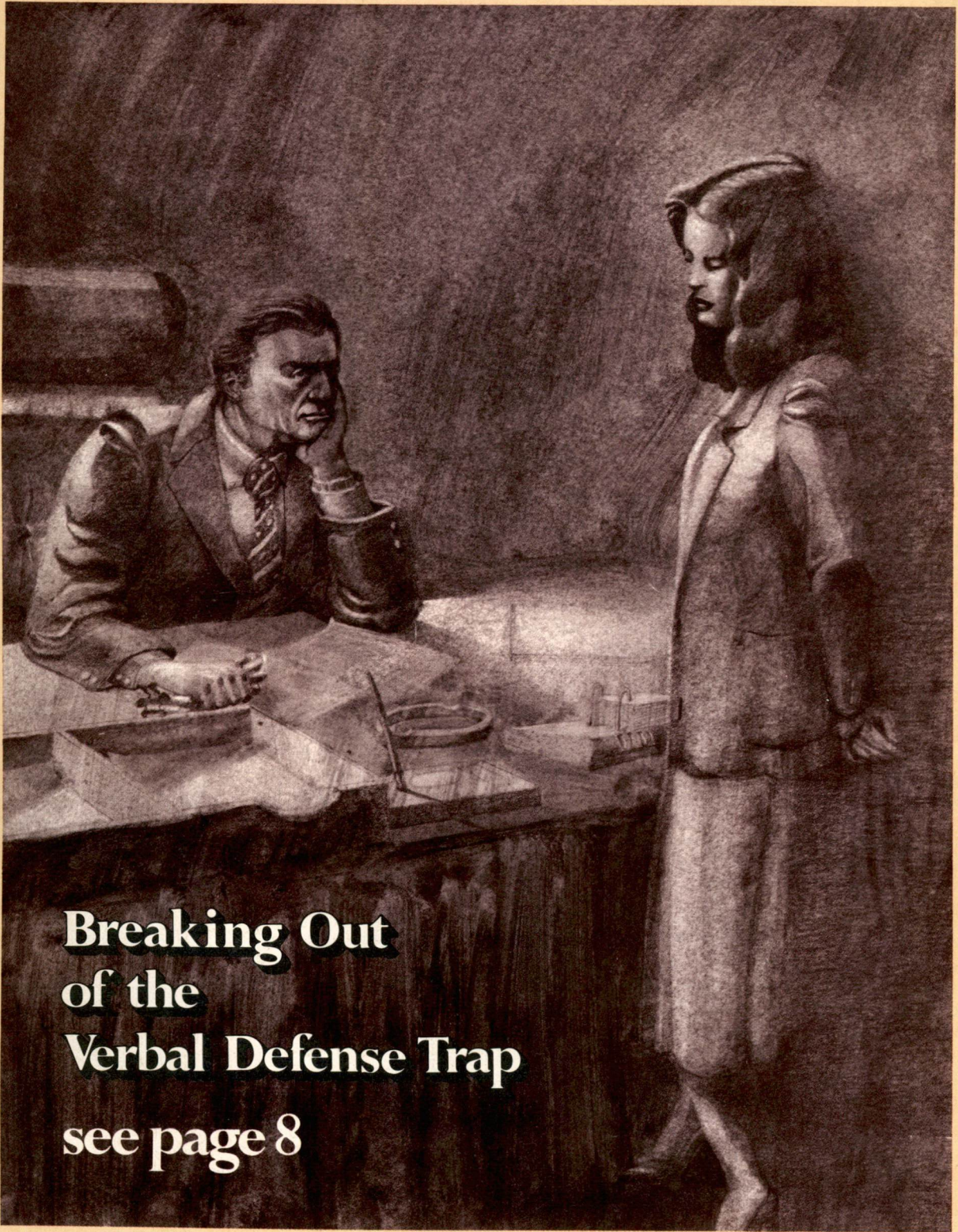


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**Breaking Out
of the
Verbal Defense Trap**
see page 8



A Man of Vision

Many years ago Dr. Ralph C. Smedley was acutely aware of a need for people to be able to develop their ability to express their ideas, which in turn would allow them the opportunity to direct the course of human affairs. In an effort to satisfy this need, Dr. Smedley founded the first Toastmasters club 56 years ago. The idea was so successful that today we can proudly state that we have more than 4000 clubs worldwide and that more than two million people have benefited from our program. Dr. Smedley's creation has met the most difficult test — the *test of time*.

On Toastmasters' 40th anniversary, Dr. Smedley was asked to provide a special message for *The Toastmaster* magazine. I believe his response gives us great insight into the reasons the Toastmasters program has enjoyed such tremendous success over the years.

His message, which appeared in the October 1964 issue of *The Toastmaster*, identified the following principles as keys to our organization's success:

- *Let's keep it simple.* Our basic training program presents the fundamental principles of public speaking. These are eternal verities of effective oral communication. Quintilian and Aristotle recognized them. Many people have written about public speaking in the intervening centuries, but they have not

changed the simple basic principles, nor have they added very much to them.

- *Toastmasters is a do-it-yourself activity.* We don't have an instruction manual for everything you do or say in your club. Nor should we have such manuals. Don't be afraid to use your imagination and initiative. Our motto encourages better listening and better thinking because these habits result in better speaking. Nobody can listen for you and nobody can do your thinking for you. Listen to others and evaluate their thinking — then form your own conclusions and speak for yourself.

- *Toastmasters is based on belief in people's ability to improve by developing to the fullest those abilities God has given them.* Many organizations ask individuals to subordinate themselves to the group. Ours is the only organization I know that is dedicated to the individual. We work together to bring out the best in each of us and then we apply our skills to help others.

- *We learn in moments of enjoyment.* Fellowship is important in Toastmasters. Our members stay in their clubs because they like each other and they are learning together.

I have always admired the simplicity and timelessness of Dr. Smedley's principles. Not only have they stood the test of time, but they have become more meaningful in today's complex world than they were when he first espoused them. That advice will serve us all well in the difficult times ahead.

Dr. Smedley was truly a man of vision. He loved and understood people and knew how to communicate with them. We who are members of this organization today are truly fortunate. All we have to do is take these simple but powerful messages and reach out and touch others. In so doing, we will have helped them in a way they can never repay, except by reaching out and helping someone else. And so the chain goes on unbroken. One man's vision is seen through many eyes. One man's dream has become reality for millions of people. *That is vision.*

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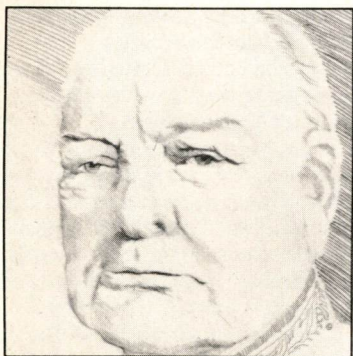
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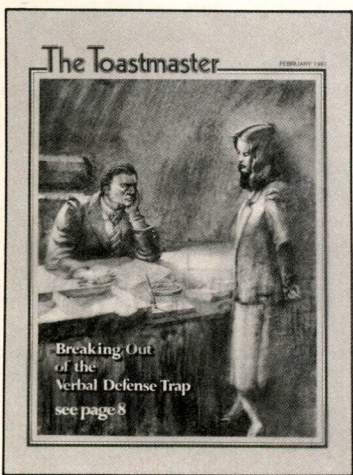
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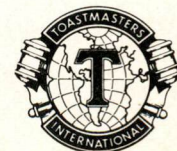
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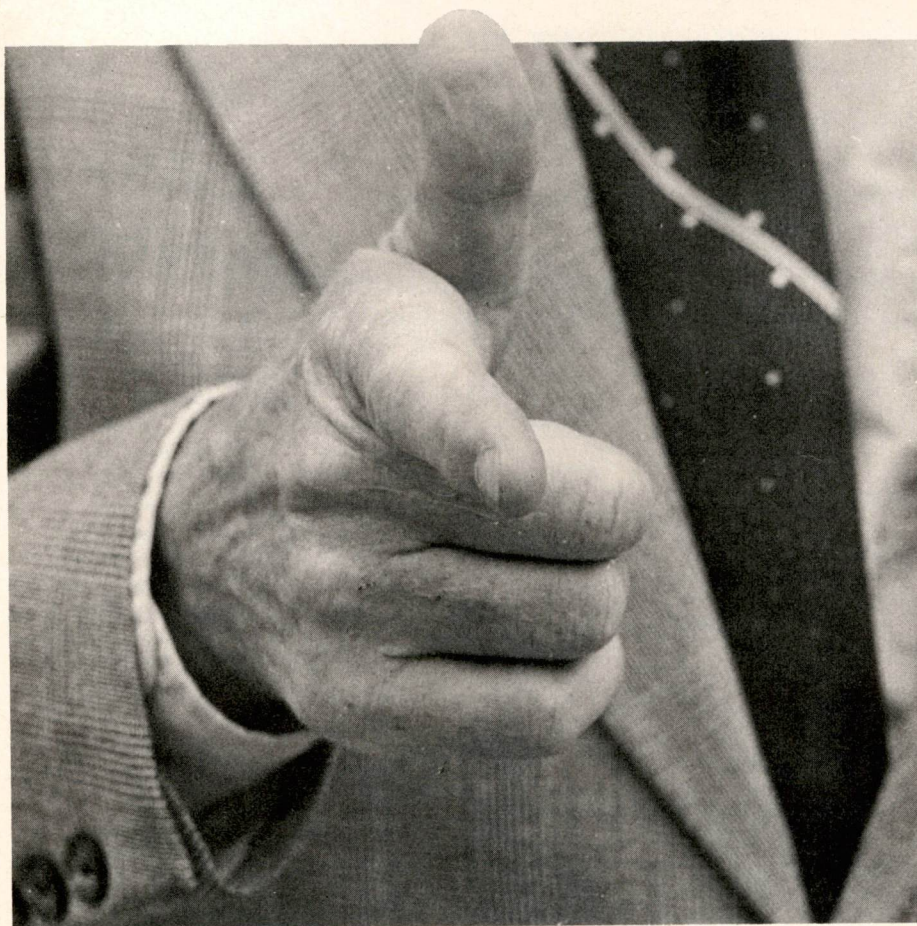
"Anyone who wants to be successful must learn to recognize and avoid defensive language," observes Dorrine Anderson Turecamo in this month's cover story. She's talking about the pardon-me-for-living form of communication we fall back on when we feel insecure, indecisive and perhaps even inferior. Why not do something constructive with the time we waste offering unnecessary apologies? That's the kind of tough question Turecamo asks in an article that should help you develop the confidence to speak more directly. "Defensive language wouldn't be part of our vocabulary if we established a good grip on life and stopped looking at everything with such terrifying seriousness," says Turecamo. To find out just what she means, turn to page 8.

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Using gestures to strengthen the impact of your speech.

GIVE YOUR SPEECH A HELPING HAND



by David P. Lewis, ATM

The scene is Times Square in New York on a windy, wintry day. Two Broadway characters are walking along the sidewalk, hands in their pockets, shoulders hunched against the cold, faces silent and grim.

Abruptly, one of them yanks his hands from his pockets, flays the air with them and snarls to his companion,

"Dummy! Why don't you say something?" Then he puts his hands back in his pockets.

His friend takes his hands out of his pockets, gestures futilely and replies, "Blockhead! Get your own hands cold!" He puts his hands back in his pockets and the two walk silently on.

A lot of jokes are made about people

who talk with their hands. And for good reasons. Many of them use gestures in ways that distract from and contradict what's being said; thus the air-pawing becomes meaningless, ludicrous and even downright irritating.

On the other hand, the most interesting conversationalists you know probably employ a marvelous repertoire of gestures to support and strengthen the impact of what they're saying.

Similarly, a speech you make before an audience — or a conversation you have with a business associate or a friend — can be helped or hindered by gestures. Your hands are miraculous instruments capable of making beautiful music, but if you don't use them properly, the effect can be as discordant to the eye as the sounds of an untuned violin are offensive to the ear. A Toastmaster who fails to master gestures is passing up one of the greatest gifts of nature.

Using Gestures with Purpose

Where is one to find guidelines for the effective use of gestures in speaking? It's ironic that as long as gestures have been around — from the days of primitive sign language — little has been written about them. Actors are taught how to use their hands as part of their training in body technique, but I've found virtually nothing in textbooks on drama or public speaking that deals with the question definitively.

For example, one book on the art of speaking disposes of the matter as follows: "Because I believe that movement and gestures should happen naturally, I don't specify ways to punctuate certain kinds of ideas or feelings . . . I say, 'Let go, move and let the gestures happen.'"

Nonsense! That's like leading a person to a piano and telling him all he has to do is sit down and bang on the keys.

A given hand position conveys a specific idea and it should be used for that purpose and that purpose alone. Using it to emphasize a point that calls for a different gesture is just as bad as using the wrong word.

For purposes of public speaking, there are four basic categories of hand gestures. There are, of course, infinite variations of these movements, but you won't be ready to experiment with them until you've mastered the fundamentals.

The first, and the one we use and see most, is the *abstract gesture*. It is philosophical in nature, putting meaning and force into thoughts and arguments

THE TOASTMASTER

without painting pictures of them in the air. For example, you hold out your hand in a vertical position, palm open, almost as if you were about to shake hands with your listeners, and say, "Let me tell you what happened." I call this the *friendly gesture*. You're making contact with your listeners, asking for their attention in a way that makes it almost impossible for them not to give it to you.

Next, you turn your open palm up and say, "It's really very simple." This is the *factual gesture*, the one that signals that what you're about to say is logical, reasonable, uncontroversial. Watch somebody use this gesture and note how impelled you are to nod your head in agreement — before you've even heard what you're being asked to agree to!

Now you may turn your hand, palm downward, and say, "No matter what you've heard to the contrary. . . ." and you may move your hand slightly to one side, erasing any contradiction. This is the *negative gesture*, the one that

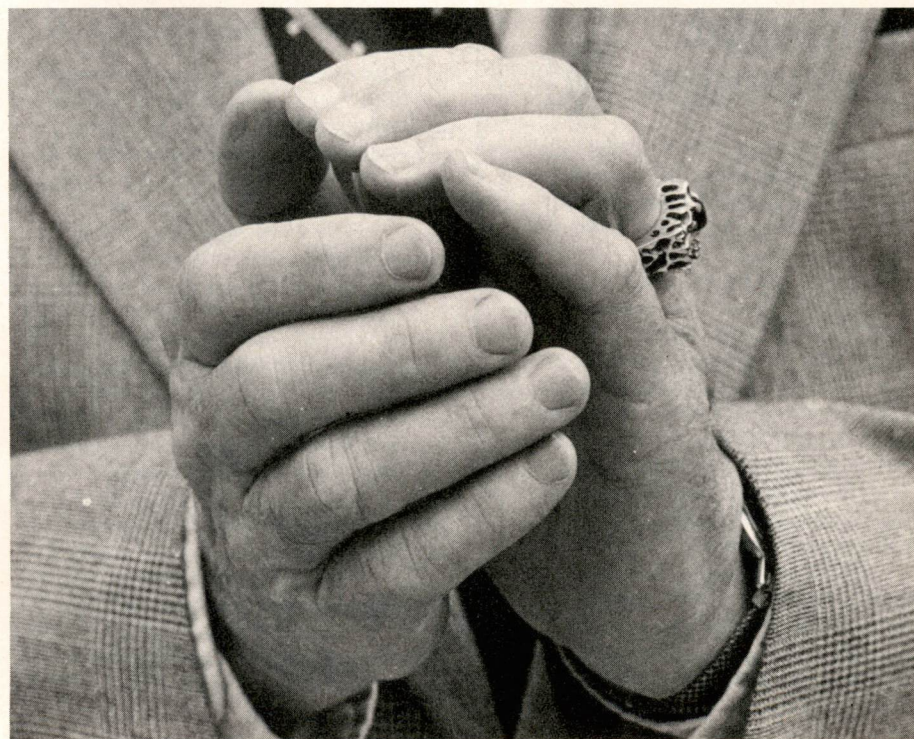
The wrong gesture is just as bad as a misplaced word.

says, "Wrong! Forget it! Pay no attention to it!" And you might follow this with the *promisory gesture*, raising your hand close to your shoulder, palm outward, continuing, "I'm telling you the truth."

You may now move your hand forward a few inches, still shoulder-high with palm outward in a kind of "stay put" gesture, and say, "I want you to give me your close attention." This is the *stop gesture*. You're saying, "Don't go away, don't look around the room, don't whisper to your companion. Listen to me!" You might combine this with a quickly upraised finger, saying, "This is a very important point," thus validating the reason for asking them to listen to you.

This same gesture is also used in asking an audience or listener to "Stop and think! Change your opinion!" You may be saying, "There's another side to it that you haven't been told about."

The stop gesture is very close, in position and appearance, to the *action gesture*. Raise the hand a little higher, perhaps turn the palm inward slightly



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Develop Your Potential Leadership



Do you have what it takes to be a leader? You probably have the potential, because leadership ability is learned — we're not born with it.

Would you like to turn this potential into a proven skill that can directly benefit your professional life? One of the best ways you can do this is by organizing a new Toastmasters club. As a club builder, you'll gain valuable leadership training and experience. You can also receive recognition as a sponsor or mentor, as well as credit toward your DTM.

New club opportunities are everywhere. For information on how to find them and turn them into strong new clubs, contact World Headquarters or your district governor.

and you have the call to action: "I ask all those who share my convictions to join me in this crusade!" You may be calling for a vote: "All those who favor this proposal signify by raising a hand!" Or, "We stand united in our cause!"

This gesture would probably be most effective at the end of your talk, just before you give your *salutation*, which is either a call to arms or a benediction. The hand is high, palm turned outward, the arm extended. "Follow me!" you say, "I will lead you on to victory." Or you may say, "This is our challenge, this is our goal. We will never surrender!"

Unlimited Possibilities

As we learned earlier, the possible variations and combinations are limitless. There are in-between gestures as well as smaller, related hand and arm positions that haven't been listed here. Gestures should flow from one to another; they should never be choppy or jerky unless you're striving for some special effect. "Lead with the wrist," we were taught in acting class.

Incidentally, all of these gestures can be done with both hands at once for greater impact. As you get used to them, you'll find many ways to make them visually interesting, exciting and *communicative*. And, of course, they can be used for other phrases than those given here. But the fundamental meanings remain the same: "Let's talk about it. . . ." "Don't be taken in. . . ." "This is gospel truth. . . ." "Listen to what I say. . . ." "Let's do something about it. . . ."

You can invent your own gestures, too. There's virtually no limit to what you can do with your hands. But before using an original gesture, study it in the mirror. Analyze it. What do you really mean by it, and does it actually say that to your listeners?

Let's move on now to the second category of gestures — those that are *descriptive*. Here again, the possibilities are limited only by your imagination and your skill in using your hands. You may cup your hands together and say, "The kitten was rolled up in a ball, fast asleep." With your thumb and forefinger an inch apart, you might say, "The rug was thick and luxurious." You could cock your thumb and say, "He shot the monster dead." And so on. There's also a variation I call the *abstract-descriptive* — the kind of gesture that describes the object or action in an abstract or philosophical sense. Thus, you might cup your hands together again while saying, "The shape of things to come." Or, you might again hold your thumb and forefinger a fraction of an inch apart as you say, "The small part we each play in our democracy. . . ."

A third category is the *eccentric gesture* or, perhaps, the *extremist gesture*. Table-pounding and chest-thumping may seem to be just what you need to

express your feelings, but these kinds of gestures are likely to turn your listeners off unless you use them skillfully — and sparingly.

What to Avoid

The final category is the *irritating gesture*. These are the ones that simply distract and annoy your audience because they interfere, flagrantly or even maddeningly, with what you're trying to say. Among the most common gestures in this category are: nose-scratching, ear-pulling, belt-hitching and girdle-yanking. Sometimes you'll see a speaker hang onto a jacket lapel or locket as if to keep from sinking. I know one Toastmaster who was a ring-twister, another who was a pencil-twirler, a third who was a knife-and-fork arranger.

The irritating gesture isn't always gadget-oriented. It may be jabbing a forefinger at the listener or using a single, monotonous hand movement over and over, sometimes scattered randomly through the talk without regard to emphasis or punctuation. I saw one celebrity in a TV commercial use the negative gesture, with both hands, to emphasize every key word. In effect, he was telling us to pay no attention to anything he said — and you

Extreme gestures will have a negative effect if not used sparingly.

can believe I paid *no* attention after that first time.

And then there's the fin-flipper, the windmill, the meat-cleaver, the hand-rubber and the eyeglasses-adjuster. The best advice for using these and a myriad of other irritating gestures is simply, "Don't!"

You'll never be a master speaker until you master the art of gestures. And here, for every Toastmaster, is a primer of the basic hand gestures from which to build your own repertoire. Practice in front of a mirror. Experiment. Open up. Reach out. Make your gestures mean something. Give your speech a helping hand! 🗣️



David Lewis, ATM, is a member of Hollywood and Vine Club 328-1 in Hollywood, California. He has served in all club offices, and has won 14 trophies in humorous and serious speaking contests as well as tall-tales competitions. He has been a member of Toastmasters for 22 years. During the pioneer days of television in the late 1940s and early 1950s, Lewis was a free-lance television director. He now writes screenplays and television dramas.

The Gestures Are Wild

by Clarence (Robby) Roberts, DTM

Given a choice between going to the animal section of a large museum or a trip to the zoo, which do you think most children would select? Ninety-nine times out of a hundred, they choose the zoo. Why? Because moving animals are much more fascinating to children than those standing still. Likewise, speakers who punctuate their words with movement are far more engaging than those who haven't discovered how gestures can enhance a speech.

Speakers who don't gesture take on a wooden appearance like a toy soldier or a statue. They're tiresome to watch as they stand at ramrod attention or cling to the lectern. On the other hand, speakers who use gestures effectively show they're alive, alert, interested in what they're saying and interested in the audience. As a result, the audience returns their interest.

Speakers often face a dilemma about *how* and *when* to use gestures. Following are seven tips to help you resolve that dilemma in ways that will make you a more captivating speaker:

- *Concentrate on your message.* If you believe in what you're saying, you'll gesture spontaneously and naturally. You'll radiate sincerity and develop credibility, which will motivate the audience not only to listen but also to remember what you say.
- *Put your full being into the task of developing and expressing your ideas.* When developing your message, choose words, thoughts and ideas that lend themselves to gestures. Select strong superlatives, adjectives and adverbs to emphasize your main points. Then use your arms, hands and fingers, head, face and body — your total being — to convey your message.
- *Use gestures as a magnification, accentuation and exaggeration of normal expression.* If the idea calls for it, make a bold, amplified gesture that moves your hand and arm 36 inches rather

than a timid, restrained gesture that moves your hand six inches. Practice exaggerating the gesture until it becomes part of your style of delivery.

However, in magnifying and exaggerating, don't step way out of character. If you are normally reserved, quiet and conservative, don't suddenly switch to wild gestures. And when you do magnify a point with a gesture, make sure you've chosen an appropriate place for emphasis.

- *Shape and adjust your gestures to suit the audience.* If you are speaking at a business meeting, you'll probably want to avoid the more exaggerated gestures that would work with a large crowd. Your audience analysis will pay off here. The key guideline for using gestures in any kind of

Shape and adjust your gestures to suit the audience.

speech is *congruency*. Make sure your message fits your audience and your gestures match what you say — and keep your gestures in line with your personality.

- *Eliminate irrelevant movements.* Irrelevant gestures break your audience's concentration, particularly if they are not congruent with what you are saying. For instance, a teacher distracted his students from his lecture by fending off an annoying fly as he talked. The fly buzzed around him and then landed on the table in front of him. Still talking, he very casually leaned over and, with a sweep of his right hand, appeared to catch the fly. He kept talking with his right hand closed as he gestured with his left. Eventually, he got caught up in what he was saying and made a gesture with both hands. But until then, I doubt that anyone paid attention to what he was saying. I

know I didn't. I was wondering if he had really caught that fly and why he was holding it.

- *Use a variety of gestures.* Try not to repeat the same movement. Repetition reduces the impact of a gesture and eventually gives it the appearance of a mannerism with all its attendant problems. Develop a style that includes a number of gestures from which to draw.

- *Confine your gestures to the upper part of your body (above the elbow).* You can thus make sure everyone in the audience sees your movements, and you can prevent your listeners from shifting their center of attention.

Remember, the keys to using gestures effectively are believability, spontaneity, sensitivity, variety and practice. In his book *Body Language*, Julius Fast also encourages speakers to use gestures freely. He writes: "Along with the constant need to guard our body language, to keep a tight reign on the signals we send out, there's also a paradoxical need to transmit wildly and freely, to tell the world who we are and what we want, to cry out in the wilderness and be answered, to drop the mask and see if the hidden person is a being in his own right — in short, to free ourselves and to communicate."

What better testimony for the use of gestures can we as speakers find? Satisfy your need to transmit — if not wildly, then freely. Satisfy that need to "free ourselves and communicate." As in the game of poker where the deuces are wild, so it is in the game of communication: The gestures are wild.

Clarence (Robby) Roberts, DTM, is a member of Huntington Club 1964-46 in Huntington, Long Island. Past governor of District 46 and past international director from Region 7 (1976-1978), he is a retired Air Force major who joined Toastmasters in Japan nearly 25 years ago. He is currently employed by GSA, a federal agency, as a Regional ADP Services Coordinator.

Expelling apologetic, "loser" language from your speech.

Breaking Out of the Verbal Defense Trap

by Dorrine Anderson Turecamo

Excuse me, but could I bother you to pass me the butter?" "No," he answered, without turning around.

Flustered, I waited a minute and then tried again. "I'm sorry to bother you, but. . ."

"Look," the caustic young seminar leader said, "if you want something, just say no," and he passed the butter down the table. It was rude, but his point was correct. Since it was a leadership training week, it was also appropriate. I've never forgotten it.

Communication consultant Theodora Wells tells about the new clerical assistant who asked her boss, "Are you busy right now? I only need a few minutes of your time and I hate to interrupt you because I know how busy you are and most of the things I have can wait, but there are a few things I need your decision on before I can go ahead. I've been waiting a long time to see you when you weren't too busy. Is this a good time? I'm not interrupting anything, am I?"

Her boss responded with curt answers, offered grudgingly. He no doubt would have been much more cooperative had she simply said, "I need your decisions on three questions. Do you have time now?"

Defensive language is used by anxious people, those in subordinate roles or those who see themselves as subordinate. Anyone who wants to be successful must learn to recognize and avoid defensive language. Not a natural way of speaking, it's a pattern we work hard to learn so we won't antagonize anyone. It's a pardon-me-for-living form of communication that makes your listener uncomfortable and eager to be rid of you. It's Alice in Wonderland's puzzled, "I beg your pardon?" and Humpty Dumpty's snappy retort, "Why? I am not offended."

"Don't be a mouse in the corner," shouts editor Robert Spencer to his magazine staff, "Say it!" And management consultant Jack Green counsels many newcomers to New York City: "Your overpoliteness makes other people uneasy. They're here to do a job. Be direct. If someone doesn't like what you stand for, find someone else who does, but don't crawl."

Overapologizing

Defensive language lacks credibility, lawyers counsel their clients before they face a jury. When you don't come to the point, you're left verbally crouching in a demeaning position that dis-

Speakers who try too hard often end up losing their listeners.

courages others from taking you seriously. People who feel threatened tend to over-explain their actions, ask permission when it isn't needed and submit or withdraw when they shouldn't. The threat could be real or it could be a carry-over from past experiences. We use this form of communication when we're afraid our identity is under attack, which is the worst possible time because it translates into low self-esteem or guilt.

"I'm sorry I couldn't make it to my lesson today," Mary began, "but I worked so long yesterday I was exhausted and then my mom needed me to help her get ready for her party and I didn't hear the alarm go off anyway and. . ." By this time — coupled with the fact that she waited five hours before making this explanatory call — no one would have believed her. If I hadn't interrupted her, she might have added five more reasons.

"The fact is, you simply overslept, didn't you?" I asked.

"Yes, I guess so," she answered

sheepishly. "I'm sorry."

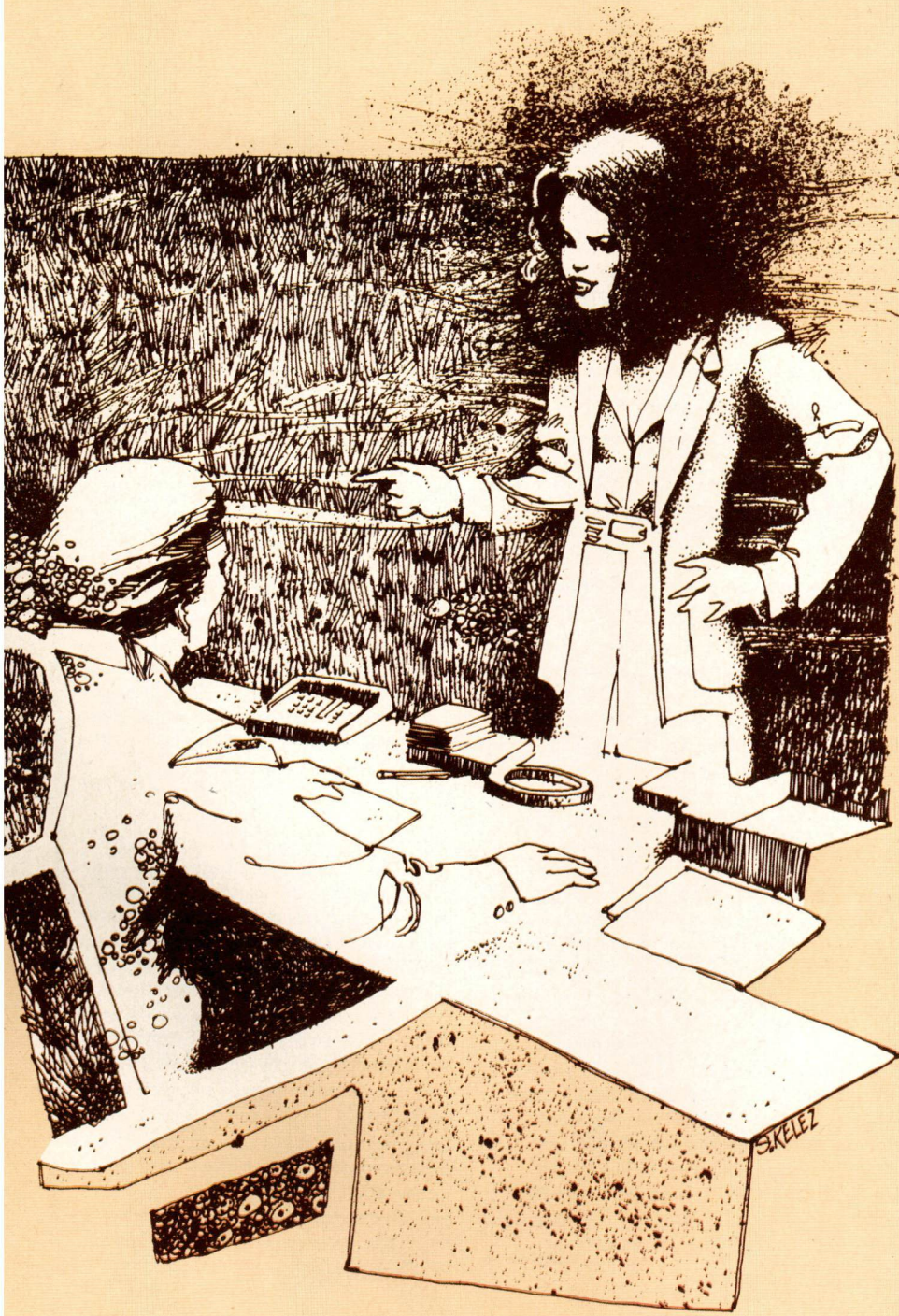
Do you find yourself overapologizing, even when you have nothing for which to apologize? Some people seem to feel responsible for everything and everyone — the woman who wrote to apologize to her relatives because it was raining when they visited her, the man in the supermarket who begs forgiveness of everyone who bumps into him, the speaker who tries too hard not to offend anyone in the audience.

Why not do something constructive with the time we waste apologizing? People who don't sound authoritative don't get authoritative positions. The person who tries to win over everyone in the audience will only succeed in sounding insipid. A new coffee shop owner prefaced each order to her employees with phrases such as "If you don't mind. . ." and "I hate to ask you this, but will you. . ." She wondered why she wasn't treated with the respect the owner of a business should get. Once she started giving instructions clearly, without worrying about what employees would think of her, both she and her subordinates were more comfortable and business began to improve.

Using Direct Language

One of the most uncertain, easy-to-doubt messages we get is the daily weather report. Yet we all listen to the reporter who tells us that, "this cloudy, blustery day will be sunny and clear within two hours, with the temperature going up 15 degrees." He states it as a fact with no "maybes" or "I thinks," so we have confidence in what he says. If he's wrong, as he often is, we continue to listen because we understand that no one can be right all the time. Why not allow yourself the same consideration? If you believe it, say it — without qualification.

Edwin Newman says: "Direct language, if people could be persuaded to try it, would make conversations more



interesting, would help to substitute facts for bluster, would promote the practice of organized thought and even of occasional silence."

"When I use a word," Humpty Dumpty said in a rather scornful tone, "it means just what I choose it to mean — neither more nor less. The question of words is which is to be master, that's all."

"Really, now you ask me," said Alice, very much confused, "I don't think. . ."

"Then you shouldn't talk," said the Hatter.

Verbs are exciting . . . tantalizing. When we overload them with unnecessary adjectives such as "totally destroyed," "completely eliminated" and "most unique," it's like a woman wearing too much jewelry or makeup; the message (or person) is lost in the jumble. Think of the cluttered, uneasy, confusing feeling you get from an over-decorated room.

Political columnist George Will, lamenting over the descriptions on a chain restaurant's menu, asks, "Who would notice if a menu proclaimed 'creamy' steaks and 'sizzling' coleslaw? Verbal litter is to language as Muzak is to music. As advertising blather becomes the nation's normal idiom, language becomes printed noise."

Words can sing and dance, growl and roar, tiptoe and march. Nouns are essential; they are the bones of the skeleton. Verbs are the muscles, providing the action. But beware of adjectives because they are the clothing or the ornaments of a sentence. How can a clear, strong, simple message be remembered or even heard if it's buried in empty adjectives (exquisite, lovely), qualifiers (kind of, sort of, I guess), intensive use of "so" or "very" ("so far," "very nice") or impreciseness ("nearly blinded")? Johnny Carson has developed a comedy routine out of "so." ("It was *so* cold!" he says, and his audience responds with "How cold was it?" — his cue for a joke with a superlative.)

Robin Lakoff, a linguist at the University of California, Berkeley, says speaking deferentially submerges your identity. It communicates uncertainty, hesitancy, indecisiveness and subordination. The tag question — “This is a good party, isn’t it?” — asks for confirmation, as though the speaker is unsure of his or her own opinion.

Jackie Kennedy Onassis espouses the old finishing school belief that every sentence should end with a lilt “so that people will listen expectantly for your next words.” However, the rising inflection at the end of the sentence often turns a statement into a question that communicates indecisiveness and insecurity. The lilted ending may sound polite, but it doesn’t sound confident.

Another bad habit is beginning each subject with a desperate bid for attention by saying, “Do you know what?” or “This is really interesting!” The speaker who tries too hard strains — and often loses — the listener.

Trendy Expressions

At a recent dinner party, a group of adults were deploring the current teenage addiction to phrases such as “You know?” and “I mean, like, it’s fan-tastic! Dy-no-mite!” Also: “sort of,” “kind of,” “you hear?” and “Are you for real?”

Many speakers deliberately use trendy expressions in an attempt to relate to their listeners, to prove they’re “with it.” However, such expressions often cause a negative audience reaction. Most obnoxious of all are business people who overuse catch phrases such as “the bottom line,” “let’s touch base,” “off the record,” “let’s bounce it off the wall,” “from the word go,” or “back to square one.” Not even clothing fashion has as brief a popularity as these phrases, and the person who uses one when it’s on the way out is disdainfully regarded. This kind of talk is kin to the pretentious, stylized, overly formal language we laugh at when listening to the spinster sisters or the storekeeper’s wife on “The Walton’s” television show.

“Those for whom words have lost their value,” says Edwin Newman, “are likely to find that ideas have also lost their value. . . .”

What excuse is there for such phrases as: “at that point in time,” “in point of fact,” “belabor the point”? Let something be *said*, not *indicated* or *done* rather than *undertaken*, Newman says.

Are you playing *One Downmanship*? If you’re on the defensive verbally, you’ll hear defensively, too. For instance, a “Downsman” will see double meanings in these statements:

- “Can you prove that?” (a clear request for information)
- “Give me an example.” (a genuine desire for clarification)
- “You just said . . . and now you say. . . .” (an honest search)

A One Downsman says, “Would you

mind terribly if I brought this back for a refund?” rather than, “I’m bringing this back for a refund because I’m dissatisfied.” When given a compliment, the Downsman replies, “Oh, no, I was really terrible tonight” or “I know, but where has it gotten me?” Either of these types of answers are distasteful and insulting to the person who has presented the compliment. Both would be happier if the Downsman had relaxed, simply said “thank you” and enjoyed the comment.

An offensive form of defensive communication is name dropping: “My good friend, the chairman of the board of 3M, told me. . . .” or “When we were at the White House, Delores Hope spilled her coffee on me and she was so embarrassed. . . .” Always in poor taste, these pathetic statements plead, “Please accept me; these important people do.”

Defensive language becomes aggressive-defensive when it takes the form of swearing. Movie makers and other media representatives claim off-color language is acceptable because it is commonly used, but is it really necessary?

The president of an executive search company complains of defensive brag-

Those who can laugh at themselves don’t need to be defensive.

ging, particularly in job seekers. “When will job applicants realize that nobody gives a hoot if, for instance, he received an honorary degree at age 15? Nobody cares if he was Albert Einstein at 15. He’s telling them he wants a public relations job and they just want to know if he can write a press release, who he’s worked for and for how long? If he worked for Polly’s Crackers for four years and pumped out colorless, four-line releases, they’ll say, ‘Hey! That’s great. He must be really good.’ Applicants (and speakers) must learn to forget dragging in anything else except the one thing they’re looking for.”

Why are we so eager to turn every delicious noun-verb statement into a tasteless Mulligan stew? A child’s first words are clear, unadorned, nondefensive requests. He hasn’t yet learned how to muddle things up in a bid for attention, acceptance or believability. He accepts who he is, and he’s sure of what he’s saying. He doesn’t confuse his speech because he’s ill at ease or depressed.

Taking Life too Seriously

Defensive language wouldn’t be part of our vocabulary if we established a good grip on life and stopped looking at everything with such terrifying seriousness. We wouldn’t feel threat-

ened if we allowed ourselves to chuckle at our own shortcomings. Escape for an occasional evening with Alice in Wonderland or Winnie the Pooh. Let the child in you emerge during a vagabond weekend of backpacking or a day at Disneyland. Puncture that inflated ego, which is often at the root of defensiveness. None of us is so important that we need to feel our every thought and action is performed on a tightrope and observed by the Academy Award Committee.

The hauntingly vulnerable Liv Ullman says in her book, *Changing*: “I have spent hours completely involved in what I thought other people wished to see me doing. The fear of hurting, fear of authority, the need for love have put me in the most hopeless situations. I have suppressed my own desires and wishes and, ever eager to please, have done what I thought was expected of me.”

Ullman strikes a response in every sensitive soul. Many years ago, with an Ogden Nash ditty — “Oh stop being grateful all over the place” — running through my mind, I realized I was tired of feeling guilty with every breath I took, tired of apologizing for everyone and everything, tired of being nice and hiding my feelings behind a smile. If you devote your life to pleasing others or to living out someone else’s concept of who you are, you’re sure to be dissatisfied.

The truth is that self-respect, the ability to sleep at night and the confidence to speak directly has nothing to do with the approval of others or any other surface consideration. In a brilliant essay, Joan Didion defines self-respect as the willingness to accept responsibility for one’s own decisions (and statements, if you’re a public speaker).

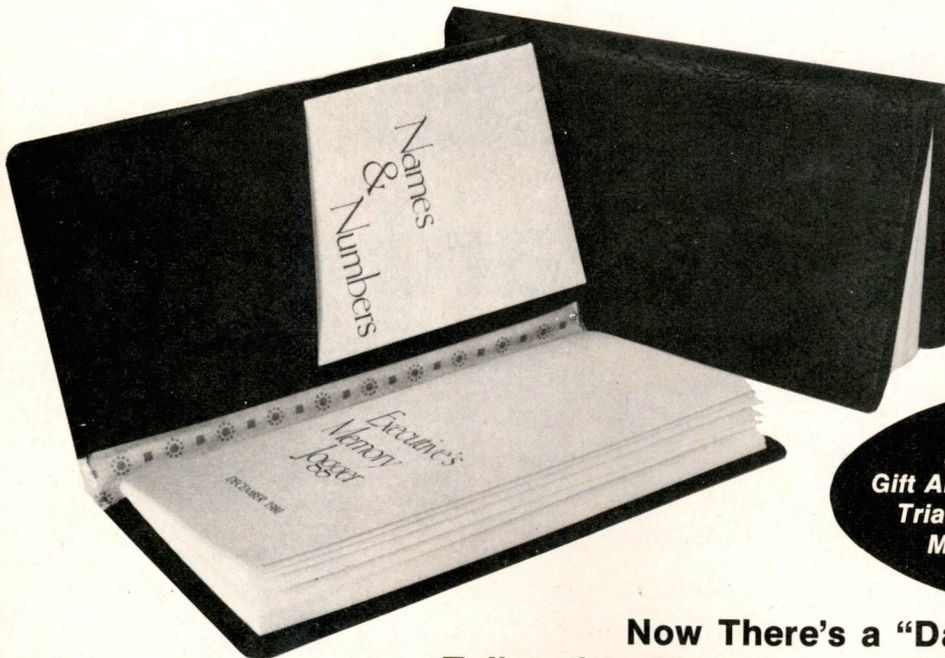
You’re a speaker, so tell your audience something. They came to hear you, the expert, give them facts — not apologies or guesses. Use the active voice. Get to the point. Eliminate extraneous words. Imagine you’re on the radio with 30 seconds to get your point across. Practice making short commercials with Hemingway-like sentences. Once you become aware of defensive, apologetic, “loser” language and discover the power of positive, open, direct language patterns, you’ll feel liberated. That is, I mean, like — in other words — tell it like it is. You know what I mean? 🗣️



Dorrine Anderson Turecamo is a New York management consultant, speaker and talk show hostess.

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How to make your speaking environment work
to your advantage.

Being Seen and Heard Every Time

by Darrell Berger

The cafeteria in the state prison was all concrete and tile. The sounds of every footstep bounced off the walls as 200 men rattled trays and utensils. A steady murmuring mixed with occasional bursts of anger or laughter made even close conversation a challenge. I was to teach philosophy to 12 inmates enrolled in an adult education program in that cafeteria at noon.

Seldom is one asked to speak in an environment quite as hostile as this. Yet, an ideal situation is equally rare. Early in our careers as public speakers, we inevitably encounter circumstances that will kill any presentation unless we learn to adjust our styles spontaneously. The world has placed a bewildering variety of obstacles between us and our goal of effective speaking. I have competed with hungry prisoners, temperamental microphones, babies, a flock of angry blue jays and even goblins. I have not always triumphed, but I have prevailed often enough to enjoy the challenge.

The most basic requirements for success are being adequately seen and heard. Yet time and again speakers fail to realize when an element of the environment is working against them. Or, one may be aware of negative circumstances but unable to overcome them. Following are some common and uncommon problems and solutions that will help you to be seen and heard — every time.

Poor acoustics plague every speaker. Those who speak in a variety of settings soon realize that good acoustics is a blessing seldom bestowed, even in

rooms built precisely for the unaided voice. Most rooms are designed to prevent individual voices from being heard. This is particularly true of restaurants, even those which have a banquet room. Conference rooms of businesses and other institutions are also built with little attention to acoustics. So unless you are speaking in a wooden building erected before microphones and designed specifically for one person standing in one place to be heard when speaking normally, you'll have to

Speaking louder will not always help the audience to hear you.

make some adjustments with your voice.

Voice Control

The key to voice adjustment is remembering that you have several fine tuning dials besides the one marked "volume." Although proper volume is necessary, speaking louder is not always the answer to being heard. In some areas, such as a gymnasium where sounds bounce around like errant basketballs, increasing your volume will mean that, in addition to other obstacles, you will also be com-

peting with your own echo. And speaking too loudly is as counterproductive as speaking too softly, especially when addressing a relatively intimate gathering.

Most of today's stereo amplifiers can be adjusted for treble, bass and balance as well as volume. If you think of yourself as an amplifier for your voice and consciously adjust to immediate conditions, you will have done much to make sure you are being heard every time.

The treble adjustment regulates the piercing, attention-getting sounds: drums, brass, electric guitar. Boost the treble in your voice when confronted with a "dead" room filled with soft furniture and plush carpeting, or when you want to be sure to reach those in the most inaccessible part of the room. This is accomplished by centering the voice in the back of the throat, as you would when yelling for someone. Don't actually yell, but do feel as though you are throwing a verbal dart across the room. The slight harshness in your voice will contrast properly with the soft room. Keep in control, however. Don't let the voice creep into your nose. If this happens, you may end up sounding like a kazoo.

The bass adjustment regulates the lower pitches: bass drums and guitar, the larger horns and strings. They seldom carry the melody but provide the ground for the entire presentation. Thus the emphasis in every kind of voice training on the diaphragm. This indeed is the key to a full, pleasant voice. Boosting the bass, or really pushing from the diaphragm, is helpful in



any confrontation with unfocused outside competition. Sometimes we must prevail over traffic, muzak or other conversations. One can't simply shout to be heard, since this is impolite and reveals desperateness in the speaker. Instead, concentrate on breathing more deeply, really bringing the voice from deep down. In this way, you can increase your volume without straining.

If you learn to adjust your treble and bass control as well as your volume, you will make your voice a much more sophisticated and adaptable speaking instrument. Strive for a unity between the sounds you make and what the environment does with them. Often the environment can't be changed. You must. You have a successful voice for every occasion. It is up to you to find it.

Coping with Microphones

Some problems, however, will not yield merely to the manipulation of your voice. Using a microphone is one example. Never use a microphone unless it's absolutely necessary, even if the previous dozen speakers have used it. The microphone is not your friend. It will hiss and sputter and generally do nothing to enhance your speech and much to distract from it. It will confine you in space and probably die on you at the worst possible moment.

If you can't avoid using a microphone, make the best of it. Don't blow on it to find out if it is on. This looks idiotic, damages the equipment and sends audio engineers into cardiac arrest. The best solution is to ask someone who should know or, lacking that, to simply tap against it lightly

with your finger.

The microphone is like a little room unto itself. Treat it exactly as you would a whole environment. Since you can't see its acoustic qualities, it becomes even more important to listen. A microphone can turn a large room into a salon; it can also make a conference room echo like Boston Garden. Generally, you must keep your volume within narrow limits, which means you must depend on inflection and gestures for emphasis. You must also maintain a consistent distance from the microphone. And, finally, microphones can increase the intimacy of a speech, which may require you to change your rhetoric to a more personal style. Fortunately, technology is solving many of the problems associated with microphones. High quality condenser mikes eliminate the need to stand directly behind them; miniaturization allows them to become nearly invisible. Don't hesitate to ask advice from whatever technical people are at hand. But the unaided human voice is still the best instrument. Don't use electronic assistance unless absolutely necessary, and then be very sure it is working for you and not against you.

Speaking Outdoors

Another environment which can be deadly for the speaker is the outdoors. Your voice will dissipate almost immediately into 360 degrees of uncaring air. Unless you are in an extremely secluded spot, you will compete unsuccessfully with traffic. It will either rain or your audience will be distracted by 1) fears that it might or 2) the beauty of the sunshine. There is only one way to win when speaking outdoors: don't insist on being the whole show. Events that are held outdoors are done so with a purpose. The organizers, for whatever reasons, believe the setting will enhance the event. Obviously then, since speaking outdoors is totally at odds with actually being heard, one must conclude that your words are to be merely a counterpoint to the murmurings of cars, trucks, planes, sirens and marginally domesticated animals — not the center of attention. Therefore, play your supporting role with enthusiasm, and don't be afraid to shout.

I once officiated at a wedding held outdoors in an idyllic setting. A number of blue jays decided that the wedding party was trespassing and voiced objection in the singular style of blue jays. I decided that, although one might have wished for more melodious accomplishment, the jays had as much right to air time as I did. When they squawked, I was still. When they allowed me, I proceeded. The entire affair was lengthened by only a minute or two and conducted with far more composure than if I had tried to shout so gentle a speech as a wedding over the

feathery chorus. One must accept what can't be changed and use it to advantage if at all possible. The wedding party afterward was pleased by the presence of the birds and my response to them. They were as important to the occasion as I was. Fortunately, I recognized that fact and went with it.

A brief mention should be made of another kind of natural distraction: babies and small children. Their cries, laughter and mumblings are merely a way of getting attention. By all means give it to them. Small children, if asked politely to be quiet by a speaker, will inevitably fall into utter and immediate silence, usually prompted by direct measures from the nearest adult, whose previous efforts were perhaps too subtle. To my amazement, I have found that a few words said even to a crying baby will be enough to produce silence. These kinds of distractions need not be tolerated. Better to take a moment from a speech to remove them than to have both speaker and audience suffer. We have far more control over situations when we speak than we tend to think. If we fail to take control, our success falls into the hands of chance.

These are only a few of the possible permutations of hostile environments.

Every speaker must compromise in order to be seen and heard.

But any of them can be overcome if you concentrate on the simple fact of the importance of being heard. The best teaching device for developing effective speaking techniques is the portable cassette recorder. Small, inexpensive recorders hear the way we really sound. I recommend recording your speeches live as often as possible. Though the playback can be painful, there is no better way to learn. This is especially useful in training yourself to speak from the diaphragm. Over a recording, your voice will probably sound far thinner and less substantial than you think it is. After you get over the initial shock, you'll invariably concentrate more on finding a richer, more pleasing delivery.

Being Seen

For some reason perhaps known to psychologists, people have difficulty hearing someone they can't see properly. Therefore, being seen is almost as important as being heard.

If you are a very small person or you are confronted with a very high podium, be flexible enough to gesture over your head or to position yourself so the audience can see you.

You will also have difficulty if you are sharing a platform with other speakers

or guests, whose mere presence will be distracting. If the guests are eating, carrying on side conversations or deliberately competing for the spotlight, the problems are compounded. Since to openly demand silence may be interpreted as rude, more circumspect means are required. Direct a question or remark directly to those with whom you are forced to share the audience's attention. This will disarm them and get them working for rather than against you.

You might also try to be more animated than the competition, although this ploy can easily get out of hand if the hour is late and alcohol is present. The best rule is simply that whenever you must share a dias, anticipate difficulties and make your remarks a good deal shorter than usual, remembering that a distracted audience has a shorter attention span and that someone else will invariably go on to tiresome length. Later, your good taste and sensible brevity will be richly praised.

People are not the only impediment to being seen. I was once called upon to give a speech on a very serious subject to a group of adults. The location was an elementary school classroom. It happened to be a week before Halloween, and when I arrived I realized that unless I acted quickly my solemn address would be delivered against a backdrop of leering pumpkins, witches, black cats and goblins. I solved this predicament by speaking in front of a blackboard. But, ideally, I should have arrived early enough to turn the chairs away from the distractions.

Sometimes even positive events can be obstacles. For instance, if far more people arrive to hear you than anticipated, you have the problem of the overflow crowd. This can be solved by remembering that you should always strive to be a bit elevated from your audience. If you had planned to speak while sitting and a great many people arrive, good posture may not be sufficient. You might consider standing. Likewise, if you were planning to stand, you should consider ascending a podium or stage. Even if a podium places you no higher, it creates an illusion of doing so.

If you are already on a stage or other elevation, you are probably prepared for the maximum crowd. However, this position may be a problem if a very small crowd shows up. Here the reverse process is indicated. Descend. Move closer to the audience. If possible, gather the people together. Fifty people scattered throughout an auditorium is depressing. Those same 50 seated in the front rows provide intimacy, which paves the way to a good presentation. After all, 50 people who really hear you can be better than hundreds to whom you remain a stranger.

Just as your elevation must be adjusted according to the size of the crowd, so also should the size and nature of your gestures. A raised eyebrow or the suggestion of a smile can punctuate a sentence for a group of 10 around a table. The same emphasis toward a group of hundreds might require near acrobatics. Actors sometimes say the secret is to play to the gallery, or make sure that you come across to the person seated farthest from you. This is fine, as long as you remember someone is in the front row, too. Directing all your gestures to the distant listener will make those in front feel left out. Eventually, they'll lose interest. So while you're casting out grand gestures, don't forget to include an occasional aside to the footlights.

Flexibility is the Key

To be seen and heard every time, you must realize that pristine conditions exist only in textbooks. Every engagement demands special compromises. Sometimes it's best to contrast ourselves to the situation, to stand out more clearly. At other times, such as when speaking outdoors, it's best to go with the flow. In either case, the key is flexibility — to be able to assess specific problems and make the necessary adjustments in your delivery.

To do this with maximum effectiveness, always try to arrive at the site of your speech early enough to test the acoustics and begin to feel comfortable. Don't be afraid to ask for changes that will make your speaking environment more suitable for you. Your host wants you to succeed and therefore will offer as much support as possible. If certain changes are impossible, don't panic. Simply reflect on what changes you can make within yourself to accommodate the inevitable. Even after your speech begins, continue to assess and change. Don't stay with a style once you see it isn't working. If you even suspect that you aren't being heard, ask. This doesn't show insecurity, just good manners. Speakers who overcome what appears to be an unfortunate situation — even using it to advantage — not only give successful speeches, but also increase their chances of receiving future invitations.

Oh yes, about that prison cafeteria. Discussing Plato is difficult any time. In this setting, it was nearly impossible. I tried to control the environment as much as possible by pushing a few tables together into the most isolated corner of the room. It was still noisy, but less so than if we had been closer to those who were eating. I positioned my men so they were facing a wall, thus removing visual distraction. I turned up the volume and the bass and spoke to the class as though I was addressing everyone in the cafeteria. This provoked stares and comments from

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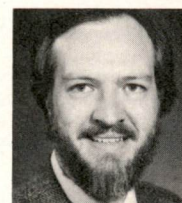


others, but since my students could see and hear me, I didn't care what the others thought.

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Our fates as speakers should be determined by content and presentation; no one should allow himself to be defeated by adversity. Learn how to be seen and heard every time, handle those circumstances which others believe are

beyond control and you will be judged on your merits. 🗣️



Darrell Berger is minister of the First Parish Unitarian Church of Scituate, Massachusetts. Besides his clerical experience, he has taught philosophy to inmates of the North Carolina State Prison, played guitar in Nashville, worked in an automobile factory in Toledo and performed mime in San Francisco, all of which have helped his public speaking.

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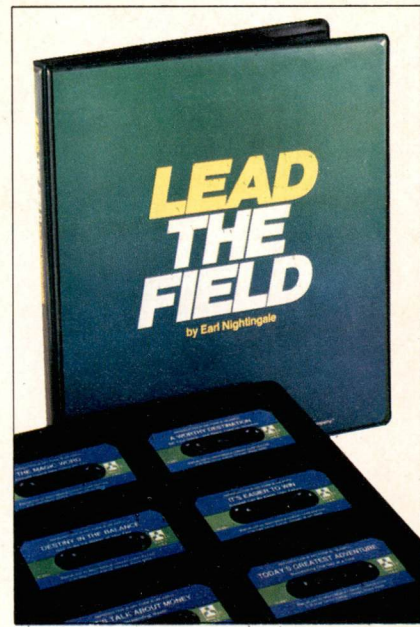
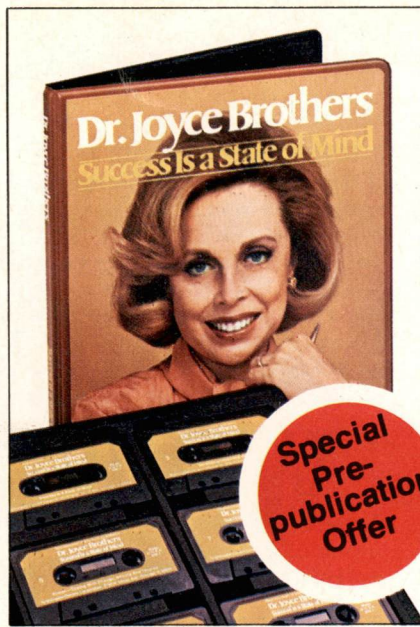
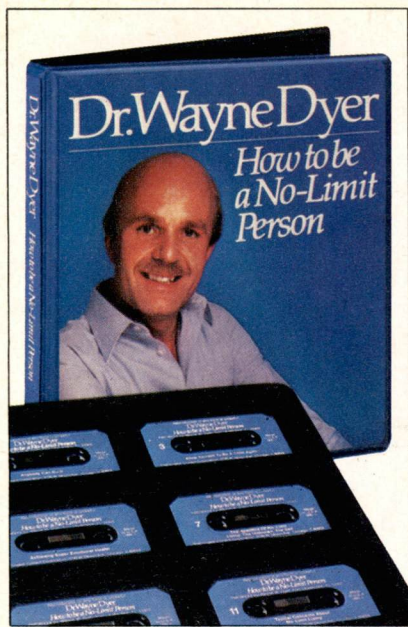
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Twenty tips to help you write more effective
business letters and memos.

WRITING FOR SUCCESS IN BUSINESS

by Nora B. Jacob

An odd paralysis often steals over the person writing a business memo or letter. The most engaging conversationist, the most knowledgeable manager or technician, the most enthusiastic salesperson can turn stilted and ponderous on paper.

Part of the problem stems from years of English classes in which teachers urged us to expand on our thoughts. The problem is compounded in business life because many of us believe a bigger-means-better equation in our writing

Avoid windy phrases. Wordiness wastes the reader's time.

will bring us professional advancement. Long, complicated sentences and weighty words in a memo or letter show that you really know your subject, right?

Not necessarily.

Clear, concise writing can convey the same information as stiff, complicated writing. A simple, direct approach will make your business memos and letters easier to read and understand. Following are some tips for writing more effective business letters and memos:

— *Write your business letter or memo as though you were writing to a friend.* Correspondence with a friend tends to be warm, direct and blessedly free from self-consciousness. You may want to edit your copy to remove excess informality, but the approach is what's important: When you write to a friend, you are not stiff or pompous.

— *Say the most important thing first.* Think about what you want to say before you put anything down on paper. Then get right to the point — don't back into your subject with phrases like "I am writing to tell you about. . ."

"The biggest single mistake I see is that writers waste a lot of verbiage and then don't get into their subject until the second or third paragraph," says Patricia Whatley, instructor of a Southern California community college course in business writing.

You may want to jot down some notes or a brief outline before you start writing. Informal notes can help you focus and organize your presentation. Something as sketchy as "the part doesn't fit — tests made — these are our problems without the part — deadline — please respond" can be used as a guideline for writing a five-paragraph letter to your machine parts manufacturer, for example.

— *Use the active voice.* It is more direct

and vigorous than the passive, which tends to obscure meaning. "Our technicians do not yet know the cause of engine failure" is better than "the cause of engine failure is not yet known."

Using the passive voice can be risky, notes Dr. John Gould, director of the University of Southern California's Center for Business Communication. Some people write in the passive voice because they don't want to take responsibility for an action. Saying "the typewriter was broken" is more evasive than "I broke the typewriter."

Others use the passive voice because they are being overly modest, Gould says. They don't take credit they deserve.

— *Address your reader directly.* "You" is acceptable. So are "I" and "we." Having a concrete subject personalizes your message. "I will discuss these modifications and explain why we made them" is better than "The discussion here will be focused on these modifications and an explanation as to why they were made."

— *Use "first-degree" words.* These words immediately bring an image to your mind. "Stay" is a first-degree word; "abide," "remain" and "reside" are its second-degree counterparts. First-degree words are often more precise than their synonyms. For instance, "use" is more effective than "employ," "wield" or "utilize."

— *Cut down on windy phrases.* "At this point in time" becomes "now." "In the event of" becomes "if." Be as brief as possible. Wordiness wastes the reader's time and clutters the mind.

— *Don't waste words telling people what they already know.* For instance, the second sentence should be taken out of the following example: "We are not certain why employee morale has dropped. You know, of course, that wages have not kept pace with inflation and that 425 workers were laid off in March. Personnel interviews show that the new flexible-hour work week frustrates many employees."

— *Watch for prepositional phrases that can be rewritten.* "The goals and objectives of the company" becomes "the company's goals and objectives."

— *Beware of delayed subjects.* "There are many good employees here who think. . ." should be, "Many good employees here think. . ."

— *Avoid using forms of the verbs "to be" and "to have" whenever possible.* Write "To meet the deadline, we must complete the grant forms early" not "To meet the deadline, we must have the completed grant forms done early."

— *Make sure your pronouns agree with their antecedents.* It is wrong to say, "The

company decided that *they* should buy stock in another firm." A company is a singular entity, though many people may run it. The correct version is, "The company decided that *it* should buy stock in another firm." Better yet, why not write, "The company's directors decided to buy stock in another firm"? That's more direct and personal. It also avoids the pronoun-antecedent confusion.

— *Avoid jargon.* Jargon creates sentences like, "The responsibility of a person involved in pedagogical pursuits is to impart knowledge to those sent to him for instruction." Why not write, "The teacher's job is to instruct students"?

Too often jargon is just used to make the writer feel important. Communications from government agencies frequently contain jargon. For instance, "garbage collectors" are solid waste disposal engineers, "homemakers" are "domestic engineers" and "crime" is "deviational conduct."

— *Stay away from fashionable buzzwords.*

Badly written letters can lose accounts and alienate associates.

When a particular occupation or industry becomes popular, we tend to pick up and use its jargon. Because the computer industry is "hot" right now, for example, terms such as "input" and "interface" have become fashionable. Jargon may have its place in technical writing, but it can cloud other attempts to communicate clearly.

— *Be explicit if you are giving instructions.* Have someone else test your instructions before you write them into a memo or letter. You'd be surprised at how many significant details the instruction-giver takes for granted — and leaves out of his or her writing.

— *Be courteous.* Tact wins more good will than brusqueness. For example, when you want to tell your reader "No," don't just pen the two-letter word, Gould advises. First provide your reader with a positive statement that acknowledges his or her existence. You might start by saying, "Thanks for your memo asking us to install vending machines on your floor of the building."

Then give the reasons why you're going to say no — without actually saying it: "Vending machine contracts are restrictive. We have no assurance our employees would use vending machines."

After citing some reasons, it's time to say no: "We have decided not to install the machines." But soften the blow, if you can, by suggesting alternatives: "However, you may bring food and drinks into designated parts of the building. You might also ask the employees' group about getting a small refrigerator for your floor."

— *Pay attention to newspaper writing style.* Let it serve as an example for you.

"Journalism is a lot like business writing," says Whatley. "The lead to a story contains everything; the lead in your memo or letter should, too. It may be the only thing your reader takes time for."

Journalism's basic concerns — who, what, when, where, why and how — are answered in a memo that begins: "We expect problems this week while Edison Company workers replace and check the building's electrical fixtures. The work will bring the building up to code."

— *Include a personal comment if your reader is a familiar correspondent.* People like personal attention. When you write to the foreman of your company's Texas plant, take time to ask how the heat wave has affected him. Tell the author whose manuscript you're publishing how much your children enjoyed her most recent book.

— *Finish with an open-ended conclusion if you want the reader to respond to your memo or letter.* "I look forward to hearing from you" is a good way to get a reply.

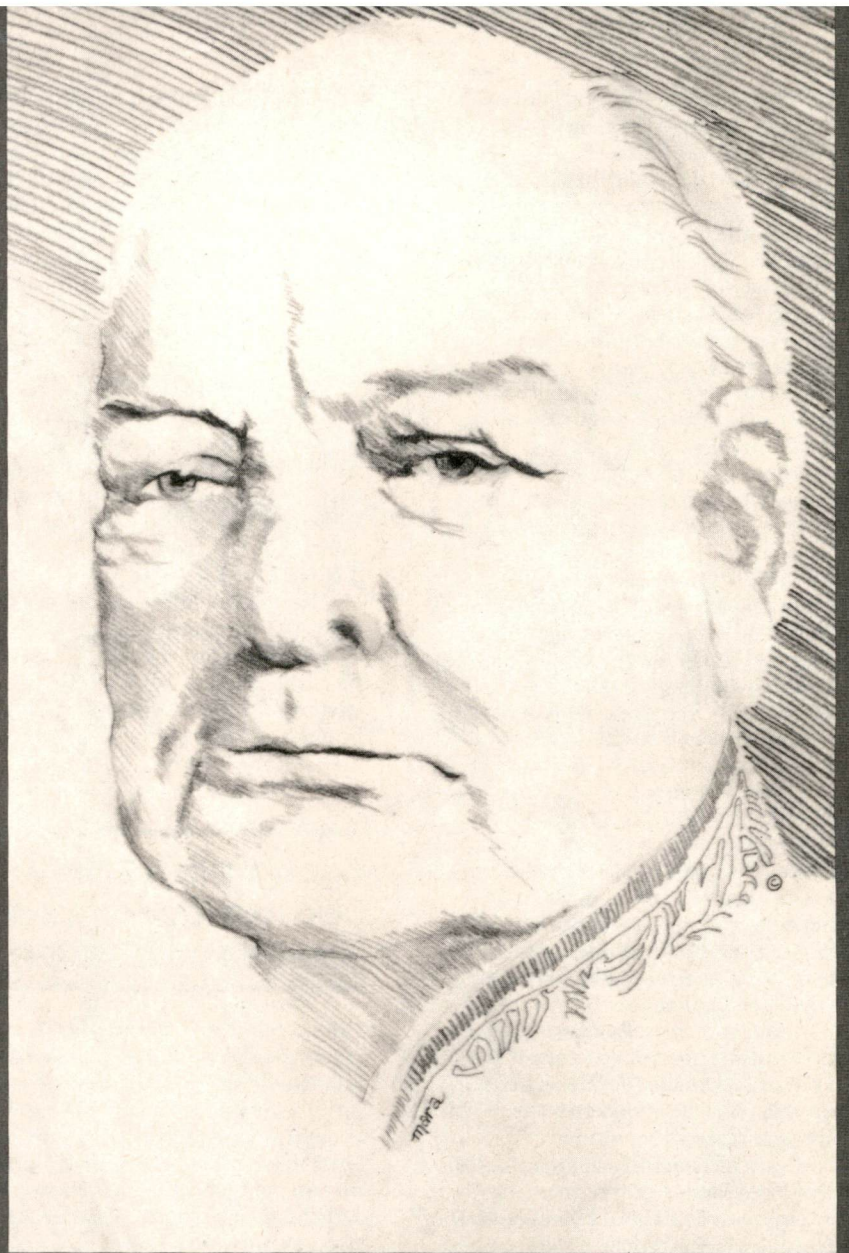
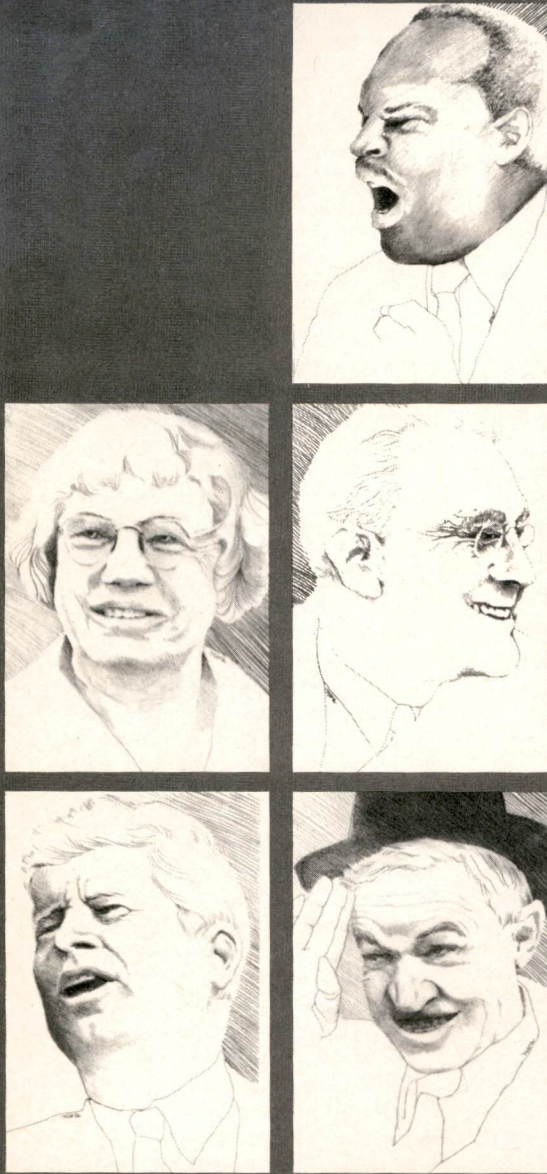
— *Read your letter or memo aloud after you've written it.* Awkward constructions and lengthy sentences become glaringly apparent when a voice stumbles or staggers over them.

— *Seek constructive criticism.* Find someone in your organization who is an effective writer and have him or her review your work from time to time. Sit down with your superiors and ask for specifics on what they do and don't like.

Remember, poor communication is costly. Badly written business letters can lose accounts and alienate customers and associates. Poorly handled memos can cause confusion and lower employee morale.

Writing an effective business letter or memo is a skill that can be learned. It may take effort, but if you follow the suggestions outlined above, you're sure to succeed. 📌

Nora Jacob's articles have been published in *Seventeen*, *California Journal*, *Western Law Journal* and several trade magazines. A resident of Orange, California, she recently received her master's degree in communications from California State University, Fullerton.



A study of Churchill's first address to the U.S. Congress
and what made him one of the greatest speakers of all time.

Winston Churchill's Mastery in Speech

by Robert L. Montgomery

This is the fourth in a series of articles examining the speechmaking techniques of historic figures.

Did you know that Winston Churchill stammered and lisped when he was a young man? It's true. He was a poor speaker in his youth. However, he embarked on a relentless assault on his speech impediments until he conquered them. Then he went on to master the art of eloquence. He even followed the example Demosthenes set 2000 years before; he put pebbles from the ocean in his mouth and exaggerated his enunciation and pronunciation as he projected daily to the birds, the wind, the trees and the waves. He continued this practice until he had polished his prowess in oral delivery.

But he didn't quit then. Instead, he dedicated himself to a lifetime study of the English language and became a perfectionist in the use of rhetoric. He became so proficient in the use of words that most English-speaking adults can recite parts of his classic speeches from memory.

In fact, as I write this article, some classic phrases flash through my mind. First, the words from a radio broadcast on October 1, 1939: "I cannot forecast the action of Russia. It is a riddle wrapped in a mystery inside an enigma."

Then, his stirring words to the House of Commons in his first statement as Prime Minister of Great Britain on May 13, 1940: "I have nothing to offer but blood, toil, tears and sweat." And in that same speech, his fiery eloquence moved the free people of Europe to a new dedication in the raging battle to stop the German onslaught. He said: "Victory at all costs, victory in spite of all terror, victory however long and hard the road may be; for without victory there is no survival." Repetition was the key in that speech and many others.

Winston Spencer Churchill was born in 1874. He was nearly 70 years old when he delivered his speech on the Battle at Dunkirk to the House of Commons on June 4, 1940. He said: "We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender."

Churchill learned the secret to dynamic speaking from an earlier Prime Minister of Great Britain, Lloyd George, who said: "Mastery in speech comes from mastery in one's subject."

Can you possibly forget Sir Winston's tribute to the gallant members of the Royal Air Force? It took place in the House of Commons on August 20, 1940

— just one sentence that was echoed around the world long before satellites. Churchill said, "Never in the field of human conflict was so much owed by so many to so few."

But come back with me now to the days before television, to the days when everyone listened to their radios in the living room. The year is 1941. The date is December 26 — 19 days after the Japanese attacked Pearl Harbor — and Americans were about to hear the first address of Winston Churchill to the Congress of the United States.

In his *Memoirs*, Churchill writes: "It was with heart stirrings that I fulfilled the invitation to address the Congress of the United States. The occasion was important for what I was sure was the all-conquering alliance of the English-speaking people. I had never addressed a foreign Parliament before. Yet to me, who could trace unbroken male descent on my mother's side through five generations from a lieutenant who served in George Washington's army, it was possible to feel a blood-right to speak to the representatives of the great Republic in our common cause. It certainly was odd that it would all work

He used tone, pace and emphasis with the skill of an artist.

out this way; and once again I had the feeling, for mentioning which I may be pardoned, of being used, however unworthy, in some appointed plan.

"I spent a good part of Christmas Day preparing my speech. The President wished me good luck when I set out in the charge of the leaders of the Senate and the House of Representatives from the White House to the Capitol."

Now we're ready to analyze that historic speech. I had the advantage of listening to a recording of the speech. It's so exciting, I played it half a dozen times.

The Introduction

Not only are Churchill's organization and diction impeccable, but his delivery is flawless. His tone, pace, emphasis and emotion are also used with the skill of an artist. He manages to use humorous references effectively throughout his talk, even though it is a speech on pulling together to win the war.

The Prime Minister begins: "Members of the Senate and House of Representatives of the United States, I feel greatly honored that you should have invited me to enter the United States Senate Chamber and address the representatives of both branches of Congress."

When the full voice of this vibrant

world leader and orator said, "I feel greatly honored," you could feel the intensity of his sincerity. He didn't toss the words off in a perfunctory manner as many speakers are prone to do.

Following the formal introduction, Churchill continued: "The fact that my American forebearers have for so many generations played their part in the life of the United States, and that here I am, an Englishman, welcomed in your midst, make this experience one of the most moving and thrilling in my life, which is already long and has not been entirely uneventful."

One long sentence, 55 words, and Churchill is given a solid round of applause and laughter. He has merely complimented the members of Congress by stressing how "moving" and "thrilling" this experience is for him.

Next, he says: "I wish indeed that my mother, whose memory I cherish across the vale of years, could have been here to see. By the way, I cannot help reflecting that if my father had been American and my mother British, instead of the other way around, I might have got here on my own."

Two more sentences and Churchill received another solid response of laughter and applause. As the applause subsides, he adds, "So perhaps things are better as they are."

Next he establishes a bond in spite of the fact our two countries are an ocean apart: "I may confess, however, that I do not feel quite like a fish out of water in a legislative assembly where English is spoken. I am a child of the House of Commons. I was brought up in my father's house to believe in democracy. 'Trust the people' — that was his message. I used to see him cheered at meetings and in the streets by crowds of working men away back in those aristocratic Victorian days when, as Disraeli said, 'the world was for the few, and for the very few.' Therefore I have been in full harmony all my life with the tides which have flowed on both sides of the Atlantic against privilege and monopoly and have steered confidently toward the Gettysburg ideal of 'government of the people, by the people, for the people.'"

Audience "Conditioners"

At this point, the Prime Minister has been speaking for less than four minutes, but he has already won laughter or applause, or both, four times. Again, this is startling because of the nature of his visit to America and the Congress: to make plans for combining our efforts 100 percent to win the war. Churchill provides two more excellent opening remarks before he turns to his main topic.

He continues by doing what is so characteristic of him when beginning a speech: he plays himself down. Humil-

ity is a rare quality in public speaking. Churchill said: "I owe my advancement entirely to the House of Commons, whose servant I am. In my country, as in yours, public men are proud to be the servants of the state, and would be ashamed to be its masters. On any day, if they thought the people wanted it, the House of Commons could by a single vote remove me from my office. But I am not worrying about it."

The last line brought another hearty laugh from the audience members, themselves public servants, who could identify with the truth of the remark. Also, these statements at the early part of the speech — which the dean of American speakers, Dr. Kenneth McFarland, calls conditioners — show that the Prime Minister had done his audience analysis, the most overlooked fundamental in person-to-group speaking.

In his final conditioner, Churchill praises America, winning another round of applause from the members of Congress.

Then, about five minutes into an hour-long speech, he plunged right to the point and purpose of the occasion by saying: "You do not, I am certain, underrate the severity of the ordeal to which you and we have still to be subjected. The forces ranged against us

Mobilizing the English Language

by James C. Humes

If anyone should ever doubt the power of speech, just bear in mind that one leader, by speeches, kept his country free. In England's dark year of 1940, the resolute defiance of Churchill convinced Franklin Roosevelt to lend aid and deterred Adolph Hitler from launching a sea invasion. In the words of John Kennedy, "Churchill mobilized the English language and sent it into battle."

Churchill, no doubt, is "the speaker of the century," but it is a forgotten fact that he was a self-made speaker. The stuttering, lisping Churchill was an unlikely oratorical prospect. At five-foot-five, he hardly had an imposing presence and his guttural snarl lacked the resonant timbre of a MacArthur or Martin Luther King. Churchill did not even have the advantage of a university education. He had not only to surmount these handicaps, but also the fear of speaking. In one of his first speeches in the House of Commons, he collapsed in the middle of his remarks.

Yet Churchill in early manhood determined that eloquence would be his ladder to power and greatness. While a lieutenant stationed in a far-flung empire garrison in India, Churchill studied the parliamentary addresses of the great British statesmen such as Disraeli and Gladstone to find the winning recipe for oratory. His conclusions were jotted down in 1897 in an unpublished article, "The Scaffolding of Rhetoric."

To Churchill, the elements of an effective speech were rhythm, diction, analogy and a central argu-

ment. By "rhythm" Churchill meant an oral style drafted not to be read but to be listened to. Cumbersome sentences with more than one subordinate clause are too complex for the ear to digest. Speech writers should break up unwieldy "Germanic" structure into simple declarative sentences. And they shouldn't sacrifice the force of an active verb to a lifeless passive voice. Such construction may read well in an article or editorial, but sounds dead to the ear in a speech, Churchill believed.

Diction, or the right word, was the next important factor in Churchill's view of effective expression. He was aware that the right word or phrase which caught the essence of the speech could be the headline in the next day's paper. One such phrase was "summit conference," which he proposed in 1951. It is now forgotten that the slogan "business as usual" was coined by Churchill when he was War Minister in World War I. And in 1946 when Churchill said, "An iron curtain has descended across the continent of Europe," the whole world could almost hear the clanging down of a steel wall between East and West.

The most useful tool in communication, wrote Churchill, is "the analogy." In his unpublished article, Churchill cites as an example the Bishop of Derry's remark, "A strong nation may be no more confiding of its liberties than a pure woman of her honor." Churchill would liken the appeaser to "one who feeds the crocodile hoping it will eat him last" and "dictators who ride to and fro upon tigers from which they dare not dismount." He described Ramsey MacDonald as "a sheep in sheep's clothing" and John Foster Dulles as

"a bull who carries his china closet with him."

Churchill knew that in an oral presentation, the message must be simple and direct. In his words, there has to be a "central argument." Complex reasoning may serve the purposes of an essay but a good talk, wrote Churchill, should be "a series of facts all pointing in a common direction." To put it another way, Churchill said the writer should not begin his draft of a speech unless he has the closing message fully in mind: "The end appears in view before it is reached. The words anticipate the conclusion and the last words fall amid a thunder of assent."

The ending should have the impact of a symphony finale. If the first four-fifths of a speech should be a highly focused succession of facts designed to win the mind, the last fifth should be aimed at the heart. Churchill had studied the climactic closings orators such as Gladstone had delivered to their audiences and became convinced that an emotional call to arms should cap the logical argument.

Some four decades later, the emotional closing in Churchill's Dunkirk speech ("We shall fight them on the beaches. . .") not only steeled the will of the English people but persuaded a neutral America to give timely and decisive aid.

James C. Humes is the author of Churchill: Speaker of the Century (Stein and Day). A White House speech writer for the President, Humes is now head of Kingtree Communications, Inc., a speech consulting firm whose clients include some of the nation's leading corporations.

are enormous: they are bitter; they are ruthless. The wicked men and their factions who have launched their peoples on the path of war and conquest know that they will be called to terrible account if they cannot beat down by force of arms the peoples they have assailed. They will stop at nothing."

Churchill continued to detail the extent of the weapons, the armed forces, the air armada and the treacherous leaders we faced. Next, however, he compared the resources and materials on our side that were still being mobilized less than a month after the attack on Pearl Harbor. Then he focused on the awesome struggle we faced, saying, "We have, therefore, a time of tribulation before us."

To build his case, he compared the training and education of the youth of Britain and America with the training over the previous 20 years of the youth of Germany, Japan and Italy. He said, "We have performed the duties and tasks of peace. They have plotted and planned for war."

He then showed his forthright manner in its strongest pose by saying: "Some people may be startled or momentarily depressed when, like your President, I speak of a long and a hard war. Our peoples would rather know the truth, somber though it may be. . . ." Notice he linked his statement to a prediction the President had already made. This shows how well he did his homework and tailored the speech to the audience.

Churchill also supported his prediction of a long, hard war with a quotation from the Bible. He recited the words of the psalmist: "He shall not be afraid of evil tidings: his heart is fixed, trusting in the Lord."

He then became more forceful, with a tongue-lashing of the Nazis and Mussolini. When he spoke of the boastful Mussolini, the audience laughed in the middle of the sentence. The whole sentence was, "The boastful Mussolini has crumpled already. He is now but a lackey and serf, the merest utensil of his master's will." This last sentence was followed by more laughter and applause.

The Right Word

Notice the careful choice of words in these quotations. One author once said, "Give me the right word and I'll move the world." Mark Twain was fond of saying, "The difference between the right word and the almost right word is the difference between lightning and the lightning bug."

Next, the Prime Minister cites the mutual goal of our two nations: "Now that we are linked in a righteous comradeship of arms, now that our two considerable nations, each in perfect unity, have joined all their energies in a common resolve, a new scene opens

upon which a steady light will glow and brighten."

Churchill's longest sustained applause came when he was questioning how Japan could even consider launching an attack on the United States in light of the combined resources of Great Britain and America. He said: "It becomes still more difficult to reconcile Japanese action with prudence, or even with sanity. What kind of people do they think we are? Is it possible that they do not realize that we shall never cease to persevere against them until they have been taught a lesson which they and the world will never forget?"

To fully understand why the audience responded so strongly to that statement, you have to hear the emotion and the tremendous emphasis Churchill put into the words. His pauses, his articulation, his intensity were stunning.

Churchill used an interesting transitional phrase to shift from the stark reality of the war and this call for commitment to a look into the future. He said: "Members of the Senate and members of the House of Representatives, I turn for one moment more from the turmoil and convulsions of the

The intensity of Churchill's emotion stunned his audiences.

present to the broader spaces of the future."

Then, he again called attention to the mutual effort of America and Great Britain with these stirring words: "Here we are together, defending all that to free men is dear."

Note the repetition of the phrase "here we are together." Note also that this is the second time he has used repetition to highlight the togetherness of our two countries. Repetition and comparison, which he used regularly and superbly, are the cores of education and motivation.

Churchill's closing brought a standing ovation, as you would expect. He said: "It is not given to us to peer into the mysteries of the future; still I avow my hope and faith, sure and inviolate, that in days to come the British and American peoples will for their own safety and for the good of all, walk side by side in majesty, in justice, and in peace."

Doing His Best

I've included a good many quotations and comments to try and illustrate the mastery of words and organization that Winston Churchill possessed. He labored for hours over his speeches and even over his frequent "impromptu" talks. He said he spent hours searching

for the right phrase, the right word, the captivating concept.

After giving the speech to Congress, Churchill proceeded to Ottawa, Canada to address the Canadian Parliament. In his *Memoirs* he tells how he felt about those talks: "The preparation of my two transatlantic speeches, transmitted all over the world, amid all the flow of executive work, which never stopped, was an extremely hard exertion. Delivery is no serious burden to a hard-bitten politician but choosing what to say and what not to say in such an electric atmosphere is anxious and harassing. I did my best."

Winston Churchill always did his best. When recalling his talk to the Congress of the United States in his *Memoirs*, he wrote: "I must confess that I felt quite at home, and more sure of myself than I had sometimes been in the House of Commons. What I said was received with utmost kindness and attention. I got laughter and applause just where I expected them. The loudest response was when, speaking of the Japanese outrage, I asked, 'What sort of people do they think we are?' The sense of the might and power of the American nation steamed up to me from the august assembly. Who could doubt that all would be well? Afterwards the leaders came along with me close up to the crowds which surrounded the building so I could give them an intimate greeting; and then the Secret Service men and their cars closed around and took me back to the White House where the President, who had listened in, told me I had done quite well."

Prime Minister Churchill had done astonishingly — superbly — in simultaneously relaxing the audience members, who were tense from the attack on Pearl Harbor 19 days before, and motivating them to dedicate themselves to a mutual effort to be victorious over our enemies in Europe and Japan.

This speech alone marked Winston Churchill as one of the greatest orators of this century, but all of his speeches taken into consideration for their content and delivery give him the right to the title, *Orator of the Century*. 🎤



Robert L. Montgomery is internationally known as a consultant, speaker and trainer specializing in communication, public speaking, memory, sales and listening. The president of R.L. Montgomery

& Associates, Inc., he is a former Toastmaster who was once active in clubs in Minneapolis, Minnesota and New York City. His book *A Master Guide to Public Speaking (B-5, \$9.95)* is available through Toastmasters' supply catalog and can be ordered from World Headquarters.

What an Olympic gold medalist learned from two grueling tests of his power as a public speaker.

The Secret of Becoming Part of Your Audience

by Jesse Owens with Paul Neimark

My two toughest audiences were the President of the United States and a dozen teenage athletes. From these two experiences I learned what has been, for me at least, a secret of public speaking.

I've spent 300 days a year for 40 years flying around the world speaking, yet when I had to speak to President Eisenhower, I was scared. With the audience of teenage athletes, they were the ones who were afraid.

The solution to both problems turned out to be the same: Becoming part of my audience by making that audience . . . part of me.

I was called to the White House to speak to the President in 1953. Ike had decided that an Ambassador of Sport to the rest of the world would be a good idea and had asked his advisors to come up with several names. Mine was among them. I'd been abroad many times, beginning in 1936 as a participant in the Olympics, and this was for me.

However, half a dozen other men and women with more professional diplomatic experience wanted the appointment as much as I did. It was up to me to speak to an audience of one — the President — and try to convince him I was best suited for the job.

Tuning into Your Audience

The moment I shook hands with Ike, easy as he was to be with, I began shaking inside. He caught me completely off guard. I don't think he meant to; he was just being himself. But catching the other side off guard was almost second nature to him, which was why he was one of the greatest generals this country has ever produced.

"You're one of my heroes, Jesse," he said.

I had put much thought into what I would say but suddenly I was speechless: *He* was one of *my* heroes. And I didn't deserve to be one of *his*. Sure, it had taken something — it had taken a lot — to get to the Olympics from the share-cropping cotton fields of Oak-

ville, Alabama. But that was nothing compared to what he had done. He had helped win the greatest war in our history. And now he was President. What could I say?

I stammered for a minute and then I said what I felt, which is almost always the best thing when you're in a situation like that.

"That means more to me than I can say, President Eisenhower," I told him. "I was going to say the same thing to you. And . . ." I was going to tell him what I was thinking. That it meant a lot more to be a successful general and President than a guy who had run the 100 and 200 meters in record times. But

To get attention, tell your listeners what they want to know.

he motioned me to sit down and began talking before I could continue.

"You know, this Ambassador of Sport has me a little baffled," he said. "I'll be honest with you. I know we need a position like this, but I'm not sure what the position should be. What do *you* think?"

I almost blurted out my first reaction — maybe it would have been okay — but I paused instead. One thing I had learned from public speaking was this: When in doubt, pause. I gathered my thoughts.

"I'll be honest with you," I finally answered. "I came here wanting to be Ambassador of Sport for you. And in just this minute, I want to be that more than ever. But I don't have the answer, either. In fact, maybe it's something we have to find out, play by ear. Because on the bottom line, it isn't who does it or what they do, but *how* they do it." I paused again. He didn't say anything, so I went on. "I've been to a lot of these countries. They are all different, although maybe they're all the same in a

way. But I think we're going to be telling them more than sports. We're going to be telling them about what we're like over here, what we believe in. But that has to be said in a different way for every country and every kid and every adult. I guess that's what I think."

He smiled.

"Tell me about those '36 Olympics, would you?" he said, apparently changing the subject.

That was easy. And it was what he wanted to hear — which I later realized is a crucial secret of talking to an audience. You become part of *them* by tuning in to what they want to know. Yes, he was the President, but he was also a man who was interested in the 1936 Olympiad. I told him about each of the events, about how Hitler walked out on me and about how Hitler's prize broad jumper, Luz Long, became my "teammate" in a sense to stop me from fouling out. In the finals, Luz broke a record, but I went a little farther than he did, broke his record and won the medal.

"And what did he feel after you did that?" Ike asked.

My eyes clouded up for a minute. "He was beautiful, Mr. President. . ."

"Call me Ike."

"He was beautiful, Ike. He raised my hand in front of all those Germans and shouted my name. He was a real sportsman. The whole stadium started shouting my name. We became the closest of friends afterward; we even wrote. He was killed in the Sahara, though, a few years later, fighting against us."

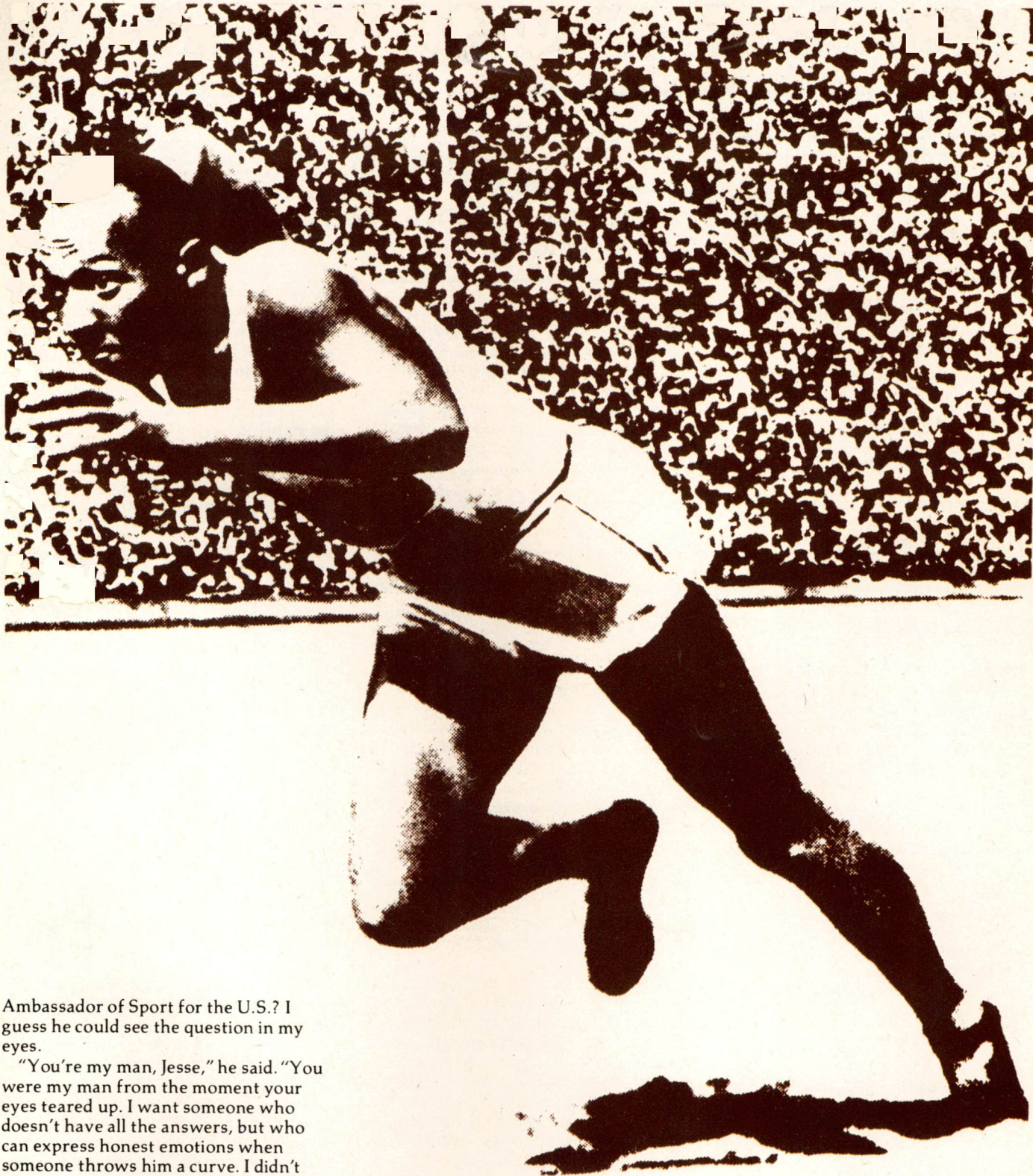
I thought I saw Ike's eyes become cloudy for an instant.

"Yes," he said. He was silent for a moment, then continued, "Sometimes war is inevitable, but it has its price. A big price."

He stood up. "How about a game of golf sometime?" he said. "I hear you're pretty good."

"I'd love it!"

He shook my hand. It was over. Was I



Ambassador of Sport for the U.S.? I guess he could see the question in my eyes.

"You're my man, Jesse," he said. "You were my man from the moment your eyes teared up. I want someone who doesn't have all the answers, but who can express honest emotions when someone throws him a curve. I didn't mean to throw you one, by the way," he grinned. "But I guess I did, and you fielded it. Besides," he said, as we walked toward the door of his office, "you beat Hitler in four days. It took me four years."

I laughed. And he began laughing. And, later, we had that game of golf.

The Toughest Test

Being Ambassador of Sport was wonderful. "Passing the test" before a U.S. President gave me a feeling of confidence I had never had before.

That's why years later, when I was to talk to a group of teenage athletes, I was totally unprepared for an even more grueling test.

I was Juvenile Delinquency Coordinator for the state of Illinois. Mainly, I held sports clinics to try and get kids off the streets and into athletics. I also helped the older kids get jobs. But often, before you could open up a kid to the idea of working, you had to open him or her up to the idea of working for

a goal. Doing that on the athletic field was the best way I knew.

There were a couple of dozen of them, but they seemed like one person — a statue. I had talked to many groups, but I'd heard that these kids were different because they had *never* worked, never been involved in sports. In fact, they were all at least first offenders, but too young to be put in jail. They were "hard," I was warned. But I didn't know how "hard" until I

stood there in front of them.

"Well, I'll tell you what I honestly feel," I began, "and then I hope you'll tell me what you honestly feel. Not just about sports, but about life. But sports is what I know best. . ."

I went on, but with each passing sentence, I could tell I was losing them. No — not losing them — I had already lost them before I walked into the room. The very fact that my name was known to them, that I was there to talk to them, had turned them off completely. The silence wasn't attentive. It was deadly.

I had begun exactly as I had started off with Ike. I opened myself up to them. But these kids weren't open. Something had closed them off, almost completely. Making myself part of them wouldn't work. That hit me in a flash. But what *would* work?

The only thing I could think of was the opposite. I'd have to make *them* part

of *me*. I stopped in the middle of a sentence. It didn't matter what I was saying to them. What mattered was what they were saying to me. I let the silence hang. It was like no silence I had ever known.

Finally, I looked into their eyes and

Be ready to switch gears if your audience isn't responding.

asked, "Any questions?"

I was right. But I had to make sure. Public speaking can be a tricky thing. Sure, you go into most situations with confidence once you have experience. But it's those unusual situations that swing the balance. This was one of them, and I had to make sure because, beneath all that confidence, is the need

and desire to reach your audience — and the fear that you won't. I wasn't reaching them. No one said a thing. No one was going to say a thing, except me.

"Okay," I told them. "You won't talk, so I'll talk for you. . . *You're old enough to be our father, almost our grandfather — how do you know what our problems are? You've made it. You're lucky. All our life all we've had is lousy luck. The lousiest. What right do you have to talk to us?*"

I kept saying things like that, saying the things I knew they were thinking. The silence was still there, but it soon changed. There were vibes now. *I was* saying at least what *some* of them thought, why shouldn't they say it themselves — that's what they were beginning to think.

Finally, one kid in the back broke the ice. "That's right, man — who gives *you* the right?"

I nodded. "No one," I said. "You've got the ball. What do *you* say?"

He looked around, apparently wondering whether or not the others would think he was selling out if he said anything. But some of the others weren't sure, either. He took a chance. "All right, I'll tell you," he said. And he began to talk.

Breaking Through the Ice

I won't say it was a snap after that. And I won't say I reached all of them. But I did reach *some* of them. I know that, because they went out for sports programs, and I was able to get a number of them jobs. They needed a break. But first someone had to break through. Not by speaking *to* them, or *at* them. But *from* them.

I'd talked to hundreds of groups before, and I've probably addressed thousands since. Most of it has been easy. But even the easy times have all been predicated on one basic premise: You've either got to become part of your audience or make them part of you.

Usually, most of your listeners are ready for you to do one or the other. But when they aren't, you've got to recognize it, hard as that is, and maybe switch gears completely so that you don't lose them.

I now make my living by talking to people and have for more than three decades, but I'm not always successful. Sometimes I don't even know whether or not I've succeeded. But one thing I do know — the two toughest times were with a couple of dozen teenagers and a President of the United States. 🏆

During the 1936 Olympics in Berlin, Germany, Jesse Owens won the gold medal in four categories: the 100-meter run, 200-meter run, running broad jump and 400-meter relay. He also succeeded in breaking two Olympic records and one world record. This article was submitted to The Toastmaster shortly before his death on March 30, 1980.

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Send your classified ad with a check or money order to Toastmasters International, Publications Department, 2200 N. Grand Ave., P.O. Box 10400, Santa Ana, CA 92714. Rates: \$25 minimum for 25 words, 80 cents for each word over minimum. Box numbers and phone numbers count as two words; zip codes and abbreviations count as one word each. Copy subject to editor's approval. Deadline: 10th of the second month preceding publication.

Increase Your PR Power

by Walter Jones

How easy it would be to get new members into the club if people were coming looking for you. And think of the attendance you would have at your next leadership workshop if people all over town knew about Toastmasters.

Sound too good? Traveling from obscurity to stardom doesn't happen overnight, but you *can* put Toastmasters on the map in your town with a little persistence and a well-organized public relations campaign.

By making a few visits and dropping off a few press releases, you can get continued exposure for Toastmasters in newspapers, television and radio. This publicity will give you a foot in the door when you talk to prospective members.

There are two forms of publicity: purposeful and supportive. Purposeful publicity attempts to draw a crowd to an event, asks for volunteers or perhaps solicits donations. In other words, this type of publicity revolves around one specific purpose.

Supportive public relations keeps your name in the back of the public's mind. It consists of a notice when one of your members earns a particular honor or when you elect officers. It has no immediate purpose, but serves to remind people that your organization is still alive and active.

A solid foundation of supportive public relations can create a receptive audience for purposeful publicity campaigns. By establishing name recognition through repeated exposure, you allow potential members and community leaders to know who you are. With continued publicity, you develop an image of credibility. Local and national publicity complement each other well in shaping a positive public image.

Convincing the Editor

Observe simple ground rules to make sure your public relations attempts will result in column inches of print and many minutes of air time. Remember, you must work as part salesman and part journalist. You are trying to sell your organization while working within the constraints of journalistic media.

First you must convince the editor (or news director, in broadcasting). If he or she doesn't think your cause is important, you won't get much help.

Editors may not take you seriously if your press releases are poorly typed, wordy, grammatically incorrect or delivered late. And if it's too long, they'll probably throw it away and look for something they don't have to edit.

Deliver your first release in person and meet the editor you'll be dealing with. Explain your purpose and provide any other pertinent background information. Be sure to tell the editor how you can be reached for further information. And don't take much of his or her time.

From then on, you'll have an ally. Address all press releases to the editor. After every publicity campaign be sure to write him or her a brief letter of thanks. Also mention the newspaper or station every time you list groups who offered special consideration to you. But don't disappoint an editor. If you promise an exclusive interview, don't talk to anybody else. Maintain the quality of your press releases, so the editor can depend on your group for a newsworthy story.

What makes a story newsworthy? Anything that happened recently near your audience, involves a prominent person, is unusual or evokes deep human emotion. A good press release — one that gets published — contains one or more of these elements. Each release should be double-spaced, typed only on one side of the paper and about one page long. Printed stationery adds credibility, even if it's a mimeographed copy.

Press releases should be succinct. Give all related facts, including dates, times and full names and address for groups and personalities. A short explanation of the purpose or goal must also be included for purposeful public relations. Just remember the journalist's five "W's" and "H": who, what, where, when, why and how.

Quality Photos

Newspaper editors like photos. They judge pictures by the same criteria as news. If a special event promises plenty of excitement, call your local paper and suggest they send a photographer. Or you may submit your own pictures. Readers are drawn to photos of people doing interesting things. Don't send a picture of a building; send a picture of a

child dwarfed by a skyscraper. Most editors will reject pictures and stories more than a day or two after the event. So if not in advance, at least submit your release and pictures as soon as you can.

"Mugs" or pictures of individuals should be 1" x 2", and other photos should be 8" x 10". All photos should be taken with a 35mm SLR camera. They must be high contrast black and white glossies, and a full caption must be submitted with the photo. Never expect to see pictures of handshakes and award ceremonies in print. Editors stopped using those dull photos long ago. Try to use size (big or small), incongruity or action in your pictures. Make them interesting.

Newspaper press releases will only run once, so they must be well-timed for peak effectiveness. For a big event, send a few pictures of the preparations about a week ahead, followed by a written release and perhaps photo to run the day before the event. Get your release to the editor at least two days before you expect it to run. At the top of the release, request the publication date you'd prefer. Of course, follow-up releases and acknowledgements should run the day after the event.

Radio and Television

Broadcasting is different. Because so little time is available for news, only major stories will be used. However, the Federal Communications Commission requires all licensed stations to make time available for non-profit public service announcements (PSAs). They run for about a week throughout the day, which amounts to far more exposure than you could gain from one release in the newspaper. To allow time for scheduling and technical work, radio and television releases should be delivered at least a week in advance.

Write the copy for PSAs in 15, 20, 30 or 60-second messages. Normally, 150 words or less are all that can be read in a minute, so don't get verbose. Don't use tongue twisters, difficult words or puns. Do use catchy phrases, simple sound effects and instrumental music.

Your station may allow you to record your own PSA. If you do it at home, use either a cassette or reel-to-reel tape that you do not expect returned. Make certain that you have erased *both* sides of the reel-to-reel tape before you record your PSA. If you don't have the equipment at home, perhaps the station will record you on their equipment, but don't bet on it. The best bet is to write the copy so it can be read live on the air by the announcer. That way, he or she will be

Laugh Lines

The patrolman had stopped a woman who was speeding. He asked to see her driver's license and said, "Lady, you were going 50 miles an hour in a 35-mile-an-hour zone."

As she handed him her license, she said, "Before you begin writing that ticket, I think we should get our priorities straight. Are you supposed to advise me of my constitutional rights first, or am I supposed to tell you that my son is head of the State Highway Patrol?"

★ ★

A man drove up to a friend's house, and as he was getting out of his car, his friend's fierce looking dog rushed to within two or three feet of him and began barking as loud as he could.

The man was obviously frightened but his friend said, "He won't bite. He's just excited at seeing a stranger. You know the old proverb about a barking dog never bites."

"Yes," the man said. "I know the proverb, and you know the proverb, but are you sure the dog knows the proverb?"

★ ★

The personnel director of a bank was interviewing applicants for the job of cashier. After talking to a fine-looking fellow, he decided to check his references. He called a man who had been listed as a former employer.

"We are thinking of hiring your former employee as a cashier," the personnel director said. "I wonder if you could tell me whether or not he is perfectly honest."

"Honest," said the voice on the phone. "I should say he is. He has been arrested nine times for embezzlement and he was acquitted each time."

★ ★

A man came home from work one day to find his house in a shambles. The beds hadn't been made, the kitchen sink was filled with dirty dishes, the children's clothes and toys and books were scattered throughout the house. Besides that, dinner wasn't ready.

"What in the world happened?" the man asked his wife when he saw the mess.

"Nothing," she said, "absolutely nothing. You are always wondering what I do all day long. Well, take a look. Today, I didn't do it."

★ ★

A young playwright gave a special invitation to a highly regarded critic to watch his new play. The critic came to the play, but slept through the entire performance.

The young playwright was indignant and said, "How could you sleep when you know how much I wanted your opinion?"

"Young man," the critic said, "sleep is an opinion."

★ ★

Two weeks ago over at the elementary school, the power went off for three hours and the cook couldn't serve a hot meal in the cafeteria. She had to feed the children something, so at the last minute she whipped up great stacks of peanut-butter-and-jelly sandwiches.

As one little boy filled his plate, he said, "It's about time. At last — a home-cooked meal."

★ ★

A newspaper reporter was writing a feature story about prison life and was interviewing one of the prisoners. "Do you watch much television here?"

"Only the daytime shows," the inmate said. "At night we're locked in our cells and don't see any television."

"That's too bad," the reporter said, "but I do think it is nice that the warden let's you watch it in the daytime."

"What do you mean, nice?" the inmate said. "That's part of our punishment."

These jokes have been provided by Winston Pendleton, a humorist and author who has been a regular contributor to The Toastmaster since 1966. A recipient of a Toastmasters Communication and Leadership Award, Mr. Pendleton designed these jokes so they could be adapted for your speeches. For more of Mr. Pendleton's humor, order his book How to Win Audiences with Humor (B-4, \$3.95) from Toastmasters' 1980-81 Supply Catalog. If you'd like to see your favorite jokes in our new "Laugh Lines" column, send them to the Publications Department at World Headquarters.

free to add his professional credibility and even some creative flourish of his own.

Television editors look for good pictures they can use for a mat, the image that fills the screen for about five seconds between commercials and shows. To make a PSA mat, a station needs an uncluttered color slide or a small, simple logo. Find a picture that best describes your event. Be sure to include all important information in the press release, and send that along with the picture at least two weeks in advance.

Big events will require press conferences and interviews. The person you choose as your representative must be informed, outgoing, articulate and available at all times. Try for as many interviews as possible, but don't let yourself be embarrassed by being uninformed. A good outlet for interviews is a locally produced talk show, either on the radio or television. Sometimes, even music radio stations will agree to interview interesting people. Just call around and find out what shows you might be able to appear on.

Sign Publicity

One other less dramatic form of public relations can add reinforcement to a purposeful publicity campaign — outdoor signs and posters.

A sign can be anything from a professionally produced billboard to a simple poster set on the counter of a downtown drugstore. All signs are subject to the same guideline — brevity. Since signs require big letters to be effective, little room is available for details. Therefore, let signs back up your other publicity or direct people to where they can learn more about what you're up to.

Don't forget about restaurants and banks that have flashing signs with movable letters. These people are usually more than pleased to support a community project. It's good public relations for them to be involved, too.

Also, remember that many materials to help you run a successful publicity campaign are available at Toastmasters' World Headquarters. Ask your club president for a copy of the 1980-81 Supply Catalog, which contains descriptions of these valuable materials.

At the end of your successful publicity campaign, thank the people who helped you out. And don't forget about the editors and news directors. Thank everyone — that's public relations — and you'll enjoy the same success next year.



Walter Jones is a member of GSU Toastmasters Club 3494-14 in Atlanta, Georgia. He has worked as a newspaper and radio reporter and has served as chairman of a number of publicity committees.

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Dunedin 2890-72, Dunedin, NZ

Dion R. Francis

Banyandah 1285-73, Perth, Aust

Peter Koh Soon kwang

TM Club of Singapore 357-U, Singapore

New Clubs

4397-F Toastmasters Oasis

Palm Springs, CA — Tues., noon, Las Casue-
las Terrazza, 222 S. Palm Canyon Dr.
(323-2233).

4407-F McGaw Solutions

Irvine, CA — Wed., 4:15 p.m., McGaw
Laboratories, 2525 McGaw Ave. (975-6952).
Sponsored by Lake Forest 4220-F, El Toro.

4401-2 Successmasters

Seattle, WA — Tues., noon, Abigails Res-
taurant, 1114 Valley (281-1640).

132-3 Sunrise

Bullhead City, AZ — Tues., 6:45 a.m.,
5 Grand Cafe, Highway 95 (758-4106).

1887-3 The Foresight Forensics

Phoenix, AZ — Tues., 7 a.m., Western
Savings and Loan Assn., 3443 N. Central
Ave.

3569-3 Six To Niners

Phoenix, AZ — Wed., 6:30 p.m., Carrows
Restaurant, 2026 North 7th St. (253-4146).

4398-4 E.S.L.

Sunnyvale, CA — Thurs., 12:15 p.m., ESL,
Inc., 495 Java Dr. (738-2888, x 5423).

4405-5 Basic Orators

El Cajon, CA — Tues., 7 p.m., East San
Diego County Board of Realtors Annex,
1152 Broadway (463-5111). Sponsored by
Real Orators 474-5.

534-6 Albert Lea Area

Albert Lea, MN — Tues., 6:15 a.m., Albert
Lea Family YMCA, 2021 W. Main St.
(373-9501).

1775-15 Golden Spike

Salt Lake City, UT — Mon., 11:30 a.m.,
Technical Training Conference Room,
Union Pacific RR, #2 South 400 West
(363-1544 x 570). Sponsored by Los Gallos
2428-15.

3076-16 Rockwell Smoothtalkers

Tulsa, OK — Thurs., 4:30 p.m., Rockwell
International B009, 2000 N. Memorial Dr.
(835-3111, x 2776). Sponsored by Claremore
Community 806-16.

4396-17 Glasgow

Glasgow, MT — Mon., 6:30 a.m., Johnnie
Cafe, 433 1st Ave. South (228-2268).

2894-18 Metro-West

Baltimore, MD — Thurs., 11:30 a.m., Metro-
West Building SSA, Saratoga & Greene
Streets.

4411-18 Al-Muhadhiraat Nadi

Baltimore, MD — Tues., 6 p.m., Baltimore
Masjid, 514 N. Wilson St. (466-1355). Spon-
sored by Westinghouse Gaveliers 3160-18.

872-24 General Communicators

Lincoln, NE — Mon., noon, Lincoln General
Hospital, 2300 S. 16th St. (475-1011). Spon-
sored by Sunrise 2788-24.

4412-25 Dynamic

Fort Worth, TX — 2nd & 4th Thurs., 5:30
p.m., Shaws Restaurant, 5336 Camp Bowie
Blvd. (732-4811). Sponsored by Garland
1207-25.

956-29 Laurel

Laurel, MS — Mon., 7 p.m., Cap'n John's
Restaurant, Jefferson St. (426-2641).

4399-33 AFRPL Rocketeers

Edwards, CA — Air Force Rocket Propulsion
Laboratory (277-5334).

1302-37 Wilkes County

Wilkesboro, NC — Thurs., 6:30 p.m., Bonan-
za Steak House, West Park Shopping Center,
North Wilkesboro (667-3351).

2422-37 Gate City

Greensboro, NC — 2nd & 4th Thurs., 6
p.m., Shoney's Big Boy Restaurant, W. Mar-
ket St. (378-1811). Sponsored by Friendly
3040-37.

4413-37 Arrowood

Charlotte, NC — Wed., Skyview Restaurant,
11200 Nations Ford Road (588-0706).

4395-38 Toastmasters In Command

Lititz, PA — Fri., 6:30 a.m., Toll Gate Inn, 12
W. Newport Road (569-6043).

2820-41 Mr. & Mrs.

Rapid City, SD — Mon., noon, First United
Methodist Church, 7th & Kansas City
(342-4498).

4410-46 Piscataway

Piscataway, NJ — Tues., noon, AT&T Co.,
Long Lines, 20 Knightsbridge Road
(457-1926).

4404-49 Pacific Trade Center

Honolulu, HI — Wed., noon, Alexander
Baldwin Building, Conference Room, Bishop
St. (531-3781). Sponsored by Ala Moana
3701-49.

4409-49 Transportation

Honolulu, HI — 1st & 3rd Tues., State Dept.
of Transportation, 869 Punchbowl St.
(488-5402). Sponsored by Palolo 1780-49.

4402-56 Scientology Speakers

Houston, TX — Sun., 10 a.m., Grand Hotel,
The Fireplace Room, 2525 W. Loop South
(957-2138). Sponsored by 1960 North Hous-
ton 2659-56.

4406-56 H.E.B. Grocery Gabbers

Corpus Christi, TX — 1st & 3rd Tues., noon,
Bank & Trust Tower, 615 Upper North
Broadway (881-1487).

4414-56 The Border

Brownsville, TX — 2nd & 4th Mon., 7 p.m.,
The Holiday Inn (541-6334).

96-60 State Farm

Scarborough, Ont., Can — 1st & 3rd Wed.,
noon, State Farm Regional Office, 1801
Brimley Road (298-5071).

311-U Petaling Jaya

Kuala Lumpur, Malaysia — Wed., 7:30 p.m.,
Jayapuri Hotel, Petaling Jaya, Selangor
(488058 & 485281).

4400-U Dynamic

Zamboanga City, Philippines — Fri., 7 p.m.,
Zamboanga Executive Club, Zambayan
Hotel (27-03).

4403-U Toastmasters Club of Metro Davao

Davao City, Philippines — Fri., 7 p.m.,
Cuison Motel, Bajada. Sponsored by TM
Club of Davao 3854-U.

4408-U Osaka

Osaka, Japan — Wed., monthly, 6:30 p.m.,
Osaka YMCA Kokusai Shakai, Hoshi Cen-
ter, Dojima Grand Bldg., 1-5-17 Dojima,
Kitaku (0722 92 2085).

Anniversaries

40 Years

Gopher 183-6, Minneapolis, MN

35 Years

El Monte 352-F, El Monte, CA
Lewis-Clark 369-9, Lewiston, ID
Missoula 347-17, Missoula, MT
Brandywine 359-18, Wilmington, DE
Lake Region 377-20, Fergus Falls, MN
Plus-Two 349-25, Fort Worth, TX
Speakers Forum 371-30, Chicago, IL

30 Years

Paul Bunyan 922-6, Brainerd, MN
Farmers Ins. Group 458-22, Shawnee
Mission, KS
Charter Oak 931-53, Hartford, CT

25 Years

Dawn Busters 1918-3, Glendale, AZ
Scottsdale 2013-3, Scottsdale, AZ
Mentors 1974-29, Milton U.S. Naval Air
Station, FL
Glen Ellyn 156-30, Wheaton, IL
Schlitz 1989-35, Milwaukee, WI
Pagoda 1809-38, Reading, PA
Independence 1907-38, Philadelphia, PA
Sears-Halifax 1555-45, Halifax, NS, Can
SEC Roughriders 1876-46, New York, NY
Gas & Electric 1993-65, Rochester, NY

20 Years

Monsanto 1267-8, Creve Coeur, MO
Pershing Point 2662-14, Atlanta, GA
Hilltoppers 3232-29, Mobile, AL
Bluemound 3227-35, Milwaukee, WI
Knights of Speech 3196-38, Upper Darby, PA
Sierra Sunrise 2318-39, Reno, NV
Shaganappi 60 3205-42, Calgary, Alta., Can
North Valley 2715-52, North Hollywood, CA
Pacesetters 3239-56, Houston, TX
West Toronto 3057-60, Toronto, Ont., Can
Winnipeg Keystone 3211-64, Winnipeg,
Man., Can
Lima 3098-U, Lima, Peru

15 Years

Mid-Day 1802-40, Columbus, OH
Capitol 194-U, Quezon City, Philippines

10 Years

Bechtel TM Unlimited 587-F, Norwalk, CA
Naval Postgraduate School 2032-4,
Monterey, CA
Noontoasters 1822-8, St. Louis, MO
Dawn Patrol 2234-41, Luverne, MN

Finding Our Sense of Humor

My journalism training has taught me that even people who don't seem interesting can be fascinating if they're asked the right questions. Since I know how to ask those questions, I'm not easily bored by anyone. But I can be put to sleep in an instant by people who take themselves too seriously. We're in big trouble when we lose our ability to laugh at ourselves. Humor puts things in perspective. It leavens the difficulties we encounter in our personal relationships, on the job, in front of an audience. It is the best tool a speaker has for getting — and keeping — an audience's attention.

I have learned to appreciate the value of humor and to use it therapeutically in my personal life. Yet there are very few laughs to be found in the magazine that has become the focus of my work life. I have become increasingly aware of that incongruity in recent months as I pondered ways of making *The Toastmaster* magazine a more valuable — and entertaining — educational tool. The special November issue on humor was the first step in an attempt to turn this magazine into a publication that doesn't take itself too seriously. That doesn't mean the business of teaching communication isn't serious, just that it at least sometimes ought to be done with a sense of humor.

Our ability to inject more humor into this magazine depends largely on you. Humor is the most difficult kind of writing, and it's not easy to find. Therefore, we'll need your help to locate material that will make this

magazine more fun to read while giving you guidelines for using humor in your speeches.

To continue what we began in the November issue, we've started a new column featuring "Laugh Lines" that we hope you will be able to adapt to your speeches. The material for the first column on page 28 of this issue was contributed by Win Pendleton, who has written many books on the effective use of humor in speech-making. In future columns, we will share jokes and short stories provided by other accomplished humorists, but we're also counting on our readers to submit their favorite jokes — preferably original material that has been tested and well-received by audiences.

Periodically, we'd also like to print stories about the funniest speaking situations you have encountered when addressing outside groups as well as Toastmasters. If you're not comfortable writing jokes, this would probably be the best way to contribute to "Laugh Lines" because a good story will tell itself.

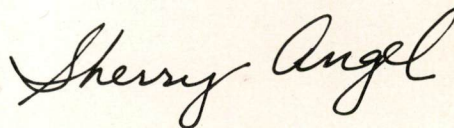
For those who don't feel qualified to contribute humor, there are many other ways in which you can use this magazine as a forum for your ideas. If you have a reaction to an article or feel you can expand on the information the story provides, write a letter to the editor. Whether your response is positive or negative, your letter will be welcomed. And if it is timely, pertinent — and brief — there's a good chance that you'll see it in print. Ideally, the "Letters" section should

be as educational as our articles, but, again, that depends on you.

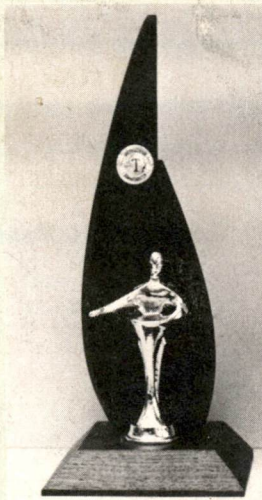
You can also share your ideas in *The Toastmaster* by contributing a brief (600 to 800 words) "How To..." column or a suggestion for "The Idea Corner." Material for both of these sections should focus on ways of strengthening our organization rather than on speaking techniques.

As you can see, there are many ways in which you can help make *The Toastmaster* magazine a more useful and effective vehicle for self-improvement and organizational development. In order to become better public speakers, we must first be able to communicate effectively with each other. "Footnotes," a new column to be written by World Headquarters staff members, represents our commitment to that goal.

Now we need your help — your participation — to make the most of what we have. We're starting with the best public speaking organization in the world and a magazine that already serves its members well. But we can do better. We can *always* do better. So let's start with humor. Send us your jokes and your stories, and let's share some healthy laughs with each other and our audiences.



Sherry Angel, Editor



1909



1840



1850



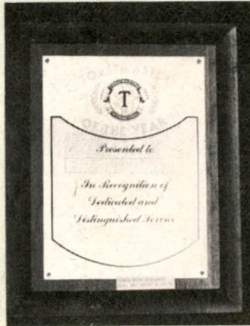
1854



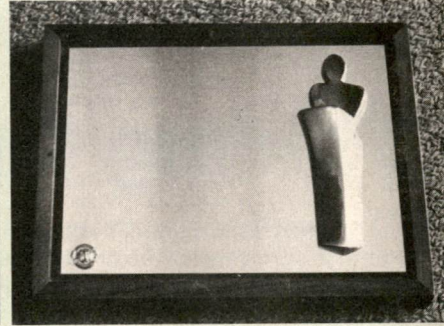
1872



1870



1874



1877

Give your club members special recognition for their achievements. Each of these new awards has a unique design with Toastmasters distinction. Perfect for saluting — and inspiring — excellence in communication.

HONOR WITH ELEGANCE

The Crown Series

Prestigious trophies with the elegance of royalty. Red and gold on a walnut base.

1852 18" \$13.00

1853 17" \$12.50

1854 16" \$12.00

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1849 16½" \$44.00

1850 15½" \$36.80

1851 14½" \$32.80

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1840 6½" \$6.25

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Your club members will be proud to display this handsome trophy. Beautifully styled goldtone figure sits on a handcrafted walnut base.

1907 15" \$20.00

1908 14" \$19.25

1909 13" \$18.50

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Honor a winning speaker or a dignitary with this distinctive plaque. Goldtone trophy figure stands out on a background of rich American walnut.

1870 11" x 13½" \$26.50

Recognizing Outstanding Service

A special award for exceptional area governors. Blue and white imprinted on gold plate mounted on walnut.

1872 9" x 12" \$20.00

Toastmaster of the Year

Honor those who contribute to the growth and well-being of your club

with this distinguished blue and white plaque mounted on walnut.

1874 8½" x 10" \$12.75

An Award for Excellence

Recognize speakers or dignitaries with this attractive plaque featuring a relief modern figure set on a brass plate framed in walnut.

1877 7" x 9" \$15.25

See the 1980-81 Supply Catalog for a special four-color insert introducing these and other awards in Toastmasters' new line of trophies and plaques. Engraving is 10 cents per letter (allow three weeks). Add 20% for packing and shipping. California residents add 6% sales tax. Send all orders with your club and district number to: Toastmasters International, 2200 N. Grand Ave., P.O. Box 10400, Santa Ana, CA 92711.