

August 1985

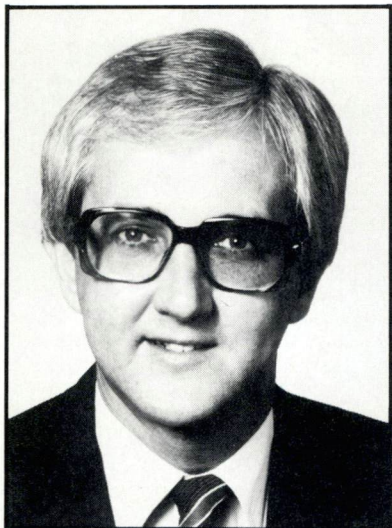
THE TOASTMASTER



Let's Do a DONAHUE!

Reflections on 1984-85

Several Toastmasters this past June generously commented that I looked "no worse for wear," having just completed eight district visits, a regional conference and 32,000 miles of travel during April, May and the first week in June. Maybe my inner excitement caused by first-hand knowledge and awareness of the success of our educational programs was showing on my face. Maybe the fact that the 1984-85 leadership in our districts around the world, having focused on the critical success factors so important to the growth of the individual Toastmaster and our organization, was now setting new records of accomplishment and creating a spirit of enthusiasm among us all. Well, in all honesty, I really don't know the reasons for my apparent good health.



I don't have any problem, though, explaining the definite "good health" of Toastmasters International in 1985. It's the result of many years of sacrifice, dedication and service by past district/international officers working in harmony with an effective management team at

World Headquarters. This president and my team of district leaders around the world were offered a solid foundation a year ago on which to build additional OPPORTUNITIES FOR GROWTH. And, when you have available the finest educational programs to offer the membership, the probability of success is great.

The change in our Basic Communication and Leadership Manual, discussed and perfected over four previous years, is a major factor in the success the organization is enjoying today. Many members are now experiencing the joy of reaching their first major educational milestone due to the more streamlined arrangement of basic assignments. They are now exploring the professional world of advanced manuals and reaping even greater rewards. The Board's decision to strengthen the formation of new clubs through the limitation of dual membership is also a major contributor to our organization's health. Emphasis on returning all our clubs to charter strength or greater is also having positive results.

Good management decisions and dedicated service are a must, but the "product"—in our case, the growth of the individual member—must be good if Toastmasters International is going to maintain its position of world leadership in communication training. I mentioned last August in my inaugural address that no one can develop freely and find a full life without feeling understood by at least one other person, according to modern psychology. I suggested that maybe the secret behind Toastmasters' success is that we offer our membership an "opportunity for growth," an opportunity to be understood by others, an opportunity to gain a fuller life. Having seen the evidence during my visits to a total of 17 districts, having met so many wonderful people who are obviously enjoying life, I think I was right!

I'm confident that Toastmasters International will continue to grow towards its next major milestone of 200,000 members in 10,000 clubs. And, I'm most grateful to our membership for this personal "opportunity for growth" as your International President. Best wishes to you all.

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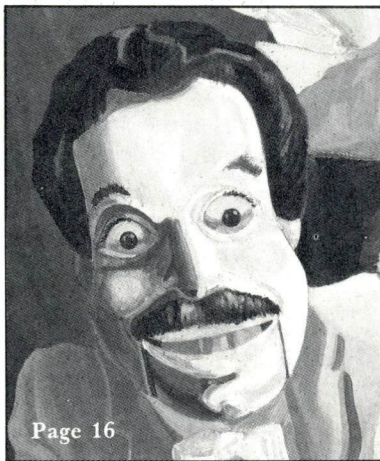
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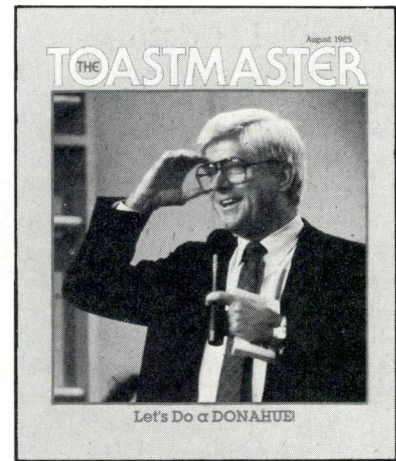
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Did Snow White Stick with Prince Charming?

by Barbara Ellis



COVER

Exciting, entertaining, informative—a talk show can be all of these, some club members found when they staged a lively meeting based on the popular television program, "The Phil Donahue Show." Read how they enacted their own talk show and experienced a new way to practice Toastmasters techniques. (Cover photo courtesy of "The Phil Donahue Show.")

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LETTERS

Not So 'Friendlily'

I should like to take issue with Mr. William Piel's "Apply Your Tools" in the February 1985 issue, where he says that a road sign should have read "Drive Friendlily." On page 312 of Funk & Wagnall's Paperback Standard Dictionary I find FRIENDLY described as an adverb and I find no FRIENDLILY. English is just not that logical.

If, however, the sign were in Esperanto and read "Venturu Amike" any speaker of Esperanto would understand that "Amike" was an adverb and he would not have still been laughing about it two states away, as it would be in accordance with the grammar of Esperanto which says that all adverbs are formed by adding "e" to the root. Similarly "Amiko" is the noun from the same root and "Amika" is the adjective from the same root.

Should any of your readers require more information about this easy-to-learn language, I suggest they write to Esperanto-Ligo por Norda Ameriko (ELNA), P.O. Box 1129, El Cerrito, CA 94530 or call (415) 653-0998.

Oscar S. Sher
Pretoria
South Africa

Is Everybody Welcome?

In the April 1985 issue of *The Toastmaster*, Mr. Carl H. Hendrickson, ATM, gave some suggestions for getting new members. I believe he overlooked one important fact. Are smokers welcome in his club?

They are really not welcome in mine (Ocotillo 68-3 and Budding Professionals 5042-3 in Phoenix, Arizona). As a smoker (pipe and cigar), I constantly hear such remarks as, "If you're going to smoke that stinky old pipe, I'm going to sit somewhere else," or "Let me know where you're going to sit so I can sit on the other side of the room," or, if I happen not to smoke, "Congratulations, you got through a whole evening without smoking."

When I am at meetings of other organizations I feel much more comfortable. I feel comfortable in airplanes and restaurants where I gladly sit in the smoking sections, and do not have to lis-

ten to snide remarks. I understand that at Toastmasters' international level smoking is forbidden at some of the meetings. It's too bad that World Headquarters does not mention that in registration forms. I'd hate to travel to Columbus for this year's Convention and find that I was barred from some meetings if I wanted to smoke.

Mensa, one of the national groups in which I hold membership, had this problem. They ended up, not with a division between smokers and nonsmokers, but with more of a divorce. Is Toastmasters heading in the same direction?

Paul J. Sander, ATM
Phoenix, Arizona

Editor's Reply: Toastmasters International provides smoking and nonsmoking sections at all International Convention events as a courtesy to both groups. However, as a result of speech contestants' requests over the years, no smoking is allowed during speech portions of speech contests.

At the local level, each club must create its own smoking/nonsmoking policy, based on member preference, meeting facility and room ventilation. Has your club successfully dealt with this challenge? If so, we'd like to hear from you, so that we may publish creative solutions to this problem in a future issue of The Toastmaster.

May Bloopers

In the May 1985 edition of *The Toastmaster*, Neil Campbell, in his article "Words: Handle with Care," wisely advises us to avoid euphemisms. Yet in the same edition, "Update" advises us that Past President Lewis Turner "passes on" and that he "passed away." These euphemisms are used despite the fact that Turner's own son refers to his father's death with the realistic words "before he died."

Allow me to pass on to you my suspicion that euphemisms will not die by themselves; they must be killed.

Rodrik S. Thompson
Hilo, Hawaii

This letter voices my concern about and objection to *The Toastmaster's* May 1985 cover and the use of the word "christen" in the article about the new

WHQ construction. The word "christen" means (1) (a)—baptize; (b)—to name at baptism; (2)—to name or dedicate by a ceremony suggestive of baptism. Toastmasters is a non-sectarian organization and should not use such a sectarian term.

Interestingly, the article on page 22 of that issue describes "Dedication Day" in 1962. Apparently the editor at that time recognized the type of ceremony and the type of organization holding the ceremony. Our many non-Christian members in this and numerous other countries will most assuredly take affront at this misuse of a word.

I suggest the article on page four of the same issue be made mandatory reading for your staff: "Words: Handle with Care!"

Melvin J. Kohn
New York, New York

Editor's Reply: Your point is well-taken. Obviously, as Mr. Campbell's "Words: Handle with Care" article warned, we "forced the wrong caliber word into the breach of communication" and it misfired in our faces.

Muscl'd & Tattooed

Now you have gone and done it! For sure. Not content with thrice chagrining one of our more learned members by your "Muscl'd & Tattooed Male Arm" April 1985 cover (see "Letters," June 1985 issue), you had the audacity, the gall, the impudence, to come out with a June cover featuring, of all things, women being treated as... as... ugh... HORSES (you can see the poor thing in the rear is about to drop); driven no doubt, by a male tattooed arm just off camera, wielding a bull whip.

Let's you and your powerful assistant be more judicious in the selection of covers or we will wind up with a *Police Gazette* type publication. So stop locating those excellent articles on communication, leadership and club improvement and devote more attention to those sly cover pictures.

Charles F. Johnson, J.H.G.*
Tujunga, California
*Junior High Grad.

(Continued on Page 20)

Speak Up, Hands!

YOUR HANDS CAN HELP
YOUR AUDIENCE
“SEE” WHAT
YOU’RE
SAYING.



by Chris Rogers

If you’ve ever watched Charlie Chaplin or any other good mime in action, then you know it’s possible to deliver a message without using words. Your hands and body speak boldly. When trained, they can help you inform, persuade or entertain an audience. Untrained, they can contradict you.

Teach your hands to speak with authority and you’ll command attention. Teach them to describe and your ideas will become visual. Teach them to convey emotion and you’ll captivate your audience.

But, as Dr. Sigmund Freud once observed, “He that has eyes to see and ears to hear may convince himself that no mortal can keep a secret. If his lips are silent, he chatters with his fingertips; betrayal oozes out of him at every pore.”

When your hands lack specific instruction, they can betray your inner feelings. They clutch the lectern, announcing your insecurity. They flutter about, confessing uncertainty, or lie idle, refusing to support your convictions.

To be an effective speaker, you must keep those fingertips from chattering. You must give your hands something positive to say.

Descriptive Gestures

Among the easiest gestures to learn are those used to describe size, shape

or action. You may already be using many of these gestures without even realizing it.

Imagine someone coming toward you that you want to stop. Like a policeman directing traffic, you thrust your hand forward, palm out, fingers pointing upward and slightly spread. Without speaking a word, you have commanded the person to *halt!*

Now transfer that gesture to the lectern. Because it is both powerful and easily recognized, the *halt!* gesture draws attention to any subsequent statement.

For example, use the *halt!* gesture while saying, “Let’s stop here and consider the alternatives.” Your audience will remember any information which immediately follows. Now try the same gesture with the following statements and notice how emphatic they become:

“Stop now and reflect on what we’ve just learned.”

“But wait a moment. How does that fit into the total picture?”

Using both hands, describe the circumference of a medium-size globe. Now use that same gesture with these statements:

“Our plan encompasses all these contingencies.”

“This entire situation can be summed

up in one statement.” (For added emphasis, end this gesture with a fist, as if grasping that single statement.)

Try the following gestures to describe ideas of your own:

1. Raise one hand toward the sky, as if saying, “Up in the air.”

2. Motion toward yourself with one hand, as if to say, “Come here.”

3. Make a circle with your thumb and forefinger, as if to say, “It’s okay.”

Begin noticing the everyday gestures that you and others around you use to describe size, shape or action, then transfer these gestures to the lectern to illustrate your ideas. Your audience will understand your message easier and remember longer.

Emphatic Gestures

Many gestures used at the lectern merely emphasize words or phrases. They are easily learned and easily used. It’s important when using emphatic gestures to always be aware of what your hands are doing. Don’t let them repeat the same gesture over and over.

To project an image of authority, use the following gestures with the hands and fingers held rigid. Limp hands lack power.

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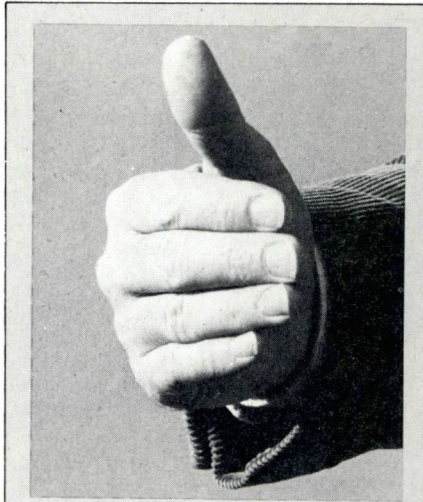
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pointing out "Those imbeciles in the White House," "God in His heaven," someone in the audience or something on a chart, the pointing finger will draw more attention and carry more authority if you keep the forefinger and wrist straight. For additional emphasis, straighten the elbow as well, making a clean straight line from shoulder to fingertip.

The "point" is a powerful gesture and anything that forms an extension of your arm, such as a pencil, ruler or even a pair of eyeglasses, extends that power.



*The
Chop*

• **The Chop**—Hold your fingers straight and together. Then make a short, chopping motion to punctuate an idea, such as, "We're going to cut through the bologna and get to the real problem here."

The "chop" can be used vertically or horizontally to visually cut off, cut out or cut back. When two hands are used (sometimes called the Mussolini Chop), you can define size or territory, as in "our cut of the cake." By moving your hands progressively farther apart in short chopping motions, you can define growth or expansion.

Another variation of the "chop" is a gesture John F. Kennedy made popular. He would bend his fingers at the palm, forming a 90-degree angle with his hand, his thumb pointing straight up, then use a short, chopping motion to emphasize

each point in his speech. As he added one point to another, he would progressively extend each chop diagonally away from his body.

When he stopped to expatiate on a point, he kept his hand in place, firmly riveting attention to what he was saying. As long as that hand marked his place, the attention of his audience never wavered.

Try the Kennedy Chop next time you have a series of points to make. Your audience will follow every word.

• **The Pound**—The closed-fist "pound" indicates strong feeling, whether you're pounding it into your other palm or on the lectern. To be effective, however, it should be used sparingly. A speaker who gets carried away with the "pound" resembles an angry child throwing a temper tantrum.

Unless you're at a pep rally, avoid using the closed fist to punch at the air as if to say, "Get out there and fight." This gesture lacks authority. However, one or both fists raised above the head in a short, upward punch indicates strength and victory.

Emotional Gestures

In his book, *Silent Messages*, Dr. Albert Mehrabian states, "If you wish to influence someone, then it helps to have him get to like you." This is true whether applied to one person or to an entire audience.

And whether your audience likes or dislikes you is an emotional response, usually having nothing to do with the content of your speech, but is decided in the first few minutes after you take the lectern.

A basic element of human life is that people approach and become more involved with things they like, things that appeal to them. They avoid things that don't appeal to them or that induce discomfort.

Your audience wants to feel that you are in control, that you believe in what you're saying and that you're interested in them. With your face and body language, you can assure them of these things immediately.

The first step toward gaining a positive response from your audience, or getting them to like you, is to approach the lectern in a positive manner. It says to them, "I'm glad to be here and I have something to say that will make you glad to be here, too."

In fact, a good way to achieve a positive manner is by repeating that sentence over and over to yourself. You'll

begin to feel more confident—and your manner will reflect that confidence.

The next step is to smile. Such a simple act—yet it is the most important gesture you can use. When you smile your audience smiles back and, consequently, feels more receptive.

To project a feeling of friendliness and belief in your own words, relax, lean forward and orient your body directly toward the audience. Relaxed but controlled gesturing also shows friendliness.

Leaning back, orienting your body at an angle to the audience and waving your hands about indiscriminately indicates nervousness or avoidance.

Most body movements do not have precise social meanings. Like words, their meanings change according to context. But studies show that certain hand gestures have connotations recognizable on both a conscious and subconscious level.



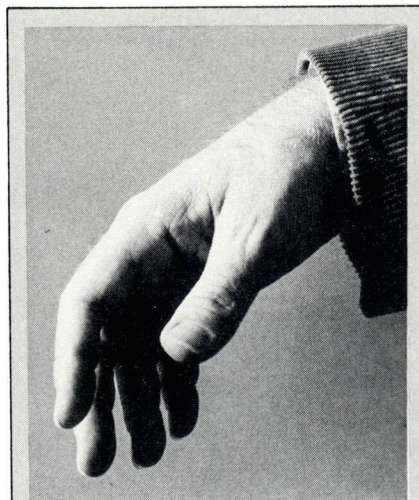
Pleading or Begging

• **Pleading or Begging**—Hands are open, palms up, cupped.

• **Determination**—Hand forms a fist.

• **Bewilderment**—Palms face up and out, fingers pointing slightly downward and spread.

• **Active Intent**—Hands are pursed in a gripping or groping gesture, fingers pointing upward, as if holding a ball with the fingertips.



Weakness, Shyness or Submission

• **Weakness, Shyness or Submission**—Hands droop at the wrist.

A mime is trained to convey emotions, thoughts and even words by the movements of his body. These precise movements were developed by observing subtle changes that occur in a person's appearance as he experiences various emotions. Some of them can be useful at the lectern.

All body movements are made in the following direction:

• **Forward**—To greet, agree, question or show surprise.

• **Backward**—To say no or refuse; in abhorrence, hate or fear.

• **Upward and Outward**—For all happy emotions.

• **Downward and Inward**—For all sad emotions.

• **Downward Only**—To express tiredness or being “fed-up.”

• **Sideways, Arms Open**—To express goodness, bravery, honesty.

• **Sideways, Arms Closed**—to express craftiness, cunning.

• **In a Turn**—To indicate a decision made or a complete change of mind.

Why Gesture at All?

People react more to strange and changing things than to things familiar and static. When gestures are used correctly, they reinforce your words. Your audience comprehends better when given visual support of verbal information.

The role that gestures play in speaking is summed up well in this quotation from a Yeats poem, “The Balloon of the Mind”:

“Hands, do what you’re bid:

Bring the balloon of the mind

That bellies and drags in the wind

Into its narrow shed.”

Practice gesturing until it becomes a natural part of speaking. If a gesture doesn’t feel right after a little practice, don’t use it. There are plenty to choose from and you’ll soon find a few that work for you, that express what you feel.

You may not become another Charlie Chaplin, but by learning a few simple gestures, you will help your audience understand and remember. You will help them “see” what you’re saying. 🗣️



Chris Rogers gives workshops to small businesses and associations on how to create their own advertisements. She’s also a writer and designer.

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Let's Do a DONAHUE!



CLUB MEMBERS CAN LEARN MUCH BY STAGING A TALK SHOW, MODELED AFTER A POPULAR TV FORMAT SUCH AS "THE PHIL DONAHUE SHOW."

by Dr. Thomas S. Griffin, ATM

How many times have you watched the popular "Phil Donahue Show" on network television and found yourself deeply engrossed in the discussion? Was the show interesting because the topic was controversial? Or timely? Bizarre? Esoteric? Or were the persons interviewed particularly famous, notorious or telegenic? After watching many of these shows, one would probably answer, "All of the above!"

Do you suppose a show of this type could be adapted for use at a Toastmasters program (without television cameras, of course)? You bet it could! And we did it!

A few months ago, I suggested that our club, Richmond County Toastmasters 3817-46, in Staten Island, New York, present a program modeled after "The Phil Donahue Show," in which a moderator and a panel of four speakers discussed different aspects of a single topic. The moderator would give a general overview at the beginning of the program, introduce each speaker, "orchestrate" the question-and-answer period and end the program with a concluding summary.

Recently we presented the program

with great feedback—the air fairly crackled with questions, responses and comments after each speech presentation. In fact the moderator was forced to intervene at times to move the program along to the next speaker. Many favorable comments indicated this was an interesting, unique way to stage a panel discussion.

The Donahue Magic

What was unique about the program? How did it differ from the conventional debate or panel discussion? Well, I've noticed "The Phil Donahue Show" is admirably adapted to exploit the visual aspects of the television medium: From medium shots to tight closeups of the speakers, the cameras focus on the host, then pan to a questioner in the audience, then capture a facial reaction of one of the speakers or someone in the audience.

And don't forget the sense of anticipation one gets as the camera faithfully follows Phil as he scurries from one part of the room to another to capture cogent verbal reactions or pungent comments from different persons in the audience. All of these actions, plus the usually



well-paced opening presentations of speakers, lend a sense of excitement and urgency to the program.

Naturally, one cannot duplicate the *visual* excitement of such a television show in a non-televised panel discussion; but one *can* duplicate the pacing of the speakers' presentations, the subtle "orchestrating" of the questions and comments from the audience and other platform speakers.

By "orchestrating," I mean that the host frequently interacts with a questioner to clarify a point, to direct a question or comment that veers from the topic, to soothe the passions or stimulate reactions in accordance with what is needed to *keep the show moving and*



interesting. (Conversely, how many times have you watched television talk shows or panel discussions and been literally bored to tears?)

In short, the host-moderator is like an *orchestra conductor* in monitoring the show: He/she constantly gauges statements, reactions, comments, questions and responses; he/she interjects when necessary, senses when the audience is beginning to tire and moves on to the next part of the program.

In our program, we carried the analogy one step further: We added recorded theme music and a brief recorded musical interlude in the middle of the talk show to stimulate and maintain audience interest.

Organizing Your Own Program

We suggest you watch the "Donahue Show" several times in order to study the show's format I have described. Incidentally, this is not to say that that particular show is the only one; there are probably numerous regional or local shows that use the same format.

The "Donahue Show" just happens to have national coverage. The important thing is that you watch a discussion show of this type so that you can develop an understanding of pacing, organization, emphasis and movement as they are manifested in the television medium.

1. What can you gain from this type of program?

This kind of program gives participants experience in (a) presenting positions on a given topic comprehensively and concisely, (b) answering questions extemporaneously and (c) developing a consciousness of the program's tenor and tempo to maintain audience interest.

2. How was the program organized and presented?

(a) The entire program ran 40 minutes. Four minutes were allowed for the introduction; the conclusion ran three minutes. Speech timings were modified (limit: three to four minutes) in order to keep the program rapidly paced and thereby maintain audience interest.

(b) The remainder of the manual

speech requirements was allotted to the question/answer period following each speech (in fact, five minutes were allowed for questions and responses after each speech; this, along with the three- to four-minute limit for the speech was certainly equivalent to the five- to seven-minute time period allotted for manual speeches).

(c) In order to justify allowing manual speech credit for each presentation, speakers were obliged to follow their particular speech requirements, and were evaluated accordingly after the

program. For example, if the speaker's manual project required use of audiovisual aids, he or she would use charts or other audiovisual tools during the program.

(d) The host-moderator was also required to meet manual speech requirements in his/her presentation. However, he/she used part of the allotted time in an introduction for the program and the balance in the concluding comments at the end of the program. In addition, he/she gave brief introductions for each speaker, and handled the question-and-answer periods.

3. What criteria should one use in selecting a topic?

The topic should be of broad general interest to the audience. We queried our club members at a prior meeting and selected our topic from those suggested.

The topic should be timely or controversial (e.g. "nuclear waste disposal," "abortions: pro and con," "the plight of the unemployed" are just a few that come to mind) and should be of sufficient *substance* to allow for in-depth discussion of several aspects of the topic.

For example, our topic was titled "Being Single." This was a general discussion of the lifestyles, satisfactions, frustrations, career advantages and disadvantages of single people in the United States.

The host/moderator set the stage by indicating how many single people reside in the U.S., presented their demographic distribution and made general statements regarding the lifestyles of single people.

The panel speakers then addressed themselves to specific aspects of single life:

- "Being Alone"—Career and social adjustments one must make after a divorce (or as a widow or widower).
- "Being Single by Choice"—The career person who purposely eschews

marriage.

- "Dating and Social Activities"—The trials and tribulations of developing satisfactory social and love relationships with persons of the opposite sex.

- "The Advantages of the Single Life"—A joyous recounting of the freedom enjoyed by single people (without children underfoot); particularly, the freedom to do what they want, when they want to do it, without having to compromise or submit to the will of another person.

Following this, the host-moderator presented a concluding summary of the main points given in the overall program, then made suitable concluding remarks and acknowledgements.

4. How should music be used in the program?

Music should be used to set the mood for the program at the *beginning* (opening theme), during the *middle* of the program (just prior to the fourth or final panelist's presentation, perhaps). Remember, at this point the audience has already listened to three or more speakers and their interest might be flagging. Of course, the opening theme music should be played again at the *conclusion* of the program to create a sense of cohesiveness.

Each musical interlude should run about 15 to 30 seconds, but not longer than 45 seconds. The purpose of the music is to gain audience attention and of course establish a mood (exciting, serious, stately, playful).

It remains for the host and panelists to complete the rest of the Advertiser's Axiom: get their Attention, develop an Interest, create the Desire for Action (AIDA!).

If you follow the foregoing suggestions, I am confident your club will experience the joys of presenting a scintillating, informative, fast-paced program that just may encourage someone to say, "You folks ought to be on TV!"

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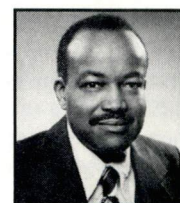
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Dr. Thomas S. Griffin, ATM, a public relations professional, teacher and musician, is an Assistant to the Borough President of Staten Island, New York, in the Public Information Office. He has a Ph.D. in Educational Communications from New York University, is a member of Richmond County Toastmasters Club 3817-46 and sponsor of Staten Island Corner House Toastmasters 5757-46.

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Is Yesterday Riding on Today's Back?

CAUGHT IN THE PUT-IT-OFF PRISON?
PUT YESTERDAY WHERE IT BELONGS—BEHIND
YOU, NOT ON TOP OF YOU.

by Vivian Buchan

Humorist Don Marquis once said, "Procrastination is the art of keeping up with yesterday." Making fun of procrastination may be fun, but it's anything but funny. Procrastination makes failures out of people who might otherwise be achievers. Indecision is a self-defeating approach to problem-solving and personal growth.

Procrastinators try to conceal their inability to make decisions by saying, "I want to give this problem more thought," or "Let's not make hasty decisions," or "Perhaps we should call in some experts before taking action."

Dr. Jane Burda, a psychologist at the University of California at Berkeley, says, "Procrastination is a bad habit. It's a signal you have a conflict about something . . . perhaps a fear of being evaluated, a fear that you will be too successful and not be liked, a fear of giving too

much or a fear of losing your job.”

Procrastination is more than just putting off disagreeable jobs, such as sending a note of condolence to someone, neglecting to send in your club dues or failing to make an appointment for a haircut until you look like a sheep dog. We're all guilty of these fairly normal put-offs. It's the *constant failure to act* that interferes with relationships and accomplishments.

If you'll think of the time you missed the boat, you'll probably discover it was because you *didn't* act... not because you did. Opportunities are lost and fortunes are forfeited because people vacillate so long, their chance to act is lost.

Procrastination is not only mentally and emotionally exhausting but it is self-destructive. People who can't take decisive action can make themselves physically sick from frustration, stress and guilt.

Analyze Why You Put It Off

If you're a procrastinator, there's only one way to overcome this demoralizing trait: Find out *why* you're allowing this inhibiting behavior to have charge of your life.

Ask yourself, "What makes me put off doing things I know I'll have to do eventually?" "Why do I avoid doing things I really like to do?" "What am I accomplishing by being so indecisive?"

You may discover—if you're objective and honest—that you're hiding behind a smoke screen to avoid taking action or assuming responsibility for something you are capable of handling.

See if *your* procrastination is similar to the procrastination habits of these three people:

Ed is a competent department manager who suffers torture whenever he has to prepare a written report for his supervisor. He keeps drafting one revision after another until he's faced with a deadline. Then he puts together a hurried report far less effective than some of his rough drafts and hands it in, with apologies for having been so busy he's not had time to do much editing.

Wanda has had to move to another community with her husband and has taken a secretarial job for a corporate lawyer who is drafting a complicated lease for a high-rise office complex. Wanda has heard that her employer has put together some rather shady deals, and she's being extremely cautious about the research he's assigned her and the legal terms being used in the papers to complete the deal.

Wanda has procrastinated so long that her boss has become disgusted with her. He's asked her to quit her job if she can't produce the work he's expected her to handle.

Karen is the executive secretary to the president of a large manufacturing firm. She's been asked to speak at the national convention for secretaries which is an honor her boss wants her to accept.

Karen's husband, a realtor who's depressed over the lack of sales he's been making, sounds elated over Karen's opportunity. But Karen feels his ego has been so battered lately that he's going to feel even more ineffective if she accepts this invitation.

Karen procrastinates so long in making her decision that the program chairman lines up another speaker.

Fear Fuels the Fire

Now. What do these three people have in common that makes them pro-

Discover What Fear Has You Trapped in the Put-It-Off Prison.

crastinate the way they do? One thing: fear. Ed is so afraid of his inability to write convincingly and grammatically, he hands in a makeshift report excusing it with apologies.

Wanda's fear is that she will be victimized by making illegal deviations which could later incriminate her with either the firm or even with the law itself. Rather than take that chance, she procrastinates, subconsciously wanting to be fired.

Karen is afraid that because she is more successful than her husband during this bad period in his life, she will damage his ego even more than it's already been hurt. In an effort to preserve her husband's self-confidence, she procrastinates long enough to avoid making a decision.

The reason you procrastinate may have nothing to do with fears of these kinds, but your indecisiveness is related to some kind of fear. Fear of failure? Fear of success? Fear of ridicule? Fear of dis-

approval? Fear of losing something or someone?

Psychologist Dr. Lenora Yuen of the University of California, Berkeley, says, "Procrastinators think big. But they think they have to do everything at once and do it well." Most procrastinators are persons with high ambitions and lofty aims and have the ability to accomplish their goals. But they remain locked in their own prisons because they are afraid to be decisive and act independently.

Procrastinators are very creative and imaginative at finding diversionary tactics or distractions. If they can't find a reason that's logical, they invent one. Regardless of how ludicrous or inappropriate the diversion may be, it will suffice if it provides an escape from making a decision or taking action.

Fantasies as Detours

There's nothing wrong with fantasizing—in fact, it's a very helpful thing to do. If you can't visualize, you can't realize. But if your fantasies are just escape routes to avoid facing reality and taking action, then you're detouring to dead-end destinations. The more power you give procrastination over your life, the more power it generates, until it's in complete control.

The first step to overcome and banish this demoralizing trait is to determine what fear is keeping you from making decisions and taking action. When you analyze what makes you a procrastinator, the answer may be so unfounded and so unrealistic that you'll feel foolish. But the foolish feeling will only last a moment—you'll then feel powerful, for *you'll* be in charge once again, not your fears.

Putting off until tomorrow what should have been done yesterday can mean that *one* of these days is going to become *none* of these days. So if yesterday is riding on today's back, it's time to shrug it off so you can handle today what today requires you to handle. Then when tomorrow comes you'll know that yesterday is where it belongs—behind you and not on top of you. 🗣️



Vivian Buchan, frequent contributor to *The Toastmaster*, has published more than 400 articles in 75 publications. A resident of Iowa City, she is a former faculty member of the University of Iowa, where she taught expository writing, public speaking and literature.

Harvest the Pearls in the Sea of Print

YOU CAN MAKE TIME TO READ,
IF YOU ARE SELECTIVE.

by Fred DeArmond

The proliferation of literature in all fields is so immense that some throw up their hands in despair. "I just don't have the time to read," they say.

Faced with this dilemma, many executives have taken rapid reading courses. Without doubt this discipline is of some aid, but the importance of stepping up one's reading rate from say 300 words per minute to 500 to 600 words, has been greatly overestimated. Even though it may be accomplished without any loss in immediate comprehension, what is the loss in retention as the reading rate is speeded up?

By middle age a person has established a certain level of attention capacity, and when he crowds it his intensity of concentration is bound to suffer.

A good reader is not necessarily a fast reader, any more than a good talker is a fast talker. More important than rapid reading are three other factors:

1. Selective reading
2. Critical reading
3. Retentive reading

Be Choosy

Choosing what to read is akin to choosing what to do in a day's work. In reading as well as action, one has to establish priorities.

The commonest waste in reading is an over-attention to newspapers. A sales executive friend says he had fallen into the habit of reading various editions of a morning and an afternoon paper in his home city, plus a New York Daily—spending a total of 15 hours a week altogether.

"I discovered that much of this

newspaper reading was habit," he said, "duplication, threshing old straw. I decided to cut down to one edition of my favorite paper, which takes me 30 minutes daily and one hour on Sunday—four hours a week against 15 formerly.

"Three of the 10 hours I saved from newspapers I then gave to careful reading of two news reviews. The weeklies, I found, sifted out the news grist after the dust had settled. There is more finality about them. And they are remarkably up-to-date."

In reading a magazine, consider the table of contents in the front only for its reference value. Leaf through the magazine slowly, reading the headlines and subheads and exposing yourself to the illustrative matter. Then read in full those articles and features that attract you.

The best of the matter first printed in periodicals eventually finds its way into books and booklets. There is no substitute for books. You get suggestions as to choice through reading reviews, through advertising and from the conversation of friends. Don't neglect the classics, which have stood the test of time.

If you, like a lot of others, feel a guilt complex over missing some of the essential magazines and books because of time pressure, here's another way to work more of them in. Make two hours extra reading time a week by trimming your TV watching time. Find a way to isolate yourself from the family during evenings and weekends long enough to satisfy this need.

Having made your initial selection, you may find an article or a book worth reading in its entirety, or you may decide after sampling to skip and skim through it. This does not necessarily imply a superficial treatment. Many factual articles and books can be read profitably in part. Some authors have a way of putting all their meat into five or six chapters, while the rest of the book is largely dressing or elaboration.

When you reach the vapory portion start skimming. Be guided by heads and subheads. Scan the opening sentences in paragraphs, and maybe the last ones. Look for capitalized words, quotations, interrogation and exclamation marks. Pause at tables, charts, italicized words, bold-face or indented matter, and see if your attention is speared. If the article or chapter ends with a summary, read it line by line and if you see some point of special emphasis, go back to the original text paragraphs.

Read to Weigh and Consider

Read with an open yet critical mind. The two need not be contradictory. Give the author a fair hearing, but don't surrender your judgment to him and don't accept without confirmation anything which conflicts with your judgment and experience. In that case talk back to the author. But as Professor Mortimer Adler advises, "Be able to say with reasonable certainty, 'I understand' before you say, 'I agree or disagree, or I suspend judgment.'"

To start, you will wish to know who the author is, and with what authority

he speaks. If he has some bias or predilection, you will want to take this into account in assessing his writing.

The fact that a writer is connected, for instance, with some particular medium of training or promotion is bound to affect his judgment somewhat, even if he leans backwards in the effort to be judicial. If he has a notoriously radical background, you may discount heavily his ideological observations.

Read for a purpose. Constantly keep before your mind's eye these questions: What does this mean to me? Does this bear on some problem of mine? How can I adapt this thought to myself and my job?

Whatever you read will have to be processed in your own mental mill, refined for your particular use. Few articles or books will be made to order for you. Don't expect to find a magazine that you will literally read from cover to cover. The very word "magazine" implies a stock selected and edited to fit a certain range of interest.

Nail Down What You Read

I'm not advising anyone to remember all he or she reads. But it is possible to fasten impressions in your mind and to devise plans for going back to pick up something factual that you may wish to have later.

With books that you own, the most practical way is to underscore or make marginal brackets, preferably in red pencil. "Having to read a book in a library is a misfortune," says Jacques Barzun of Columbia University—and he is so right.

The good reader of borrowed books makes small pencil checks in the margin opposite passages he wishes especially to nail down. After the book is finished, he goes back and makes notes in a notebook. Then the marks can be neatly erased.

A good way to anchor a book in your mind after it has been read is to restate to yourself the substance of the theme and what it means to you. Think of how you would answer these questions: What general conclusion does the author arrive at? With what points do you particularly agree or disagree?

Some magazines you may want to keep and file. If so, note on the front cover the articles that especially interest you—for ready reference. Or you may have one or two of your favorite magazines indexed after you read each issue. Not a complete index of course, but an index of the articles and items that seem

outstanding, and to which you may likely refer.

Finally, there are clippings to be made from newspapers and magazines. Probably the simplest scheme for storage is a series of correspondence folders or heavy envelopes into which you can file clippings, thin booklets, releases, letters and similar communications for future references. A number system has advantages over an alphabetical index. Start with a list of numbered topics that cover your major interest, such as Market Research Data, Sales Training, Anecdotes, etc.

As you read the newspaper and other periodicals not to be retained, mark and number appropriately for file classification the items you wish to clip. Note at the top of the cover the pages in which such items are to be found. Then, you or an assistant can go through your throw-away reading matter at in-

tervals, make the clippings and file them. It will also greatly facilitate future reference if you have underscored or bracketed the more pertinent sentences and paragraphs as you read them.

Cross-filing by means of slips with the proper identification, to be filed under the topical numbers, will facilitate later research. If you should be hunting for a clipping and fail to find it under, say "Chrysler Motors," you may locate it in "Sales Conventions."

Here is a final suggestion for mining the treasures of the printed word. Tabulate your book and periodical reading, by classification and time, for two typical weeks. Based on what the tab is, budget your general and business reading, allowing for not less than one book a month. 🗄️

Reprinted from a past issue of The Toastmaster.

Your Reading Can Net Toastmasters Honors

What do you do when you finish reading a book? Do you put it back on the shelf without further thought? Or do you think about what you've read, discuss it with others and use your new knowledge in your daily life?

If you're not doing the latter, you're not getting maximum benefit from your reading. That's why Toastmasters International offers a special **Reading Program**. By participating in the Reading Program, you'll learn to think about the books you read and share your thoughts with others. And you'll receive recognition for your efforts.

How the Program Works

First, discuss your participation with your club's educational vice president and order the **Reading Program brochure (126)** from World Headquarters. The brochure contains full details and completion forms for the program. Next, select an area of interest, such as history, literature, philosophy, humor, science, etc. Then read three books in that area and present a talk on each one. The talk should be no longer than 10 minutes.

You may treat the material any way you like. You could discuss the book's theme, your thoughts on the author's views, or your own ideas on the subject. Or you may present a synopsis or book report. But each speech must be based on your complete reading of the book. Your educational vice president will keep records of your speeches.

When you've completed three books and talks, your educational vice president will send a completion form to World Headquarters. You will then receive an "Award for Informed Speaking." After completing six books and talks, your educational vice president will send World Headquarters another completion form, and you will receive an "Advanced Award for Informed Speaking."

By participating in Toastmasters' Reading Program, you'll learn more and so will your fellow club members!





THE DEVIL DOESN'T MAKE YOU SAY IT

EACH OF US HAS A NEGATIVE, INNER SABOTEUR WHICH WE CAN EXORCISE WITH POSITIVITY AND PATIENCE.

by Joe Alexander

The scene is Anywhere, U.S.A. Frank is on the platform going for his Distinguished Toastmaster certificate. He is ready and he knows it. The words, the pauses, the gestures are coming just as planned. A man nods in agreement. A woman smiles and whispers to the person beside her. Frank finishes. Clapping hands fill the room with applause. The sound of approval brings a warm flush to his face.

Suddenly it's over. He steps down from the platform tingling with excitement. Well-wishers crowd around him. Now he's back in the world, back in the pits with the people, caught up in the informality of conversation that often tells so much more about us than our polished performance on the platform.

A friend grasps his hand and says, "Frank, you were great. You did it."

Frank looks down at the floor, shuffles one foot nervously and then discounts himself: "Oh, I guess I got lucky. Anyone could do it."

The well-wisher says nothing more and drifts away into the crowd.

End of scene. Now let's look at the dynamics of that last transaction. Frank has just sent a message that his success is dependent on luck, that he doesn't really deserve it. He reflects a negative attitude about his competence and a lack of confidence in himself.

And his friend? He has gone away with a feeling of hurt. He wanted to deliver a sincere message of support and felt it turned aside.

Later that night Frank feels remorseful, even guilty, and wonders why he says things like that to people. To himself he says, "Why can't I just say 'thank you' and let it go at that?"

The Inner Saboteur

The answer is that Frank has never come to grips with his Inner Saboteur, the negative voice composed of childhood experiences and attitudes which stick with many of us long after we've become adults. If you've ever said to yourself, "Why did I say that?" or "Why did I do that?" and had bad feelings about what you'd said or done, chances are your Inner Saboteur had overruled your good sense.

When some people's semantics and syntax backfire, they avoid responsibility for themselves by laughing and saying, "The Devil made me do it." I don't know about you but I know about me. The Devil doesn't make *me* do anything. *I* make me do it.

Reprogramming is the process of giving up the negative aspects of childhood programming and adopting the positive concepts of adult programming. It is similar to removing old programming from a computer and replacing it with new software. Once this is done it is possible to be proactive rather than reactive, to be autonomous rather than to be the victim of the Inner Saboteur.

The Inner Saboteur is a tough, stubborn enemy, always lying in wait, always ready to fill our minds with ne-

gative thoughts, echoes of our childhood programming. Jerry Gillies, author of the best-selling *Money Love* and a very successful speaker, says of this negative voice, "I call mine Stanley." He suggests Stanley can only be removed by lobotomy.

A lobotomy may seem like the only answer, but reprogramming is less drastic than brain surgery, less expensive and less painful. With the "Four A" way of reprogramming you can make your future brighter than your past just as many others have done.

Before we examine the "Four A" reprogramming method, it is important to look at some of the weapons in the Inner Saboteur's armory that are used to promote self-sabotage in personal relationships.

Fogging

Fogging is an avoidance of responsibility. It reflects ambivalence, uncertainty and confusion. Foggers destroy the impression they hope to make. They also fail to get desired results from their respondents. Some examples:

Saying, "You know . . ." "Get what I mean?" or "Got it?" Then they rush on to their next point, giving no chance for response. Some respondents will simply turn off or walk away; others may be angry or irritated by this tactic.

A good way to start an argument is to say, "Right?" or "You've got to agree I'm right about that." This is a maneuver non-thinking bosses often use as an exercise of power. It indicates "My mind is closed and if you don't agree with me, you're in trouble." It also stifles upward communication and generates much resentment.

Nonspecificity is another form of fogging. A timid executive says to his aide, "Do you think you might be able to get this report to me by Friday afternoon?" The aide says, "Yes," which means "I might be able to." There is no agreement, only an implication. The aide can only guess what is wanted. The specific message, calling for agreement, is, "I want this report by 5 p.m. Friday."

The cure for fogging is ownership of responsibility for the effectiveness of your communication and stating specifically what you want or expect from your listener.

Rattling

Rattling is not a word that can be defined diplomatically. Rattlers talk too much, to camouflage feelings of inadequacy. People who overdo it are shunted

aside as bores. It can affect any of us though, when we are confused, when we don't know what to say or when we don't know when to stop talking.

A new salesman talked on and on while putting papers back in his briefcase, after he'd made his first big life insurance sale. Without thinking, he said to his new client, "Guess you don't think much of (a political candidate)."

The client froze, said, "You know, you'd better leave those papers with me. I want to think this over." Later the deal was cancelled.

That's how the salesman learned the rule of sales veterans: "When you close the deal, shut up and shove off."

Physical signs which might warn you that you're rattling are a strong feeling of excitement, feeling somewhat breathless or an increased heart rate. Mental signs are wanting to rush on or not wanting to wait for a response.

The cure is the same device you use to improve your performance on the platform: stop/think. On the platform you pause, you scan your audience for signs of receptivity. You learn to think while you do that.

In personal conversation, stop/think also. Hold your open hand up and quietly say, "Give me a moment to think about that." You will be perceived as a thoughtful person and your listener will feel recognized, something all of us yearn for.

Barking

Barkers sound like Marine drill sergeants. They use the booming voice of authority in an effort to command results. They don't understand that a heavy, demanding voice and authoritarian gestures trigger the fearful child in many people. The result will often be resentment or rebellion, even in the military.

If you have any questions about the negative effects of barking, check a barker's vocal tone for two weeks. Watch the facial expressions and the body language of a person being barked at. Listen to his/her words in response. Decide for yourself if the barker is really getting his/her message across.

Barking tends to be more a male than a female trait, partly because of physical structure and vocal chords. Sometimes it is an unconscious acting out of the way Father communicated. Sometimes, like the drill sergeant, it is a deliberately adopted communication style. Barkers rarely get any feedback from their listeners so they don't know if their style

is effective.

Once a barker has decided that his communication style may be self-defeating, he can usually learn to soften his voice. He may need help from a communications course or a voice coach, however.

Accusing

Being accused is a common childhood experience. Children constantly hear, "You should . . .", "You ought to . . ." or "Why didn't you . . .?". Some children start treating other children the same way because they believe their parents' behavior is the right behavior and continue their accusing habit into adulthood.

To use an attacking, accusatory style is deadly to good relationships. Often the accuser emphasizes his point with a jabbing forefinger. This may be an effective gesture when speaking from the platform, but in one-on-one communications it can be very disturbing to a respondent.

You might want to check yourself on this. Do you regularly start sentences that will put your listener on the defensive?

Instead of saying, "You should have . . .", try saying "You might have . . ." or "Another way to do that might be . . .". Your goal is the same but a suggestion is always more welcome than a harsh demand. Also learn to use open palm gestures—they are a sign of peace.

Defending

To defend ourselves is a natural instinct. Among adults, however, defensiveness must be tempered by reason and reality. When it is habitual it can be read as a signal of insecurity, of a closed mind or, among the middle-aged, a sign of being over-the-hill. In workshops it is common to hear employees complain, "He doesn't listen to anything. All he does is tell me why it can't be done."

Defenders typically preface their statement with, "Yes, but," "Now on the other hand," and "Let me be the Devil's advocate." Defending leads to wasted time and energy. It can also lead to exasperation and arguments. It is a non-productive communication style.

People who adopt such communication tactics find it difficult to believe they are defending themselves. Bob and Mary Goulding are co-founders and co-directors of the Western Institute for Group and Family Therapy. They've taught new communication patterns to

several thousand psychotherapists in the U.S. and abroad. A tape recorder runs constantly during the training sessions. When trainees are called on a defensive statement, they look surprised and say, "Why, I didn't say that."

Bob or Mary simply rewind the recorder and replay the conversation. Usually, the trainee says, "Wow. I didn't realize that." It can be shocking to listen to your defensiveness, or any other self-sabotaging communicative techniques, being played back to you. It can also be a great stimulus for improvement.

If there is any way you can tape a meeting (with the other participants' knowledge and consent), it could be beneficial to everyone involved. A group of managers who did this in an all-day meeting were astonished to find out that one half of their time had been wasted in word games people play.

These are not all of the ways in which people sabotage themselves in conversation, but these few examples may get you to think about your communications style and that of others. The more you know about the dynamics of human communications the easier it will be to get the results you desire from your personal communications.

Self-sabotage is motivated by the Inner Saboteur at the subconscious level of our minds. That is why awareness is the first step in the "Four A" method of constructive change: Awareness, Analysis, Attitude, Action.

Awareness

Awareness is the process of separating perception from reality. In communication it calls for openness to feedback from people. Non-awareness is an avoidance of reality and self-responsibility. The willingness to realistically evaluate your communications style and the willingness to improve it provide the motivation for change.

The simple self-rating scale which follows can help you identify areas in which you would like to make improvements. It is not scientific and it is not meant to prove anything. You can use it as a guide in your program of self-betterment. Rate yourself 0 (low) to 10 (high):

- I state what I have to say clearly and specifically. ()
- I hear what I am saying clearly and specifically. ()
- I know when to keep quiet and listen. ()
- I invite feedback from my listener. ()

- When it is necessary to criticize I do it without attacking the character of another. ()

- I'm aware of my vocal tones and their impact on others. ()

- I calmly assert my needs without being aggressive or overbearing. ()

- My body language is consistent with my message. ()

- I am sensitive to the body language, vocal tones and words of my listener. ()

- When they are not consistent with his/her message I ask for clarification. ()

- I am poised and confident when talking with strangers or in groups and meetings. ()

IMAGINATION AND IMAGERY ALLOW YOU TO RE-PROGRAM YOURSELF.

- Another way in which I sometimes sabotage my communication efforts is (provide your own answer here). ()

These ratings will help you spot habits or situations which can lead you into saying or doing things not in harmony with your intent. If you have a trusted friend or mentor you might want to check your ratings with him or her.

Analysis

Warning: This does not mean psychoanalytic self-searching. It is simply a method of tracking your negative thoughts, feelings and habits back to childhood programming. Anger, irritation, hurt, embarrassment, low self-esteem and other negative responses are habits formed in childhood. Many people have difficulty accepting this as a reality.

In workshops it is common to hear people report they have the same feeling talking to their boss as they did to an authoritarian father, even though the boss is not a threatening person. With some reflection you may be able to connect current negative feelings and thoughts with a number of your childhood experiences.

Once the origin of non-productive communications habits is discovered it

is possible to make a sensible decision: "I don't have to communicate this way anymore out of habit. I can communicate the way that is most effective for me as an adult."

Attitude

Positive thinking as an activity is much easier said than done. It is easier for the mind to stay in a negative rut than to strike out on a positive path.

However, the direction of the mind can be changed through the power of imagination and visual imagery. This is a technique top athletes have used for years. Couple imagination with the use of positive situational affirmations and you will be on your way to more successful communications.

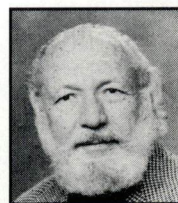
Here's how you do it. Picture yourself in the boss' office, an excellent report in hand, detailing a new operation proposal. Say to yourself, "I am confident. I am clearly and specifically stating my point. He asks questions and I give good answers. I ask for feedback as I go along until I have answered all his doubts. He approves my plan and congratulates me."

Develop a champion's attitudes and you will become a champion, when you translate your positive thinking into positive action.

Action

Positive action is appropriate action. Toastmasters offers a step-by-step progressive training plan for the amateur speaker to move to professional status. You can develop such a plan for yourself to become a pro in personal communications. The key to success in both courses of action is practice, practice, practice.

Once you've decided the Devil doesn't make you say or do anything, you will have your Inner Saboteur on the run. Competence in interpersonal communications will reward you with many positive payoffs in your career, family life and friendships. 🎤



Joe Alexander has two degrees in communications and is an independent researcher, teacher and writer in the field of successful human behavior. He is author of *Dare to*

Change: How to Program Yourself for Success published by New American Library, 1984, and *Pathway to Successful Living, a Success Motivation Cassette*.

LETTERS

(Continued from Page 4)

Kudos

Let me commend you on an *excellent* publication which is superior in *quality* and *relevant* articles. In the June 1985 issue, an excellent cover story, "Curtain Call for Slide Shows" by Dorothy Small. Dynamite article with excellent graphics. In the May 1985 issue, again an excellent article, "Your World Headquarters," which *clearly* discusses and explains how interdependent and important each respective department is at Toastmasters' World Headquarters.

I respectively and strongly *disagree* with Walter Golman's comments in the June 1985 "Letters" on "A Call for Timers." The role of timers is the most important function of any Toastmasters meeting. Moreover, if done properly, the timer can enjoy the meeting as well. In our club, when I was serving as Administrative Vice President I took the initiative and pocket expense to purchase a new stopwatch.

Again, keep up the top quality of the magazine.

Marshall Lewis, CTM
Federal Center S.W. Club
Washington, D.C.

This is to let you know how much I appreciate the column "The Good of Order." It will give all of us an understanding of parliamentary law and hopefully the benefits we derive when we use parliamentary law in our business meetings.

Jacqueline Marazzi
San Marcos Toastmasters Club
Escondido, California

Further Magnification

The June 1985 issue of *The Toastmaster* included Mohan Limaye's article "Magnify the Grammarian's Role." I support Limaye's general thrust but I am surprised at one statement in his piece: "In a speech event, words act in motion, not frozen in stasis."

If Limaye is using stasis to suggest a condition of stability that leads to inactivity then I agree. However, if his use of stasis stems from its use and meaning in the field of argumentation, I disagree with his view that stasis suggests something that is "frozen."

The notion of argumentative stasis has been present in the study of argu-

mentation as a means of creating knowledge since the time of the ancients of Greece. The first recorded writings that we have available to us concerning this notion are found in the works of Hermagoras of Temnos. Subsequently, Aristotle wrote of stasis as a condition that halts discursive movement in a particular direction.

Fundamentally, stasis (plural—stases) can be described as stopping places in a two-party discussion where the two parties realize they are no longer in agreement over an issue. At that point, the two parties become arguers. The dynamics of stasis become apparent here because the two arguers must search for the real point of disagreement before they can attend to the overall issue being argued.

Viewed from an argumentation perspective, stases are not frozen concepts but rather tools by which human communicators can locate and agree upon the true point in dispute—a fundamental aspect if argumentation is truly a means to create knowledge.

William R. Derr
Foothills Toastmasters Club
Tucson, Arizona

I read with quizzical interest Mr. Limaye's article "Magnify the Grammarian's Role." I say quizzical, because Mr. Limaye seems to be confused as to the role of the Grammarian as officially set forth in the *Toastmasters Management Handbook*, page 38.

I am convinced that Limaye has mistakenly identified the Wordmaster as the Grammarian, and apparently does not know that Toastmasters International recognizes both a Wordmaster and a Grammarian whose functions are clearly set forth in the *Handbook* as pointed out above.

I recommend that his club commence using the services of both of these useful helpers, and I think he will find there is ample flexibility in their traditional and official functions to accomplish all that his article suggests—and more! Sorry Mr. Limaye—I see no need for additional action by Toastmasters International.

Hubert L. Belisle
Choctaw, Oklahoma

Pass It On

During a recent meeting, Toastmaster Joe Ashworth expressed a very worthwhile idea. The wealth of information contained in *The Toastmaster* maga-

zine should never be discarded. Your used magazines should be presented to schools, libraries or any educational organization. I felt that this could be passed on to others in hopes of spreading the word about Toastmasters.

Stephen A. Lucich
Atwater Dynamics
Atwater, California

An Effective Ultimatum

Problem: speakers not using time allocated to them at meetings. Mackay Toastmasters Club, Australia, has an ongoing problem with speakers who, although given one month's warning that they are to make a speech at a given meeting, fail to make the speech, and worse, fail to advise the educational vice president in enough time to enable a substitution to be made.

Explanations of the problems this creates (insofar as wasting meeting time and preventing motivated members from using the time to progress more rapidly through their manual) and pleas to be more courteous and considerate of fellow members fell on deaf ears. An executive decision to automatically drop a delinquent speaker to the bottom of the list produced no perceptible improvement.

Then finally a break-through! A new Toastmaster, conducting her first meeting as Toastmaster, carried out the usual last-minute phone check of speakers to ensure her program would run smoothly—only to be told by one scheduled speaker that he would not be giving his speech. He had not had time to prepare.

So she gave him the ultimatum: "You have five minutes and I don't care if you recite a poem, read something from the newspaper or just tell jokes. If you don't use the time I will announce your speech, and we will have five minutes of silence." He made his speech. It was a number four in the C&L manual, and his best ever. He felt really high with his unqualified success, and the Toastmaster for the meeting ran a superbly efficient program.

New Toastmasters bring bright, new ideas into the organization, and I wanted to share this gem of an idea with any Toastmasters clubs who may be experiencing the same problem.

Phoebe Carter
Mackay Toastmasters Club
Queensland, Australia



F. Don Goddard, DTM
West Covina



1. Lydia D. Boyd, DTM
Dominguez Hills, CA



2. Robert Cochran, ATM
Seattle, WA

Your 1985-86 District Governors



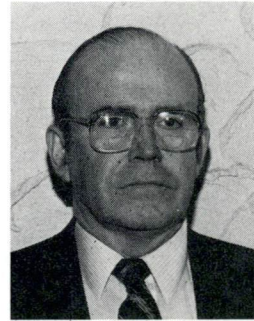
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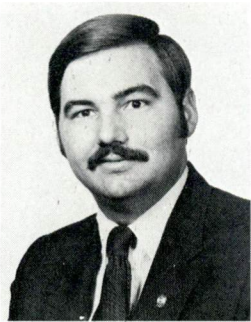
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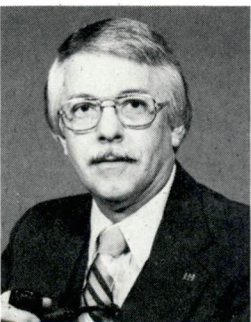
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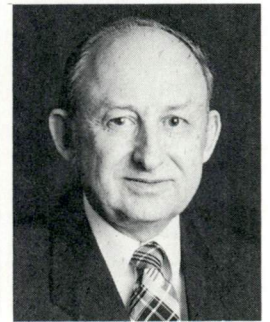
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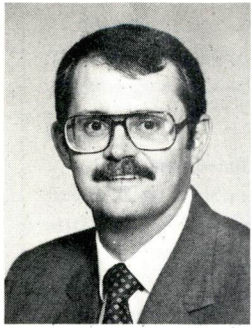
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Oklahoma City, OK



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Billings, MT



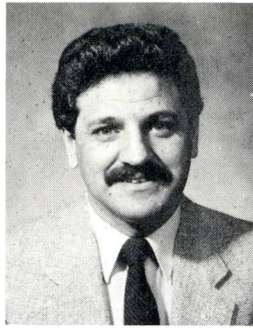
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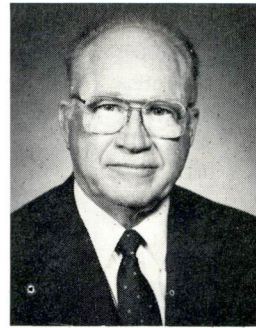
19. Bob Davis, DTM
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20. Greg Pribula
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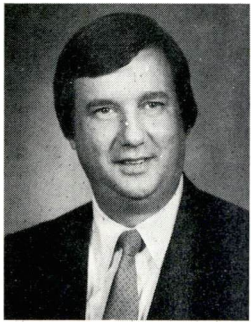
21. Carlos C. Martins, ATM
Victoria, B.C., Can



22. F. Duane Roberts, DTM
Baldwin City, KS



23. Louise Perkins, DTM
El Paso, TX



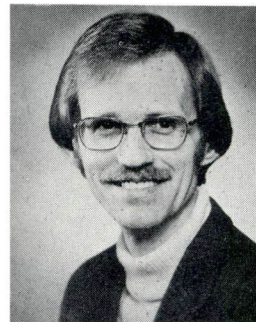
24. Henry Oster, ATM
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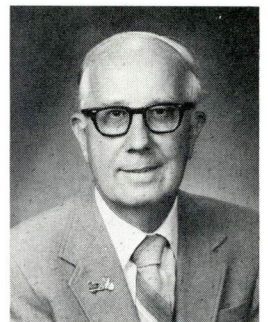
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26. Ralph Reiser
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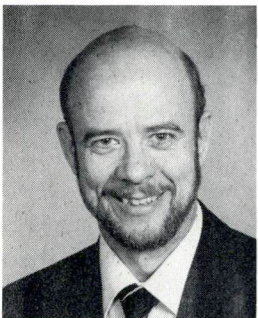
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Sylvania, OH



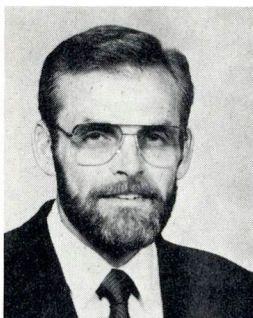
29. Bill Nicholls, DTM
Panama City, FL



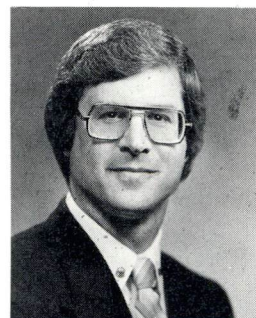
30. Jerry Boehm, DTM
McHenry, IL



31. Richard A. Skinner, ATM
Milford, MA



32. Norm Anderson, ATM
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33. Dave Baker, DTM
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35. Frances Weaver, DTM
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36. Doris Anne Martin, DTM
Washington, D.C.



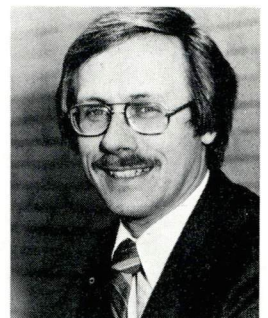
37. Mary Cele Bain, DTM
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38. Richard Edward Nasuti, DTM
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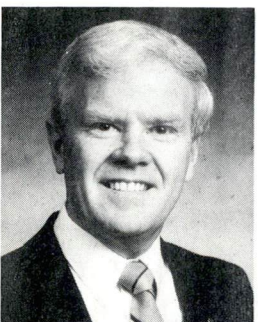
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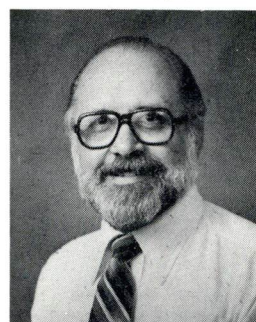
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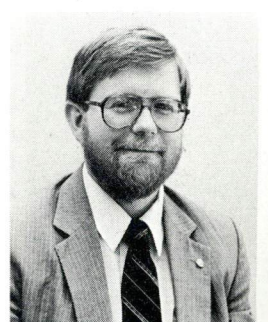
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44. Bill Eaton, DTM
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45. Blair Austin-Bradley, DTM
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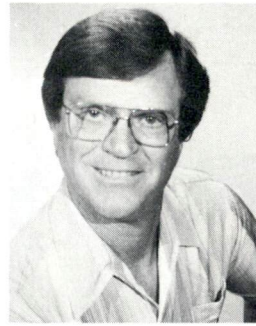
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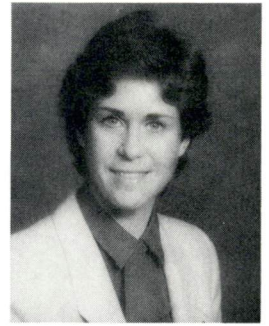
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48. Donna Brock, ATM
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49. George Trist, ATM
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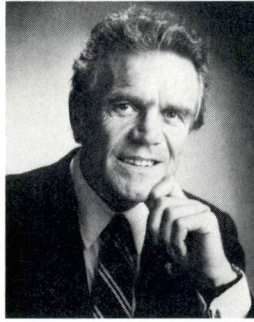
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54. Eldon Heitzman, DTM
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56. David J. Abel, DTM
Austin, TX



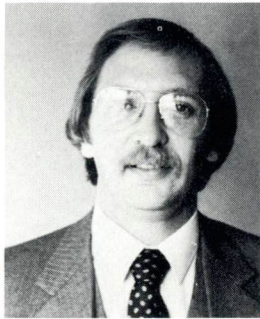
57. Hank Zwetsloot, ATM
Napa, CA



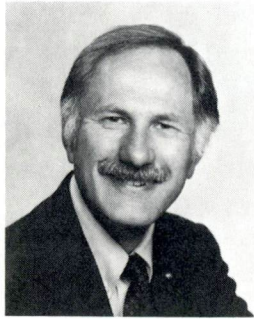
58. Linda L. Sutton, DTM
Rock Hill, SC



60. Ragbir Dhillon, DTM
Scarborough, Ont., Can



61. Barry J. Finlay
Orleans, Ont., Can



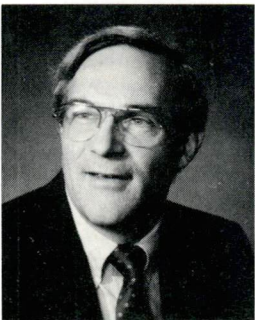
62. Bill Anderson, ATM
Kalamazoo, MI



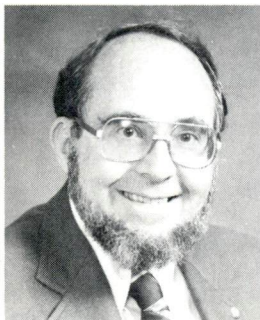
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Smyrna, TN



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Winnipeg, Man., Can



65. Kenneth H. Hull, DTM
Binghamton, NY



66. Eugene A. Periman, ATM
Christiansburg, VA



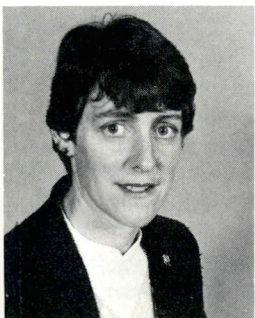
68. Elayne Shelton Hyatt
Addis. LA



69. Dianne Riddell, DTM
Queensland, Aust



70. John Fairman, DTM
Milperra, N.S.W., Aust



71. Mary Dwan
Rathfarnham, Dublin, Ireland



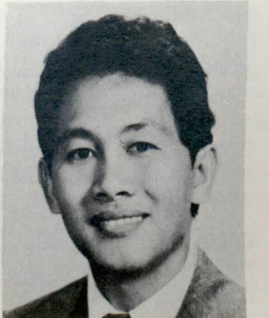
72. David W. Gore, DTM
Havelock North, New Zealand



73. Andrew Bolotin, DTM
Clayton, Aust



74. Ian Grobbelaar
Wilropar, South Africa



75P. Ferdinand Y. Maranon
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SALUTE THE ACHIEVERS



1842



1843



1840



1844



1917



1980



1976



1977



1978



1984

Honor club members' achievement with distinctive awards. Each of these new Toastmasters awards is unique and offers recognition with quiet grace and elegance. Perfect for saluting—and inspiring—excellence in communication.

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Following the line of awards presented to the International Speech Contest winners. Perfect for District Contests. Goldtone figure and cup on a walnut base.

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1981	14"	\$25.00
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GOLDEN TI FIGURE

The beautiful TI figure and logo on a handsome walnut base makes this the perfect recognition for Area and Divisional Speech Contests.

1984	12"	\$23.00
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The modern TI speaker figure stands in goldtone backdropped by a striking walnut triangle with a goldtone TI logo. Walnut base. A uniquely contemporary award.

1987	12"	\$18.00
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1976 - A handsome plaque with modern TI speaker figure. Large engraving plate allows space for recognition of dignitaries or contest winners. 7" x 10½" \$18.00

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Other Sizes:

1811	12"	\$16.00
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1841 - Goldtone ear of corn is perfect for those humorous award occasions. On walnut base. 6" \$8.00

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Add 20% for packing and shipping. California residents add 6% sales tax.

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Did Snow White Stick with Prince Charming?

COMMITMENT DOESN'T HAVE TO BE A DIRTY WORD—IT CAN BE FULFILLING AND REWARDING.

by Barbara Ellis

If there's one word that arouses dread among felons, mental patients or many of us ordinary people, it's *commitment*.

This dark-brown term generally has negative overtones and undertones. It implies a loss of freedom, of getting stuck with a bad bargain or some terrible finality. Indeed, one sea-burial prayer says: "We *commit* this body to the deep." Ever notice that people never do crimes, they *commit* them?

Sticking to something or someone is rarely portrayed as fun or a daily joy. Presumably, it's a heavy undertaking, hardly suitable for those under 18 who are supposed to be sowing wild oats before undertaking that gravest state of life: Settling Down.

Parents are well familiar with the youngster who negotiates an advance on an allowance for gas or a session at the local video-game parlor, but who fulfills the bargain with foot-dragging, teeth-gritting half-heartedness.

To many beyond 21, commitments were made to get something that at the time of agreement was much desired: a bank loan, marriage, a business contract, travel with the Marines, apprenticeships and the like.



In short, commitment—with its close ties to terms like *duty*, *responsibility*, *obligation*—often is regarded as a burden, and an onerous, irksome bit of contracted drudgery.

In many parts of the world when one makes a bed, one lies in it or else. There's no luxury of second thoughts, a second chance or even a second marriage. Society exacts an enormous emotional, financial and spiritual price for people who break commitments in those cultures. It's hazardous to divorce, to quit a job, to move or to change religious groups.

Yet from the United States' founding at Jamestown in 1607 to the present, Americans have had an entire continent in which to be footloose while seeking their fortunes. They were not—as in other lands—frozen forever to their fathers' footsteps.

The U.S. is a nation of job-jumpers. People can join the Navy (or IBM) and see the world. Or run away with a rock band. Work a gold claim (still) in Alaska. Go broke yesterday in real estate and tomorrow start a pizza parlor. Nothing is set in concrete.

Legends Escape Commitment

Even the central figures of the world's favorite legends

have eluded commitments and lived happily ever after: the Prodigal Son, Sinbad, Cinderella and more. All escaped a lifetime of boring, hard and unceasing daily chores—cleaning barns, bringing up kids and tending whatever—and found fame, fortune and fun.

How long, for example, did Sir Galahad stay with a job that stifled his talents? Could Prince Charming have stuck with Snow White after the male menopause? Can you imagine Robin Hood paying off a 30-year mortgage loan on just one spot in Sherwood Forest?

Interestingly, there *is* one such fictional character—Peer Gynt—who also roared down the road of perpetual freedom, fending off commitments left and right, but he did not live happily ever after. That's probably why he's not so popular as other vagabonds.

This Norwegian ne'er-do-well wore no man's collar (nor woman's either) as he plundered the Kingdom of Trolls, Morocco, Egypt and other faraway places with strange-sounding names. "Life means passing safe and dry-shod down the rushing stream of time," he quipped while rushing along.

Gynt's adventures could have packed them in at the thrill-a-minute movie houses were it not for the uncomfortable features playwright Henrik Ibsen wrote into this moral drama. The last act shows the agonizing and realistic price paid by this perpetual runner: emptiness, loneliness and despair.

Now, there are lots of runners out there who seem to be making total commitments to life's major agreements, but just out of sight look for a moving van with the motor running. They hedge their bets, often with indifference or honied words, just waiting for the next hand to be dealt. They like adventure.

After all, you only go 'round once and should grab all the gusto in life, as a beer company suggests. Television commercials carry on radio's old role of stoking people's dissatisfactions. Trade the old in on something new, better looking, smarter, more satisfying, more fun.

It's true that some commitments are based on false advertising. Or that attitudes change. Or that economics modifies a job. Or that we grow, as Gail Sheehy points out in her best-selling book *Passages*. When we reach this point, it is often the beginning of wisdom about the meaning of commitment.



Commitments Are the Get-up-and-Go Underpinnings of a Mission in Life.

Loss and Worth

Ancient writers tell us we often need to lose something to find its worth. Anyone who has ever had the pronouncement of cancer generally views life far differently than before. That may be when we learn that commitments are not the prisons we fear.

The kind of commitment set out here isn't based on the hard-sell commands about obligations or the soft-sell appeals to ego, fortitude, loyalty, courage or the sanctity of one's word.

Rather, this kind of commitment involves both the heart *and* soul. It rarely comes when we're young, but usually after we've sampled the grass in the other guy's yard, and we've already sold our house.

Once again, loss helps develop an appreciation of life's offerings and our own inner-workings. For instance, writer Viktor Frankel's commitment to survival in a Nazi death camp was based on his decision to die only for something worthwhile; then, life's every moment—even the most insignificant—became precious to him.

Likewise, some couples who have parted because of sickness, immature judgment, economics or physical repulsion, have been known to reconcile after the years have mellowed expectations and real worth is found.

The same kind of found maturity is

seen in the work place. One friend attributes his pleasure in a new job to being unemployed for several months—an incredible blow to his ego after he quit a career because of boredom. "I was a career drifter," he admits now. "I hardly gave anything my all. How could I when it was always hello-good-bye to everyone in a year or two?"

Food stamps, repossessed furniture and cars, turned-off friends and former colleagues, and fear ultimately of things never changing, all contributed to his newly found ambitious attitude.

He's never sick, never late, never without ideas. And as for getting along with colleagues: "When you're going to be around until retirement, you tend to take down the bars," he notes.

Marriage & Relationships

A commitment to a marriage relationship is not quite the same as that to a career, because of its physical and emotional nature—to say nothing of extended family ties. Even outside marriage, good relationships run deep. They're not always held in place out of habit, religious rules, ethics, economic or social necessities or because of what the neighbors (or family) might say.

Such relationships have many elements: vulnerability, adaptation to changes in physical looks and health, acceptance of contrary viewpoints, intimacy, being honest about money mat-

ters and—toughest of all—the willingness to let go, to allow distance.

Possessiveness is not the same thing as love and often does destroy a relationship because one partner lives off the other's flesh, bones and soul. As psychiatrist Frederick F. Flach puts it, "Being committed can be experienced as being trapped unless one has clarified in one's own mind how to enter into a sharing relationship without forfeiting a basic sense of individuality." Commitment to this sort of relationship is not a 50-50 proposition, but more like 100-100.

Those who keep commitments of any kind have no need for tips on making decisions concerning them. They know not to ever give their word unless they are prepared to honor that pledge. They don't marry in haste to repent at leisure; they look before they leap, in short.

And if they do break a commitment, much effort goes into it before they cut their losses. Dr. Albert Schweitzer, for instance, did not step into another calling without much soul-searching about the consequences.

Tips to Help a Break

Before you make a decision to break a commitment, here are some tips that might help:

1. Determine if you're dealing with a life-and-death commitment or a minor pledge. Is it the tigers that are getting to you or is it merely the gnats?

2. Extensively study the situation. Weigh the consequences thoroughly. Could you really live alone, for example? Could you really face being the "new kid on the block" in a company with all the expectations on you and all the attendant anxieties of proving yourself? What about changes in pension and other benefits?

Many people seek career or marriage counselors. Counselors point out new avenues to explore or provide tools and support to use them; our own resources usually are limited. Seeking outside help is no admission of failure nor does it doom the commitment.

If major corporations hire outside consultants to explore changes, we certainly can do no less with our own lives. At the extreme, we might go through a trial separation or spend a vacation trying out a new job just to see if a break-up is the answer.

3. If you decide to counsel yourself, put your "all" into the situation before calling it quits. A dead-end job could

turn into a challenge if you discover a new department or take on a project with the elements of risk or fun.

If you want out of a marriage relationship, try a marriage encounter weekend before breaking up housekeeping. If a spouse refuses to go, understand that fear underpins that reluctance, of course. You need to explain that fears and long-smoldering issues will be aired fairly and that constructive action usually is the outcome.

4. If you're not sure whether you're the Indiana Jones of the job or romance departments, it takes only a few hours

Weigh Consequences Carefully Before Committing.

with a legal pad (it offers more room than other writing materials) and some honesty to determine. Thoroughly list past jobs, past relationships and past addresses. Start from the most recent situation and work back to childhood play activities.

Ask yourself these questions: How did each commitment start? How long did each last? What was your official reason for getting out of it? What was the *real* reason? Such patterns are an eye-opener.

5. If you find you *are* a Peter Pan in the job or romance department, you need to decide whether you *want* to change. If you want to stop being a rolling stone, it will take far more than a few New Years' resolutions to break your patterns or to recognize that, though you've constantly moved from place to place, you've always taken yourself with you. This may require time-consuming, agonizing and expensive therapy plus the stamina and courage to counter a lifetime running habit.

6. If you don't want to change, get honest with others where jobs and relationships are concerned. Stop conning everyone, including yourself. There are some people who by temperament or by intellect are not meant to make commitments, whose mental health is

in jeopardy when forced into commitments.

Be Honest

Being honest with others will save enormous amounts of creative energy otherwise wasted on lying, creating excuses and upsetting scenes, changing addresses as well as facing revenge, heartbreak and hatred. Where jobs are concerned, explore short-term contracts or working with temporary employment services—there are dozens in every city.

If it's a relationship, seek out *only* those who like short-term arrangements too—there are thousands just waiting for you.

7. If you break up a job or family, recognize you can't have your cake and eat it too. Stop moaning about being alone on Thanksgiving. If you're a woman, recognize that you might not have the kids at Christmas, or that you might not live in style. If you're a man, you need to consider support payments and the possibility that you may become an outsider to the kids. There's a big price to be paid for freedom.

A commitment of *any* kind—to lose weight, to take a class, to seek a spiritual awakening, to end a job or relationship—needs to be based upon thoughtful weighing of the consequences and one's ability to fulfill it. Do not give your word if you have niggling suspicions you won't be able to keep it.

Commitments, overall, do get people out of bed in the morning. They are the get-up-and-go underpinnings of a mission in life. If we are to be happy, our commitments require a spirit of dedication, often re-dedication, daily maintenance, and unconscious absorption. When we reach that state of thinking, it is then that a commitment is no longer something we loathe and seek to escape at every opportunity, but instead, something we move toward with joy and zest. 🗣️



Barbara Ellis, a member of Oregon State University Toastmasters Club, is an assistant professor of journalism at Oregon State University and a freelance writer. A former

reporter for *Life* magazine, she's the author of *How to Succeed and Still Like Yourself* (R & R Newkirk) and *How to Write Themes/Term Papers* (Barron's).

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5878-36 Crosstalk

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5875-38 King-Forge

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5872-44 Professionally Speaking

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5879-47 MDAC Spacespeakers

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5860-52 Communicators

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5883-53 East Fishkill IBM

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5871-62 Tulip City

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5884-62 Advanced Speakers

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Our three-part video, “Be Prepared to Speak,” guides you step-by-step through the processes of speech writing, presentation, audience analysis and the use of imaging to conquer fear.

Seeing Is Believing

Watch, for instance, how one speaker evolves from a nervous beginner into an exceptional speaker. You’ll identify with his initial stage-fright and triumph in his growing confidence and success.

You’ll quickly grasp how psychological subtleties and performance skills distinguish a superior speaker from a merely adequate one.

Be entertained too, as our

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See how you can learn to recognize your potential and attain the healthy mental outlook that will boost your confidence toward speaking success.

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This inexpensive video is big on quality and utility—it’s a wealth of information and insight for all Toastmasters eager to develop themselves into complete speakers. And at a reasonable price!

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