soda jerker, or a public speaker.

Primarily, the man must deliver the goods. A pianist may ruffle his hair and jump halfway over the piano, but if he can't hit the notes, he flops. The pitcher may wind up like a clock spring, but he has to split the plate or go to the bench. The soda jerker may be a minor Astaire, but if he doesn't mix a good milk-shake, he dances out of the picture.

The speaker may be a good show-off, but he can't hold an audience without a message. But if he *has* a message, and delivers it with form and style, he becomes more than just a talker. He becomes a real public speaker.

The first thing is to have something to say which is worth saying. That is the simplest essential. But for the speaker who would progress beyond the tyro stage, development of correct form and finish in delivery is just as important.

Is what you have to say of such importance as to justify good delivery?

Compare the delivery of your newspaper with the arrival of a telegram. The newsboy tosses the paper on the lawn. If you get it before it blows away or is torn up by a playful pup, that is all right with the boy.

But when there is a telegram, the messenger rings the doorbell, waits for you to answer, demands a signature on the receipt, and places the message in your hands with personal care. When he leaves, he knows that he has delivered—and so do you.

Maybe what you have to say is not worth good delivery. Then don't say it.

Make it worth while, and give it appropriate delivery, and your speech will carry double weight.

Spike Jones and his boys could play the notes just as well without performing a single antic, but they would never have been a big name band if they had not learned to dramatize their performance, and to put on a show.



“For Instance . . .”

By HAROLD ZENZ, of Ontario, California,
Toastmasters Club, No. 192.

We receive much advice on how to become effective public speakers. Do's and don't's abound to the point of confusion. There are almost as many experts in the field as there are public speakers, and because they are human, too, confusion is inevitable.

I have chosen a few of the hundreds of points of good speaking in order to illustrate them,—not to add to the confusion, but rather to point out ways to improve our speech.

There are thousands of organizations seeking competent speakers and there are hundreds of thousands of voices seeking to be heard. There are more messages than there are effective messengers. We should keep this in mind in trying for additional speaking skill.

Instance I

A message is necessary, be it entertainment, instruction or persuasion. But just what is the speaker trying to put across? The salesman who tries to be a clown often loses the sale. The instructor who uses too much persuasion nullifies the charts and examples and graphs which carry his real message. For instance, Radio Commentator Fleetwood Lawton informs, uses little or no humor, depends on facts and delivery, being ever-careful that he does not seem “superior” to his listening audience. A speaker, like a drinker, mixes at his own risk.

Instance II

When to stop is more important than *how to stop* a speech. The service club, lodge, class or forum is so arranged that timing of the program is of paramount importance. A good conclusion is important because it usually makes the clinching or summary point, but if the speech is overtime and each listener is anxious to return to office duties or his golf game, the point of the speech will be lost. For instance, the prosy, verbose speaker was rambling on and on when the local light system failed and the lights were off for about five minutes. The undaunted speaker continued his apparently endless talk, but when the lights finally came on again, there was only one man present. The speaker was grateful to his admirer and said: “Evidently you enjoyed my speech, didn't you?” “Heck, no,” was the answer, “I'm the next speaker.”

Instance III

Coherent and logical thinking and talking are prime requisites. If the listener can find an illogical or unfounded statement, he will withdraw credence from other points that have been made and may embarrass the speaker. For example, George Washington was visiting in the Senate during a debate on the organization of the Federal Army, a bill having been submitted to limit the size of the Army to 3000 men. Washington

asked for the privilege of the floor and suggested an amendment which would provide that no enemy should ever invade the Country with more than 2000 men. The original proposal was withdrawn.

Instance IV

Quotations can lift a speech from the unfounded and questionable to the basic and believable, but we shouldn't overdo the quotes and thus take away all personal credit. For instance, there is a new product on the market named "Accent," which does not change food flavors but merely does what the name implies: it accents flavorful qualities.

Instance V

Preparation of a speech is a problem of time, thought, and material. Without the thread of an idea, the warp and woof of thought and the judicious use of time, no worth-while fabric of a speech can be prepared. Without adequate preparation, we become boring speakers, playing on the trivial

and the trite, speaking to dwindling audiences. The late actor John Barrymore handled an illustrative situation as follows: He was invited by telephone to attend a party to be given by a boring Hollywoodite, but he politely replied: "It will be impossible for me to accept because of a previous engagement which I shall make as soon as possible."

Instance VI

Delivery is a matter of practice and the combination of voice, and facial and body gestures. The payoff comes in the appreciation and applause. A club may give the speaker its members for an audience, but the speaker has control over the words which he uses. For instance, the minister's twelve-year-old son came home from school and said: "Dad, the teacher says *collect* and *congregate* mean the same thing, is that so?" The minister replied: "Perhaps they do, but you can tell your teacher there is a vast difference between a good congregation and a good collection."

The Nineteenth Convention

By LEWIS C. TURNER, President
Toastmasters International

It is my duty, as President of Toastmasters International, to issue the formal call for the 19th Annual Convention of our organization, which is set for August 24-26, 1950, in Spokane, Washington.

Each Toastmasters Club is entitled to be represented by two voting delegates in this Convention, and every member of a Toastmasters Club is invited to attend as a visitor and observer.

Let us accept the proffered hospitality of Spokane, and go there in great numbers to gain new inspiration for our work in the pleasant surroundings provided in that great city.

Churchill The Speaker

This appraisal of Mr. Churchill is taken from the column written by Bill Henry for the LOS ANGELES TIMES, under the caption, "By the Way." In the TIMES for December 4, 1949, Bill Henry discussed Mr. Churchill's leadership with such understanding and appreciation that the article is reproduced here for the benefit of many Toastmasters who would not otherwise see it.

Talent

One of Churchill's greatest talents may be overshadowed, but he was, without question, the greatest of all radio performers—which is a very poor way of describing it. Churchill's ability, during moments of the greatest import in world history, to make a clear summation of the situation has never been even remotely approached. His analytical mind placed events in their proper perspective; his unparalleled vocabulary made the events understandable; and the seemingly effortless delivery of his message was spectacularly effective.

Of course, the importance of the moments on which he chose to speak, and the fact of his own unique position in history, added greatly to the effectiveness, but he certainly made the most of the opportunity. And, in the cold light of recent developments, his words on the eve of his postwar political defeat in 1945 are worth repeating—just as a sample—"Let there be no mistake about it. It is no easy

slapjack utopia of airy phrases that lies before us. This is no time for windy platitudes. The Conservative Party had far better go down telling the truth and acting in accordance with the verities of our position than gain a span of shabbily bought office by fickle froth and chatter."

Vantage Point

One of the great assets and guarantees of the essential greatness of the Churchill writings is the fortunate fact that he was "out" more than he was "in." The tendency of any person holding high office and responsibility is, if he writes at all, to explain and to justify. No doubt Churchill would have succumbed to some degree to that human frailty, and it is quite possible that in his recent memoirs there may be evidences of it. Fortunately, however, Churchill was on the outside, looking in, during most of his life, and thus in writing of these periods he is spared the temptation to try to justify events in which he played a leading part.

We judge ourselves by what we feel capable of doing, while others judge us by what we have already done.

—H. W. Longfellow

It is by presence of mind in untried emergencies that the native metal of a man is tested.

—J. R. Lowell

What's In a Voice?

R. F. Haddox, past president of the Certified Public Accountants Toastmasters Club, of Phoenix, asks the question and answers it. (He used this speech as his offering on Basic Training No. 5.)

What's in a voice?

That is a strange question. The answer might be "anything" or "everything." It is an important question for every speaker to consider, and especially important to us Toastmasters who study to master the voice.

Consider just what really is in a voice.

If you were asked what is in a Stradivarius (and that is a good question, too) you would probably answer "perfect quality and perfect tone." It is true that perfect materials and perfect workmanship went into the building of this instrument, from which resulted the ultimate in violins. But that is only part of the story.

That Stradivarius, although perfection in itself and in its possibilities, is but an inanimate object. Without the hands of the artist, that superb instrument is mute. It is only a piece of artistic and expensive bric-a-brac. But let the skilled artist draw the bow across the strings, and the violin comes to life. Its voice throbs with beauty, with joy, with sadness. It speaks in marvelous tones.

Even so, a tone, though perfect, becomes a thing of monotony if it is played over and over, without change or modulation—a sound which could in time drive one insane. It is merely an irritating

noise, without beauty, without rhyme or reason. There must be a purpose, a melody, something which tells a story or describes an impression.

Combine these three—the perfect instrument, the trained artist, and the beautiful composition, and we have something to enrapture the soul, something to stop time in its flight while we, for the moment, are lifted to new heights as we listen to a means of expression known and understood by all men.

This is what the violin was made for! All this can be in the human voice!

Most of us were born with a perfect voice mechanism: normal vocal cords, larynx, palate, lips, unobstructed nostrils, an average chest for a sounding board and a healthy diaphragm for motive power. Does it matter too much even if we were born lacking some of those elements of voice production in perfection? The lowly fiddle does not have power to convert itself into a glorious Stradivarius, but man has the divine power to will and mold himself into perfection.

Remember Demosthenes, who spoke with pebbles in his mouth to help overcome a speech impediment. Being frail in body, he practiced his speeches while run-

ning up a steep hill, in order to develop his lungs and build up power in his voice. He made himself one of the greatest of orators in spite of handicaps.

What's in a voice?

Many things enter into it to make it what it should be. Perhaps the most important item is sincerity, the honest expression of the inner self; and that sincerity does not require long and complicated words. Take, for instance, the Hawaiian "Aloha." "Aloha" means "Hello." It means "Good-bye." It means "I love you," and it can mean "I hate you." It all depends on the way that simple word is spoken. Inflection gives it the meaning.

Whatever there is in the voice, we have heard it in the young mother as she croons over the cradle of her child; in the gay laughter of lovers; in the gentle words of two people celebrating their golden wedding anniversary. We have heard it, too, in the rasping voice of hate, when love has failed; in the screaming terror when fire swept through the theater, and again, in the calm voice of courage which quelled the panic and turned it into orderly exit.

History heard it when Patrick Henry shouted, "Give me liberty or give me death!" History heard it again in that long-ago Chicago convention when William Jennings Bryan dramatically declared: "You shall not press down upon the brow of labor this crown of thorns! You shall not crucify mankind upon a cross of gold!"

We, and history with us, heard it in 1932, when 130 million people, stunned and ready to break into panic, heard a calm voice on the radio saying, "My friends—the only thing we have to fear is fear itself."

Yes, there's a lot in the voice. In fact, there is everything we want to have in it if we are willing to pay the price. Any man can have a good voice if he will pay attention and work for it.

So it is in the Toastmasters Club that we give our thought to improving the voice, practicing to perfect it, learning how to use it, learning what to say and how to say it well. And who can doubt that the measure of our devotion to that cause may largely determine whether our own individual lives shall be miserable failures, mediocrities, or glorious successes?

★ ★ ★



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You Speak With Your Voice

For the best help in improving your speaking voice, study **THE VOICE OF THE SPEAKER**, by Ralph C. Smedley, published by Toastmasters International and available for \$1.50 per copy. Order your copy today.

HELP!



The Old Toastmaster Advises The New Speaker

It is easy enough to see that you are worried about your next speech, young fellow. Will you let me help you with a suggestion or two?

When you made your first speech the other night, I noticed that you had plenty of trouble with your hands. They got in your way. You didn't know where to put them. I think they caused half of your nervousness.

Here is something for you to try next time. Take a subject like "Unhandy Hands," or "I Can't Make My Hands Behave." Then explain what you have been told to do and not to do with them. You have been advised to keep them out of your pockets, to avoid handling your face, to let your clothes alone—in fact, you have been pretty well handicapped, if you will excuse the pun. Then you have been told to use the hands for gestures, which is easy to say and hard to do.

Demonstrate some of your troubles, such as hands in pockets, or before your face, or gripping the table, and scold yourself in the speech for doing such things. Explain to your hands



how gracefully they must move in gestures. By the time you have gone through this before the club, with all your actions exaggerated and made intentionally awkward, you will find your hands much less bothersome and much easier to control. Just go ahead and be foolish. The other fellows will enjoy the show, for they have all had the same experience. I think this demonstration of awkwardness will go a long way toward clearing up your hand trouble.

You are too uncertain of yourself, too diffident, too apologetic, when you stand up to speak. Your manner does not invite confidence. You are inclined to say "It seems to me," or "I feel that it should be so," or "In my humble opinion." I want you to cut that out.

Get a subject that you really know. Take something out of your daily life, about which you know more than any of the rest of us. Then talk about it with confidence and authority. I understand that you sell life insurance. You know a great deal about insurance that the rest of us do not even guess at. Tell us about it.

There is nothing like knowledge to give a speaker confidence, and confidence in himself radiates confidence to his hearers. Talk about what you know and we will listen with respect.

★ An experienced speaker shares with you his

"Tricks" In Speaking

Martin C. Briggs, member of Lake Harriet Toastmasters Club No. 400, of Minneapolis, is much in demand as a speaker before conventions, service clubs and all such occasions. He finds that the use of appropriate devices and stratagems can be of great help to the speaker who encounters difficult situations, and in this article he presents some of the methods he uses in case of need.

There are certain "tricks"—perfectly legitimate ones, I hasten to add—which can be used to advantage by any speaker. Please do not let the word "tricks" prejudice you. I could have said "artifices" or "devices," but it would have meant the same, for I am talking about stratagems which help the speaker to put his message across, without any implication of deceit or insincerity.

I do not claim any originality for the "tricks" which I suggest. While I have worked out some of them myself, the best ones have been borrowed from other speakers.

The first "trick" is to get your audience with you, and one of the best ways to do this is by tearing yourself down. People like to listen to the *apparent* shrinking violet, while a brassy, overconfident approach may arouse antagonism.

For instance, if the chairman, in introducing you, becomes too laudatory, you can overcome this by saying, right at the beginning: "You have heard the build-up—now you get the let-down." Or you can use the familiar line: "My goodness—after that fine introduction, I just can't wait to hear what I have to say."

Win Your Audience

In the first few minutes of your

speech, you get the audience with you or against you. If you can start with something against yourself; so long as it is obviously untrue, it helps to win them. If you can make it really funny, so much the better.

Suppose someone enters the room after you have started speaking. That person, not you, has, for the moment, the attention of the audience. In this case I sometimes borrow the old vaudeville trick of saying to the newcomer: "There is a seat right over here, but you are going to be sorry that you came."

If someone calls out "Louder!," you can say: "There is the luckiest man in the room, for he can't hear me." But then, of course, you will follow his suggestion, and raise your voice.

Competition in Talk

In almost every audience there is the "competition talker"—the fellow who talks to his neighbor in an audible voice, while you are speaking. If you pause and look straight at him, your look will usually silence his volubility. If that does not suffice, you can stop and remark, impressively: "The immortal Dryden may have had our friend in mind when he wrote, a hundred years ago: 'Far too numerous are the herd of such,

who think too little, and who speak too much'." Or you can say: "Seneca, the philosopher, made the observation that man was given two ears and but one mouth, so that he could hear twice as much as he spoke."

Either of these devices may serve to quiet the disturber. They may be applied also to unfriendly hecklers.

Awake, Thou That Sleepest!

If a man in the audience goes to sleep, I sometimes tell the story of the speaker who, noticing that one man in the crowd had fallen into slumber, pointed to the one sitting next to him and said, "Please wake that man up!" The one thus addressed shot back, "Wake him up yourself; you put him to sleep."

Make Them Like You

There is another method we can borrow from the old-time medicine shows. Find out the names of several influential, well-known people in the audience, and introduce the names in a favorable way in the course of your speech. If you choose the right names, this can be counted on to make a hit with almost any audience.

If yours is an after-dinner speech, you may be sure that praise of the food will go well, unless it has been bad beyond apology. That is especially true if you can mention some local product, such as apples in Washington and Oregon, and oranges in California and Florida.

Complimentary remarks about the town, or about the audience,

will always go well if they have the ring of sincerity. Bear in mind that it should be honest, even though it is part of the scheme to make the hearers like you. *If they don't like you, they don't listen*, but just sit there because they can't get away.

The Lit-Up Listener

Finally, there is the problem of the drunk. He is likely to be present at any dinner meeting. Don't try to compete with him, for he will best you. On the other hand, never display evidence of anger.

Usually, if he makes a disturbance, a pause on your part will stop him, or it will cause his neighbors to shut him up. If this doesn't work, sit down with a smile, and wait for someone to take him out. Never talk back to him, or try to compete with his maudlin remarks. You may say something clever about him, and get a laugh from the audience, but that only encourages the intoxicated one, as he thinks they are laughing at his clever remarks.

Tricks Are Legitimate

Don't make the mistake of trying to find chances to show off your clever tricks. Save them for use when you need them. And don't let anyone suspect that you are doing anything but using good strategy.

The legitimate, trustworthy tricks which you can carry with you, ready for use when the occasion demands, will tide you over many rough spots, and will swing even the unwilling audience over into your way.

Across The Desk

By TED BLANDING, Executive Secretary of Toastmasters International

You and Your Job

This issue of *The Toastmaster* carries the official call for the 19th Convention of Toastmasters International. This is the notice for all Toastmasters, everywhere, to make plans for attendance at Spokane, August 24-26, 1950.



The convention this year brings a new approach to the work of the organization. That approach is an attempt to help each member to gain direct benefits in *job improvement*, whether his "job" be in professional life, in community service, or in the workaday world.

In the Omaha Conference, held in connection with the mid-year meeting of the Board of Directors, and planned for the benefit of Toastmasters in that region, we had in the seminars such titles as "How Toastmasters Training Helps in *Professional Practices*," "How Toastmasters Training Helps in *Business Management*," and "How Toastmasters Training Helps in *Civic Service*."

The President chose for his talk at the close of that conference the subject, "You and Your Job."

Meantime, our Magazine, our educational materials and our convention program are being planned to the end that each member may gain for himself the aid he needs in improving his usefulness and his standing in his own daily occupation.

If Toastmasters International can present such help, so that the average member, seeking personal improvement, will be encouraged to step up to higher levels of living and serving, one of the important purposes of the organization will have been fulfilled.

That we are succeeding in some measure is demonstrated by the many reports of personal achievements which are received from members in all parts—reports which bring pleasure and inspiration to those of us who serve you in the Home Office. From the evident need, reflected in your correspondence, have been developed the plans for making this still more practical application of our training to your work. Men and organizations in the world of business and industry are asking for it. We are ambitious, through the program and the materials. The performance of each local club carries forward a training which will bring the maximum benefits to each individual member of our organization.

All Out For Education In District One



These are the district officers and area educational chairmen who led in the December conference on education in the Toastmasters Clubs.

In launching an organized effort to improve educational service for Toastmasters of District 1, Governor Jack Haynes has set an example for all district officers to emulate.

"Our business is education," says Governor Haynes. "The club official charged with educational leadership is the Educational Chairman. In too many cases, this officer is willing, but not well informed. As a result, his work is ineffective. He must be helped with detailed information on our processes and our materials. That is why we brought together in De-



Three men of the Club Service Bureau, Jim Barnett, Bill Roberts and George Reed, give graphic demonstrations of three phases of speech training. Barnett is using the voice; Roberts is making notes for a speech; and Reed is lining up for "general delivery" with emphasis on gestures.

ember, for an evening of instruction, 101 Toastmasters of our district. These were mostly the educational chairmen of the clubs, together with other officers who were interested. We believe that our educational leaders throughout the 63 clubs of our district now understand what they are doing."

Through the good work of District Educational Chairman Clement B. Penrose and others, it was possible to present to each chairman a special kit prepared by the district leaders, giving specific information about the work. This kit included pages of information about the educational program in the club, the newly instituted Club Service Bureau, a roster of club educational officers, and a map of the district, showing the location of each area and club.

The program was devoted to talks and demonstrations of the various matters involved in Toastmasters education. There was plenty of time for questions and discussion.

Something new and full of promise is the Club Service Bureau, just organized, and given its introduction at the conference. This is an educational service for the clubs. Exactly a score of experienced Toastmasters have been enlisted, each one prepared to give informative and inspirational talks and demonstrations on request at either club or area meetings. They are to help clubs solve problems which perplex and hinder them. Each educational chairman received a list of these men, with their special speech subjects. The Service Bureau is being called upon freely from all sides.

Lieutenant Governor George Emerson explained how Toastmasters of the district are participating through outside speech engagements in "Operation Safety," the campaign for accident prevention which is being carried on in the district in January.

This great district is doing a worthy service for our entire movement by setting up these practical training plans by which all the members may gain a new



Operation Safety is a project of the clubs in District 1. Lt. Governor George Emerson has been directing the assignment of Toastmasters as speakers before many audiences. In this picture, Governor Jack Haynes (left) and Lt. Gov. George Emerson are demonstrating how an accident could happen. They are saying, with emphasis: "Don't do this. Be careful, or you may be a casualty!"

understanding of the best ways to profit by the materials and methods provided for them.

That our materials and methods are practical and productive is beyond question. That they do us no good unless we understand and use them is obvious. It will be a great day for all Toastmasters when every educational chairman realizes his responsibility to help demonstrate that *Toastmasters is more than a club — it's an education.*



This is the way the crowd looked from the speakers' table at the educational conference. Most of these men are the club educational chairmen of District 1, who are ready now to give their clubs better service than ever before.

What's Going On



Santa Claus came to Portland to visit Oregon Toastmasters Club 424, and pay honor to the 17 members of the club who have had 100 per cent attendance records for the past year. The final speaker on the evening's program had just finished a talk on "There Ain't No Santa Claus" when S. Claus, represented by Don Nelson, past Director of Toastmasters International, proved the speaker to be wrong by breaking in with a pack full of gifts for the faithful seventeen. Special honor was shown to Dr. Robert Smalley, who has never missed a meeting since he joined the club, and who has the longest unbroken attendance record.

Flying Toastmasters

Edgar A. Potter is a member of Toastmasters Club No. 12, of Pomona, California. He sells life insurance for five days of the week, and then on Friday evening, guides a plane flight to Honolulu, returning to California in time for the Toastmasters Club meeting on Monday night. Before going into insurance, he served as navigation and communications officer, and he wishes to keep in practice.

International Meeting

Toastmasters of Minot, North Dakota (585) and Brandon, Manitoba (293) put personal meaning into "Toastmasters International"

when they met recently at Bottineau, N. D., a mid-way point between these two cities, near the international boundary line. The Minot Club had charge of the meeting, with full participation by the Brandon Toastmasters. The topic for discussion—the problem of Canadian tourist spending in the U. S., limited to \$150 a year—brought out lively suggestions and comments. The two club presidents, Dr. Harold Trotter from Brandon, and Al Gimse from Minot, exchanged greetings, and Glenn Swanson, president of the Bottineau Chamber of Commerce, spoke words of welcome for the host city.

Reported by John A. Lundquist, Sergeant-at-Arms, Minot.

OCEAN TO OCEAN



East, west, north, south, Toastmasters are much alike. The picture above shows the members of Toastmasters Club No. 686, of Norfolk, Virginia. Below is shown the Santa Fe Toastmasters Club, of Los Angeles.

In Norfolk, the membership includes insurance men, plumbers, engineers, manufacturers, salesmen, doctors, dentists, lawyers, accountants, Navy personnel and others. The club in Los Angeles started a year ago with membership drawn from the offices of the Santa Fe Railway, but there are now included a number of men from the Southern Pacific Company. All are enthusiastically engaged in Basic Training which they find most beneficial.



ATTENTION -- ALL CLUB OFFICERS

Make certain that your club reports, in duplicate, the names of club members eligible for nomination as officers or directors in Toastmasters International. You can do this simply by sending a copy with names and qualifications to your District Governor, and a copy to

*The Elections Committee,
Harry W. Mattison, Chairman
Monite Building,
Minneapolis 11, Minnesota*

Spokane to Welcome Toastmasters

These are 10 of the local activities chairmen who are working on preparations for the 19th Annual Convention which will be held in Spokane next August 24-26. Mert Rosauer and Harold Sherman are co-chairmen of the general committee on local matters, and they are assisted by a large company of willing workers.



In the picture, those seated are: John Dompier, Area Governor; Bill Paulukonis, Chairman of Exhibits and Displays; J. Merton Rosauer, Director of Toastmasters International and Co-Chairman of committee; Harold Sherman, Co-Chairman; A. E. Armstrong, Chairman of Entertainment and Hospitality.

Standing are: Robert Dellwo, Chairman of Speech Contest; Jack MacDonald, Chairman of Publicity; Ed Strecker, Master Sgt.-at-Arms; Eddy Page, Chairman of Promotion Committee; Bill Hird, Chairman of Properties and Decorations.

Four committee chairmen were absent when the picture was taken. These are: Ralph Peterson, Meetings and Banquet; Warren Shepperd, Registration, Credentials and Finances; Bill Elmslie, Housing; and Alec Godfrey, Awards.

Program Plans Take Shape

While Toastmasters of Spokane and vicinity are planning for the comfort and pleasure of those who will attend the convention next August, the General Convention Committee is bringing to completion the details of the great educational program to be presented. The framework is built around this outline:

Wednesday, August 23: Meeting of Board of Directors.

Thursday, August 24: District Officers' Conference.

Friday, August 25: Formal opening of convention; business sessions, High-Jinks luncheon, seminars and group conferences.

Saturday, August 26: Educational sessions, concluding with evening devoted to President's Dinner, installation, speech contest and final ceremonies.

BUILDING ON BASIC



Sycamore Toastmasters Club, of Terre Haute, Indiana, dramatized the presentation of Basic Training Certificates of Merit to 13 faithful men, marking one of the largest groups thus honored in the history of District 11. Glenn Foltz, District Club-of-the-Year chairman, presented the certificates to the men, including one for himself. All the men in this group have signified their intention to go ahead with Beyond Basic Training for further speech achievement.

To give an idea of the wide variety of able men in this club, their business positions are listed along with their names. Think of the influence on the city which can be welded by such a group of trained speakers and leaders!

Glenn M. Foltz, Pres. F. G. Foltz Paint Co., and Sec'y T-H Battery and Electric Co.

Arthur Schader, Mgr. Midwest Office Supply Co.

Fred Bradford, Mgr. Biel's Tobacco Co.

Joseph Miller, Credit Mgr. Sterling Midland Coal Co.

Claudius Edwards, Dept. Mgr. Root's Store.

H. Gordon Wolfe, Accountant, Linton Summit Coal Co.

Robert Crawford, Mgr. Viquesney Office Supply Co.

Dr. Paul Muse, Chairman of Commerce School, Indiana State Teachers' College.

Dr. Ray H. Schofield, Optometrist.

Ray F. Fischer, Supt. Smith-Alsop Paint Mfg. Co.

Roy Drake, Public Service Co. of Indiana.

Gene Knauer (seated) Mgr. Mace Sales.

John Ennis, Pres. Guarantee Roofing Co., was absent and does not appear in picture.



Pascal DeLacio, President of South Hills Ornamental and Structural Iron Shop, and President of two real estate companies, demonstrates the "shy" speaker. He makes the mistake of avoiding eye contact.



Harry Snider, publicity chairman for club, a civil engineer with firm of George S. Richardson, Consulting Engineers, is using the wrong way to get close to his audience.

PITTSBURGH TOASTMASTERS

The Pittsburgh Press, in its magazine section *Roto* of December 4, gave four pages to the Pittsburgh Toastmasters Club, No. 144. Featured were several members of the club in speaking poses. The article about the club's work was written with understanding and skill, and the resultant publicity has been of definite value to the organization.



Thomas Gilardi, a general practitioner of dentistry, displays two bad practices: Hands in pockets and eyes on the ceiling. "Climb down, Doctor, and talk to your audience," was the critic's comment.



"My very dear friends," says James Beane, who is sales representative of General Office Equipment Corp. He displays the common fault of wringing the hands.



Walter Kerr, salesman for Summer, Fittler and Todd Company, shuffles his notes while he weakly repeats, "As I was saying . . ."



James Beane comes up again, telling a "funny" story. "Why doesn't somebody laugh?" he plaintively asks.

DEMONSTRATE DELIVERY

Pittsburgh is one of a considerable number of Toastmasters Clubs which have been covered in special newspaper articles and in features in Sunday magazines, but the Pittsburgh story is of unusual quality. The pictures presented on these pages are through the courtesy of the *Pittsburgh Press*, whose cooperation is appreciated.



Alfred Mancen is a group leader in the Insulating Tapes Dept. at the Trafford Micarta Plant of Westinghouse Electric Corp. He uses gestures which are too elaborate, as he appeals to Providence.



This is Alfred Mancen once more. "Your money!" he shouts, as he effectively waves the dollars which should go to fight cancer. Yes, those are dollar bills in his hand.

A NOSE ? FOR BUSINESS



By RUSSELL H. CHASTAIN
Oregon Toastmasters Club, No. 424

You are being led around by the nose. I wonder how many of you have a real appreciation of the tremendously important part your nose plays in every decision you are called upon to make in your lifetime. From earliest childhood influenced by the effect that odors have upon you. Even in the important step of choosing your mate, your olfactory sense—your reaction to perfume—may sway your decision one way or the other.

Did you ever smell a hot loaf of bread, just out of the oven? Did you ever buy a box of fresh chocolates because you were unable to resist their tantalizing fragrance? Then you will know what I mean when I say that practically every move we make is directly influenced by our sense of smell.

Take an ordinary loaf of bread. For many years, bakers were annoyed by the fact that housewives demanded airtight bread wrappings, but invariably purchased the loaf that *smelled* best. A well-

wrapped loaf of bread had only the vague odor of paraffin. So the bakers presented the problem to an aromatic-chemical firm in New York, where the answer was found among the thousands of tiny bottles which lined the laboratory shelves. A drop of this, a touch of that, and they were able to produce a formula which gave the unmistakable odor of fresh bread. The company mixed the chemicals, the printer mixed the ink, and the bakers had wrappers that smelled even better than the bread!

Experts in this field of aromatic chemistry become so engrossed in their work that they spend their week ends hiking in the woods, nostrils aquiver for a new scent. They are called on constantly to produce such items as plastic bones to smell like beef (for dogs), sponge rubber to smell like cheese (for mousetraps), a perfume odor to make artificial leather smell like the real thing, a floral-smelling ink for newspaper advertisements of a florists' convention. One insurance company

even had an ink produced that smelled like a fire-gutted house, using it on direct-mail literature with amazing success. Before the startled prospect had regained his equilibrium, he had signed on the dotted line!

There are numerous products on the market today that have made millions for those responsible for their existence. (Let's not say the profits smell). These are claimed to be odor-destroying chemicals; however, all they actually do is deaden your olfactory sense so that unpleasant odors are not noticeable. Don't be misled—it still stinks! Many business organizations thrive on the existence of foul odors. Where would

the sales of Lifebuoy Soap be, were it not for B.O.?

New conquests are added daily to the field of merchandising by standard uses of perfume. Attempts are now being made to prove that perfumes are beneficial when properly used in medical treatment and in hospitals. For example, tests have demonstrated that the smell of magnolia stimulates the appetite, while the odor of jasmine is soothing to the nerves. The use of perfumes in the psychiatric field and in *affaires d'amour* offers untold possibilities.

Yes, it is quite obvious that we are being led around by the nose, by those who have a nose for business.

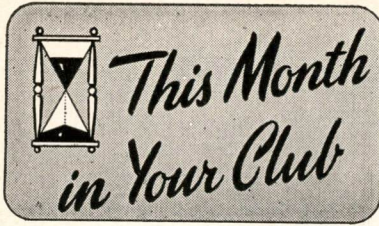


THE RECORD OF GROWTH

Club No.	Club Name	City and State	District
780	Hampton.....	Hampton, Iowa.....	19
781	YMCA.....	Saginaw, Michigan.....	28
782	Rice Lake.....	Rice Lake, Wisconsin.....	6
783	Prineville.....	Prineville, Oregon.....	7
784	Marathon.....	Casper, Wyoming.....	26
785	Cambridge.....	Cambridge, Ohio.....	10
786	Courtenay.....	Courtenay, British Columbia.....	21
787	Ontario.....	Ontario, Oregon.....	7
788	Junior Chamber of Commerce.....	San Bernardino, California.....	F
789	Portland.....	Portland, Oregon.....	7
790	Campbell River.....	Campbell River, V.I., B. C.....	21

REISSUED NUMBERS

527	Springfield.....	Springfield, Missouri.....	22
118	Cle Elum.....	Cle Elum, Washington.....	2
407	Willapa Harbor.....	Raymond, Washington.....	2



SPECIAL: DELIVERY

Correct bad habits.

Eliminate unfortunate mannerisms.

Concentrate this month on your *speech delivery*, and that means both audible and visible delivery.

Your speech reaches your audience through eyes and ears. The way you look and the way you sound may mean as much as the words of wisdom you speak.

For the earnest student of speech, this means the "seven-day" practice. (See page 4.) You can't win by watching yourself just when you are on parade, as at the club meeting.

It means putting variety, interest, personality into your speech. Away with dullness! Dramatize what you have to say. Put on a show. (See page 5.)

Don't lose your sincerity. Don't neglect your message and its meanings. But for this one month, at least, speak every speech with thoughtfulness. When you meet a customer, when you scold the children, or speak affectionate words to wife or sweetheart, or call the dog, or greet a friend on the street, *watch yourself*. Be care-

ful that you phrase your thoughts in good words, well pronounced and enunciated, and tied together according to rules of grammar, and do this every time you speak. Watch your voice, to be sure that it neither squeaks nor grunts nor rasps, and especially, that it does not run in a monotone.

This is your month

Make this month yours for improvement of your manner of speaking. If you will be careful for the entire month of four weeks, 28 days, you may be assured that the effects of that one month of care in speech will affect the rest of your life. Try it.

Speech Material

This month brings notable birthdays. (Refer to front cover and page 1.) It brings National Brotherhood Week, perpetual discussion of United Nations problems, the United States Congress, speech contests, nominating committees, parliamentary practice and many other opportunities.

Club officers will study special bulletins sent for their help, and will lead the club on to better work than ever.

February is *your month* for personal improvement.

★

The book *Program Plans*, described on the back cover of the magazine, offers eight novel program experiences to you.



Recommended Reading . . .

This month, treat yourself to a session with *The Proper Study of Mankind*, by Stuart Chase. You will find it in the Public Library, or you may even wish to add it to your personal book stock. It will be good to have it on hand for reference, for you will find in it the ideas and inspiration for many speeches.

Perhaps you have read some of Mr. Chase's earlier books, such as *The Tyranny of Words, Men and Machines*, or *Your Money's Worth*. If so, you know him as a man of ideas, with words to express them.

This book is the result, according to the author, of a study which he made in an attempt to discover "the handholds to the problems of day-by-day living, handholds which would remain firm." He surveyed life and its conditions in all parts of our nation. He asked questions in all quarters, quizzing scientists, educators, statesmen and ordinary people. He found it such an immense task that it threatened to get out of control. He was tempted to give it up, because it appeared to be too big and too complicated for one man to deal with. But he persevered, and we are in his debt for some of the most stimulating material which has been produced in these difficult times.

The first part of the book is hard reading. You may even find it dull. Don't let that discourage

you. Foundations are not interesting to the ordinary citizen, but an engineer finds inspiration in studying them.

You are not an "engineer" so you may skip to the final chapter of Part 1, if you like, and then dig in on Parts 2 and 3. Don't miss the story of George Rutherford Adams, in Chapter 7. When you have started on this, you will keep right on with the surprising, and sometimes startling ideas propounded by Mr. Chase. Get his list of the "differences" between races. Speculate with him on how the great *Queen Mary* developed from a primitive sailing barge. Follow him as he tries to figure out why men go on strike.

As a person interested in speech and communication, give special attention to Chapter 23, in which Mr. Chase discusses the meaning of semantics, and points out the futility of speech when speaker and audience do not read the same meaning into words.

On second thought, perhaps you would do well to loosen up and buy the book for yourself. The Public Library lets you borrow it for only two weeks, and that is not nearly long enough for you to read, enjoy and digest this stimulating study of people.

* * *

Note: Do you find this page interesting, stimulating, helpful? Ralph Smedley, who writes the material, would like to know whether many people follow his "recommendations" or whether the space could be put to some other use. If you are interested, drop him a line. Otherwise the feature may be discontinued.

HOW WE TALK

Let's go shopping in a grocery store.

It is a fascinating place for a person with eyes open and imagination working. The etymologist can have plenty of fun there.

Start with the *grocer* himself. That word is from the French *en gros*, a seller in large quantities. To sell at wholesale becomes, in French, *vendre en gros*. But our grocer is a retailer. This is more French, for *retailier* means to cut again, or cut up in small pieces. Our grocer buys in large quantities, or in the whole, and sells in small quantities.

Does he operate a shop or a store? That depends on whether you are in England or in America. The two words mean much the same. *Shop* is from the Anglo-Saxon *sceoppa*, a storehouse. *Store* is from French *estor*, provisions, which came in turn from the Latin *instaurare*, to renew or restore. Both words have come to mean a storehouse or warehouse.

Perhaps the usage in America grew out of the fact that a place where things were kept for sale actually was a storehouse, since supplies were obtained with some difficulty and uncertainty.

Now that we are in the store or

shop, let us take a look at some of the goods offered for sale. Three of the staples always carried in stock are sugar, salt and flour. Where did these words come from?

Sugar has a very ancient background. Men have always had a sweet tooth. The name can be traced back to the Persian and Sanskrit, and there appears to be an Indian root back of these. There is a Sanskrit verb which means to break, akin to the word for sand or gravel. No doubt the gritty nature of the sugar crystals accounted for this.

Sugar suggests *candy*, and for the origin of this pleasant word we go again to the Persian and Sanskrit. Our word comes from the Arabic *qand*, which has its counterpart in Greek, Egyptian, Hebrew and Assyrian. It was the name, apparently, applied to any hollow or pithy, jointed stem, such as that of the sugar cane. There are many words derived from it which are far from sugar or sweetness. The idea of the hollow tube is carried over in *canal*, *cannon*, *canister* and *cane*.

Salt came through various stages from the Latin *sal*. There is an interesting sidelight on the way that colloquialisms persist in our word *salary*, a sufficiently dignified word, which derives from the Latin *salarium*, "salt money," which was issued to the Roman soldiers as a part of their rations. Sometimes we hear of a person who is "not worth his salt." The Roman soldier had to have salt with his food, and it is to be hoped that he earned it.

Flour is something to be found in any good grocery. Spelled differently, you look for it in a florist's shop. Back in the Middle English and Old French, the two spellings were more or less interchangeable. The French word was *fleur* and the Latin was *flos*, *floris*. At first it referred to the blossom which we call "flower." In French, *fleur de farine* meant the best, or the "flower" of meal. In the English usage we have kept both spellings, differentiating the meanings.

Our Wonderful Language

The effort to adopt a system of simplified spelling was defeated in the British Parliament. One member took the opposition on the grounds of difficulties which foreigners would encounter, and told of the Frenchman who crossed the Channel to improve his English, but who gave up and shot himself when he saw a newspaper headline announcing, "Exhibition pronounced success."

"I Doubt It"

"I doubt if our team can win."

"I doubt whether our team can win."

"I doubt that our team can win."

Which form do you use? Careful users of the language prefer the third. When you doubt, your doubt is of some thing or idea. The *whether* or *if* element does not enter into it, as a rule. To demonstrate, let's ask: "Can our team win?" The natural reply would be "I doubt it," if there is a question in your mind. What does *it* mean, as used in the sentence? It means, literally, "that our team can win."

CAN'T IT HAPPEN HERE?

By HENRY RANNEY ADAMS

Through the years we have enjoyed our wonderful heritage of liberty and individual rights in such security and assurance that we have lost sight of the possibility that our freedom could be lost. But, if we will make use of a simple, three-word rule of life: *Observe, Remember, Compare*, and then employ our God-given power to *Think, Reason, Analyze*, we cannot fail to see the shadow of the totalitarian form of life hanging in menace over our future, even in America.

What is that form of life?

In Russia, where it is seen at its best—or its worst—only a member of the Party can vote, and that vote must be a "yes" vote for whatever candidate or proposal comes from the leaders—the *politburo*. The less than 10 millions of members control the lives of the other 160 millions of Russian people. And these are controlled by the "leaders." Could such a thing come to pass in America?

Even now in America we can find examples of attempted domination by minorities, of willingness on the part of unthinking people to sell their birthright for a very poor mess of pottage in the form of so-called "security," or subsidies, or special favors.

Coming events cast their shadows before. The shadows are beginning to take shape even now. The "revolution" still is at work. Let's quit saying, "It can't happen here," and change our line to "It must not—it shall not—happen here!"

Wisdom From Ancient Days

This article is taken from a page in the very first Manual for Toastmasters Clubs, published in October, 1929, by Ralph Smedley. It is printed now for the benefit of thousands of Toastmasters who may be surprised to discover that the principles of speech evaluation have not changed in these 21 years.

Points of Emphasis

It must be remembered that the brief criticism possible for each speech cannot deal with all the elements involved. Therefore, it is wiser to limit the criticism at any one particular meeting to some particular phase of speaking. Emphasis may be placed at one meeting on the opening and closing; at another time, on pronunciation, enunciation and grammar; again, on choice of words, or arrangement of material, on voice, breathing, inflection and so forth. A careful critic will distribute his points of attack so that in time he will have covered the entire field.

Criticism Is Invaluable

Frank, friendly criticism is invaluable to the speaker and to the critic. Emphasis must always be placed on the fact that there are no personalities intended or allowed in the criticisms, and that the only motive is one of helpfulness.

Remember that for a critic to say merely, "That was a fine speech," or "I enjoyed hearing the talk, and have no suggestions to offer," is a waste of time. If he liked the speech, he ought to be able to say why. If not, he ought to state frankly what is the matter.

The frank expression of a person who knows nothing whatever about the art of speaking is likely to be more valuable to the speaker than the empty words of praise which are undeserved.

Salesmanship

Public speaking is like salesmanship. The salesman sells goods or services. The speaker sells ideas. The salesman tests his effectiveness by the name on the dotted line. The speaker tests his effectiveness by the applause, or by the vote which is taken, following his appeal. If he gets his idea across to the crowd so that they will act or vote as he has urged them to do, his speech is a success.

Forms for Evaluation

Prepared forms for the use of critics are very useful. Such forms may be printed or mimeographed, and furnished each time to the appointed critics. After the oral report has been given by the individual evaluator, the critique form, all filled out, should be handed to the speaker criticized.

The oral report gives the evaluator an opportunity to make a short speech. The written report gives the speaker something to study and work on as he prepares for his next speech.



I do not make public addresses, nor do I expect to do so, but I am of the opinion that affiliation with your organization would be beneficial to me in sales promotion. Kindly forward information, and advise the location of the nearest chapter.

—R. R., Indiana

I have found in life that it is easy to take things for granted. When performance is below expectation we are always ready to complain. Unfortunately, the reverse does not work out so often. We sit on our hands instead of applauding good performance.

Last night at Club 48, I expressed the opinion that the December issue of *The Toastmaster* stands out as an unusually fine performance, and that it would be a fine thing for each of us to tell you so. The editorial, "Make It Good," makes splendid reading for all Toastmasters, and the article by Herman Hoche stands out pre-eminently in the way of suggestions on how to get more out of life.

—D. S. McLaurin, Hollywood

Without the training in the Toastmasters Club I think that I would have failed as a teacher, since 90 per cent of my work is talking to the pupils, explaining the operation of machinery.

—H. H. D., Indianapolis

Your bulletin on "Leadership in Organization" was very timely, and our club has found that it fits in with our membership program. To date, we have presented two programs, one at the Kiwanis Club and one for the American Legion, and we have several additional dates lined up for weeks to come. It is a wonderful way to present Toastmasters to the community.

—L. H. H., Los Angeles

At your convenience, please send me the Certificate of Merit (*Basic Training*) which I shall always cherish as a reminder that it was the result of working with the finest group of men in the whole State of Alabama (Birmingham Toastmasters Club No. 512). I have had the privilege and the pleasure of belonging to nationally known fraternity organizations, and I can say that the Toastmasters Club has done more for me in every way than all the others put together.

—W. V. B.

I am teaching a course in public speaking at — Union High School, and would like to use *Basic Training* for this class. I know of no other material so logically arranged for natural progress in speech. Please send me 12 copies of *Basic Training*, with bill.

—R. A. B., California

Well Said

The darkest hour in the history of any young man is when he sits down to study how to get money without honestly earning it.

—Horace Greeley

People seldom improve when they have no other model but themselves to copy after.

—Goldsmith

Habit is a cable. We weave a thread of it every day, and at last we cannot break it.

—Horace Mann

Though the people support the Government, the Government should not support the people.

—Grover Cleveland

Society is well governed when the people obey the magistrates, and the magistrates obey the laws.

—Solon

"Fortune knocks at every man's door once in a lifetime," but in a good many cases the man is in a neighboring saloon and does not hear her.

—Mark Twain

What is past is past. There is a future left to all men who have the virtue to repent and the energy to atone.

—Bulwer Lytton

Freedom and slavery! The one is the name of virtue and the other of vice, and both are acts of the will.

—Epictetus

Nothing can work me damage except myself. The harm that I sustain I carry about with me, and never am a real sufferer but by my own fault.

—St. Bernard

The surest sign that a man is not great is that he strives to look great.

—Charles G. Dawes

The first and best victory is to conquer self; to be conquered by self is, of all things, the most shameful and vile.

—Plato

Even the woodpecker owes his success to the fact that he uses his head and keeps on pecking away until he finishes the job he starts.

—Coleman Cox

Consider the postage stamp, my son; its usefulness consists in the fact that it sticks to one thing until it gets there.

—Josh Billings

Toastmasters Clubs are training men to be good speakers—to give "oral expression of thought." What kind of thought? Good thought or bad? Upbuilding or destructive thought? That is "something to think about."

—Henry Ranney Adams

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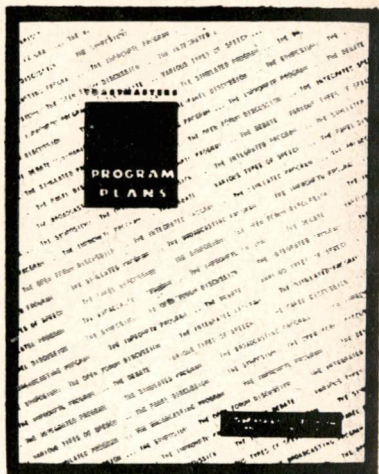
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