

April 1977

# toastmaster



## Getting On the Air

# letters

## A Super Issue

As a Toastmaster, I read every issue of the magazine and always find it interesting. But the January 1977 issue was SUPER!

This time, every article was splendid, particularly "Get Rid of That Lectern" by Peter Blazi. I agree wholeheartedly with the author and hope that every Toastmaster will read it and consider it seriously.

Theodore Schadeberg  
Watsonville, California

## Some Thoughts On Conversation

I have just finished reading Barney Kingston's article, "There's More to Conversation Than Just Talk [February 1977]." In fact, I read it twice and, in places, three or four times to determine if I agree or disagree. I find that I do both!

As a member of the Denver Toastmasters Speakers Bureau, I have been speaking on this same subject to service clubs for over two years. I call my speech, "Are You Listening?" which is the item of first importance. Mr. Kingston does include this, but does not stress its importance as much as it deserves.

His article includes many good suggestions; "Don't Be Disagreeable" is particularly good. However, I get a strong impression from "Keep the Subject On Track," "Speak When You Have Something to Say" and "How to Correct a Speaker," that he has an inclination toward conversation to get agreement or to persuade. (His profession is probably responsible for this tendency!) Herein, he missed the most important reason for conversation—to achieve understanding.

The block to conversation is in trying to convince someone. The more intent we are in "being right," the less interested we are in understanding the other fellow. We resort to disarming phrases such as: "science has proved," "it stands to reason," "logically," "naturally," "authorities agree," "as you know," etc. (These are meant to cause the opponent to feel like a dummy if he is so stupid as to disagree!)

Mr. Kingston further suggests that conversation subjects should be "stimulating," and yet a few paragraphs later states that religion and politics are taboo! This is strange, for both of these areas can furnish countless stimulating topics—that is, if you are not bent on getting agreement. If, however, you are interested in learning other points of view—of understanding the people you are talking to—few fields of thought offer richer rewards for conversation.

I do agree with Mr. Kingston on one thing: Toastmasters can learn a lot about the art of communication through conversation!

D. K. Laker, ATM  
Salt Lake City, Utah

## Better Photography?

*Enclosed please find a check for \$43.20 to cover 12 issues of THE TOASTMASTER magazine for one year, at \$3.60 per subscription.*

The story behind this order is one that you might want to use in a future issue of the magazine. I feel it is rather interesting and could perhaps make our organization a better one if the example were followed by other clubs.

I became associated with Toastmasters International in 1968 and was almost immediately "recruited" into helping out at the local Gavelmasters Club. This club meets on Monday nights at Norfolk M.C.I., a maximum security institution.

Even though I experienced some minor trepidations, I soon felt quite proud when I saw a "graduate" make it on the outside, partially because a Toastmasters program was there to help when things were a bit rough. I have seen many men through the Gavelmasters Club and feel very strongly that, because of the program, these men do not make that "U-turn" that so many others make soon after they are released from prison.

Through their own productivity, in selling items that they make themselves within the institution, these men have raised this money and would like to subscribe to your fine magazine. This is, in itself, quite a tribute to you personally and, of course, to everyone at World Headquarters. At the rate of 50 cents an hour, \$43.20 adds up to many hours of labor, as well as giving up things like cigarettes, candy and other magazines. Some with better photography!

Again, many thanks.

Gene S. Selig, DT  
Framingham, Massachusetts

"Letters to the Editor" are printed on the basis of their general reader interest and constructive suggestions. If you have something to say that may be of interest to other Toastmasters, send it to us. All letters are subject to editing for reasons of space and clarity and must include the writer's name and address.

TOASTMASTERS INTERNATIONAL is a non-profit, educational organization of Toastmasters clubs throughout the world.

First Toastmasters club established October 22, 1924. Toastmasters International was organized October 4, 1930 and incorporated December 1932.

A Toastmasters club is an organized group, meeting regularly, which provides its members a professionally-designed program to improve their abilities in communication and to develop their leadership and executive potential. The club meetings are conducted by the members themselves in an atmosphere of friendliness and self-improvement. Members have the opportunity to deliver prepared speeches and impromptu talks, learn parliamentary procedure, conference and committee leadership and participation techniques, and then to be evaluated in detail by fellow Toastmasters.

Each club is a member of Toastmasters International. The club and its members receive services, supplies, and continuing guidance from World Headquarters, 2200 N. Grand Ave., Santa Ana, California, U.S.A. 92711.



Dr. Ralph C. Smedley  
Founder, 1878-1965

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# Toastmasters— We're Uncommonly Proud

by  
**Robert W. Blakeley, DTM**  
International President



**“W**HEN you can do the common things of life in an uncommon way, you will command the attention of the world.”

So said George Washington Carver, the famous chemurgist and agricultural experimenter. But have you ever thought of our Toastmasters program as the “uncommon way?” Think about it for a minute. Our club meetings and programs for personal development are not the common methods of learning

communicative skills. We do not meet our members’ personal needs by lecture, but by practice, by self-help, by group assistance as we learn and grow together in an educational environment. Ours is not a classroom; in fact, I doubt if we would have a viable membership if it were not for the fact that our foundations are strong, our ways simple and we learn from each other in a spirit of fellowship.

When we reflect on our personal reasons for joining Toastmasters, don’t we find that the great attraction was the organization’s uncommon way of self-help?

Why does a person join Toastmasters? The reasons I’ve heard as I’ve traveled throughout our Toastmasters world are not uncommon. Some say a need to build self-confidence in others, a desire to advance in their job or community. One person told me he wanted to learn to talk with his supervisor. Another, a lady Toastmaster, said she joined so she could better compete with her peers on a daily basis.

When I reflect on these comments, I recall the words of a 1973 Golden Gavel recipient, California Senator S. I. Hayakawa, who said, “It is the individual who knows how little he knows about himself who stands a reasonable chance of finding out something about himself before he dies.” Every member who has learned and grown in Toastmasters also has learned a great deal about himself, and realizes that there is much more to learn by staying with the program. The positive thoughts we have about our evaluations—the determinations we learn from each experience—have served as mirrors of our inner-selves. We know more than anybody else how much Toastmasters has done to help us.

I’m continually heartened when I meet the “old hand” who has stayed with a club because of a feeling of obligation to the club’s membership the benefits he learned from others. Many of them also stay because they enjoy the fellowship and social benefits of the club. And there is nothing wrong with that, as long as we continue to direct our energies toward the member’s needs. One thing we must be cautious of, however, is that sociability does not overshadow our educational objectives. When this happens and we lose sight of the member, we lose pride in what we are doing. As a result, many are cheated of the opportunities we have so richly enjoyed.

We might paraphrase Hayakawa and say, “It is the club that knows how little it knows about itself that stands a reasonable chance of finding out something about itself.” When we know our club and why it exists, what it achieves and how it serves the members, we will have a great opportunity to maintain a strong base of experienced members who are proud members of our clubs. We can then extend the hand of fellowship and welcome to our prospective members, help individuals understand our “uncommon” way and share the benefits we all have enjoyed in our Toastmasters experience.

Yes, we will command the attention of the world if we maintain a balanced mix of new members and “old hands” developing our skills of communication and leadership, because we care about each other . . . and help each other grow. That is what makes us proud to be Toastmasters.

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# Getting On the Air

*Radio and television have vast appetites, always hungry for easily digestible information. What most people don't realize, however, is that they already have that information neatly packaged in the form of a speech.*

**C**OMMUNICATORS, by their very nature, want to get their message across to the greatest possible number of people. However, the communicator who works primarily with in-person audiences too often neglects a huge potential unseen audience—those available by way of electronic media.

Radio and television have vast appetites, always hungry for easily digestible information. What most people don't realize, however, is that they already have that information neatly packaged in the form of a speech; all that is left to do is to learn how to get it to that new—and much bigger—audience.

As one who has worked in the radio

by  
**Burke Hully**

and television news vineyards for over 20 years as a reporter, interviewer and news director, I can perhaps furnish a road map to guide you to this larger audience. But first, remember that a speech to an audience is one thing; a speech covered by broadcast reporters is something else. A tape-recorded or filmed sample of your golden words—included in a radio or television program—can reach many multiples of the audience gathered for the event itself. And perhaps more important, an interview in a studio

or news conference context provides one of the surest methods known of getting both you—and your message—across to your listeners in some depth.

Seeking publicity for your speech is an honorable and worthwhile endeavor. And there are at least three benefits of such publicity:

- The organization that schedules your appearance gets recognition
- You get additional recognition as a noteworthy speaker
- And the public-at-large gets the benefit of exposure to some of the content of your presentation.

But before we get to the *how*, let's consider the *what*.

Photos courtesy of

every good speech there is at least a kernel of news. The person who created the speech is an expert on something—most on what is in that speech. The subject of the speech, and the factual details and informed comment that illuminate it, are all chosen to be interesting, entertaining and new for the audiences who will hear the speech. These elements add up to "news," in the sense it is recognized by the news directors of broadcast stations.

The task is to bring the newsmaker and news reporter together. The "expert" who comes to town, or schedules appearance in his own community, needs to bring to the attention of the news media that he is indeed about to impart the fascinating information. And he needs to make it easy for stations to get the story, tape-recorded excerpts and possibly a full-dress interview.

How do you go about doing all of that? First, decide what it is in your speech that would be of most news interest. It may be connected with a subject in the news, or it may be related to some big concern like environment, energy, time, space, the Bermuda Triangle, a unique experience or anything that has general interest.

### Your "Credentials"

Then, decide just what expertise you have to offer. Remember, you have expertise or you probably wouldn't be talking about it. Since you are simply reaching out to a larger audience through the broadcast media, you may, in effect, be asked for "credentials." This can be handled quite legitimately, even if you have no particular background that applies to the subject you have chosen. Simply have the process of research you went through firmly in mind, and have notes on some of your sources.

Now we've got the *what*. The next order of business is the *how*. And that is a matter of form and procedures.

The material you wish to present must be put in a form that is easily usable in broadcasts, and an effective procedure for getting a "hearing" from the electronic media must be followed.

First, let them know you are coming. Ask the sponsoring organization's publicity person to send an invitation to the

news directors of all the major local radio and television stations. If dinner or lunch is involved the letter should include a stamped, self-addressed return card with a box to check if a representative of the station will attend and dine with the group. (Presumably the organization will "spring" for a few dinners for media representatives, in return for the publicity they will be getting.)

This letter should go out a good two weeks before the event. It should contain assurances that a news release will be provided and that they will be notified about arrangements for interviews well in advance of the occasion. It is often useful to provide a suggested form for this letter, as a service to the publicity person. The basic content is a simple courteous invitation, with a brief description of why they might be interested in the subject and the speaker. Diplomatically indicate to the local publicist that others have found the suggested letter useful in contacting the media.

### A Mobile Business

If there is any doubt that this letter will be sent by the local organization sponsoring your appearance, simply send it yourself. A good library will have a copy of *The Radio and Television Broadcasting Yearbook*, which contains station addresses. However, it's best not to use the news director's name, even from a current yearbook. It's a mobile business, and these people change jobs often. Simply direct it to "News Director."

The news release should go into the mail so it will arrive in newsrooms about three days before the actual speech and should be prominently marked "Hold for Release (time and date of speech)." In the news story the past tense is used, as it is designed for use after you have spoken. So you need to fudge a little bit on the time of release. If you are speaking at seven or eight in the evening, put a six o'clock release time on it, so as not to miss six o'clock newscasts. Similarly, if you are speaking at twelve or one in the afternoon, put "noon" as the permissible time to use the story. One caution about the advance release, though: If illness or a change of plans cancels or postpones your speech, be sure and have the stations phoned individually, so a "non-

event" won't be publicized, to everyone's embarrassment.

Remember the news release is for broadcast news. It should be shorter than a newspaper release—all on one page, less than a minute in reading time. With the release, send information on how you can be contacted for further information and for interviews.

Without necessarily calling a "news conference," tell the media you will be available for an hour or so shortly before your speech, probably at the place you are speaking, although it may be at your hotel or some other centrally located place. Also, arrange to be available at a given telephone number for radio interviews.

Now, if you have effectively implanted the idea that you have some interesting material for newscasts or feature interviews, some reporters will probably show up. But it all depends on the news flow of that particular day. You might be unlucky enough to pick a time when VIPs are visiting, buildings are burning down or newsworthy murders are being committed.

In almost any situation (other than a prearranged studio interview), the reporter's aim is generally to get the gist of what you have to offer, get it on tape or film quickly and get on to the next assignment. They are looking for short statements that are self-explanatory and relate directly to main topics of greatest public interest.

### Prepared Statements

Realizing this, you should be ready with at least three such statements—each thirty to forty seconds long—on three different aspects of your subject area. However, these are never to be read verbatim or memorized word-for-word, unless you are a good actor. The interviewers want your ad libs delivered in a good, light conversational tone, exactly as if you were speaking from a fact sheet or notes. The reporter can then take these two or three brief, interesting statements back to the station and edit the tape for air use with a minimum of explanation required by the newscaster who introduces them.

This same principle applies to telephone interviews. With some loss of

voice quality over the telephone line, your interesting tidbits are recorded directly from the telephone and may be on the air within minutes, even during the next newscast. One word of caution, though: Do not refer to current dates and times in your answers. Although you may say "tonight," it may not be on the air until tomorrow morning. (You may even find that what you said will turn up on a feature show the following weekend.)

In interviews of some length, usually conducted in studios, be content to be led by the interviewer's questions. However, be sure to cover the areas that you know are most interesting to audiences. In this instance, you can answer the interviewer's question briefly, and then go on to another part of the subject on your own.

#### Play It By Ear

Keep your answers fairly short—not more than a minute, certainly—so the interviewer can cover the ground he or she has in mind in the time allotted. But on the other hand, be ready to carry on alone with another part of your material if you spot a glazed look in the interviewer's eyes, which generally means he's not ready with another question.

Watch for signs that the end of the scheduled time is nearing, so you can stop talking and "wrap it up." And—most important of all—"plug" the organization that is sponsoring your appearance . . . "plug" the occasion if it's open to the public (and if the interview is conducted in advance) . . . and "plug" yourself.

After all, you are a much-sought-after radio and television interview subject. □

Burke Hully has been a practicing journalist for more than 20 years, concentrating primarily on the electronic media. He has been in some phase of the news reporting and broadcasting business continually, except for a brief stint as a "talk show" host, when interviews and entertainment were his stock-in-trade.

Hully, who has worked as both a radio and television news director in Philadelphia, Pennsylvania; Wilmington, Delaware; Arkansas and Toledo, Ohio, is currently on the staff of WJR News in Detroit, Michigan, broadcasting and specializing as political and energy editor.

# REGIONALS

Whenever Toastmasters from different geographic areas get together, there's a certain kind of magic in the air—a feeling of fellowship, of fun, of self-improvement. Unfortunately, a great many Toastmasters fail to take full advantage of these special meetings, thinking they can get all they need out of the program by simply attending their weekly or biweekly club meeting.

But there's more to Toastmasters than that . . . and that's why your June Regional Conference is so important.

What exactly is a Regional Conference? To begin with, all districts in the United States and Canada are divided into eight geographic regions. Each year, one district from each region is chosen on an alternating basis to serve as host for the June meeting. While these meetings are of great importance to club, area and district officers (because of the officer training sessions conducted there), they are also of great benefit to you . . . the member.

Your Regional Conference provides you with an excellent opportunity to meet with other Toastmasters in your district and region to discuss common problems or successes, and to share ideas on club programming or speaking techniques.

You'll be given a chance to hear some of the finest speakers in the Toastmasters organization as representatives from your region's districts vie for the opportunity to represent you in the International competition in August. But these Regional Speech contests also have something else going for them: they give *you* a chance to learn from the best.

As in all programs sponsored by Toastmasters International, there will also be a variety of fine educational programs designed to enrich and enhance your Toastmasters experience, often conducted by people from your own region. In addition, you'll be given the opportunity to participate in the selection of your region's International Director candidates and to meet with representatives of your Board of Directors and the World Headquarters management team.

So what are you waiting for? Find out when and where your Regional will be held and ask your club president for additional details.

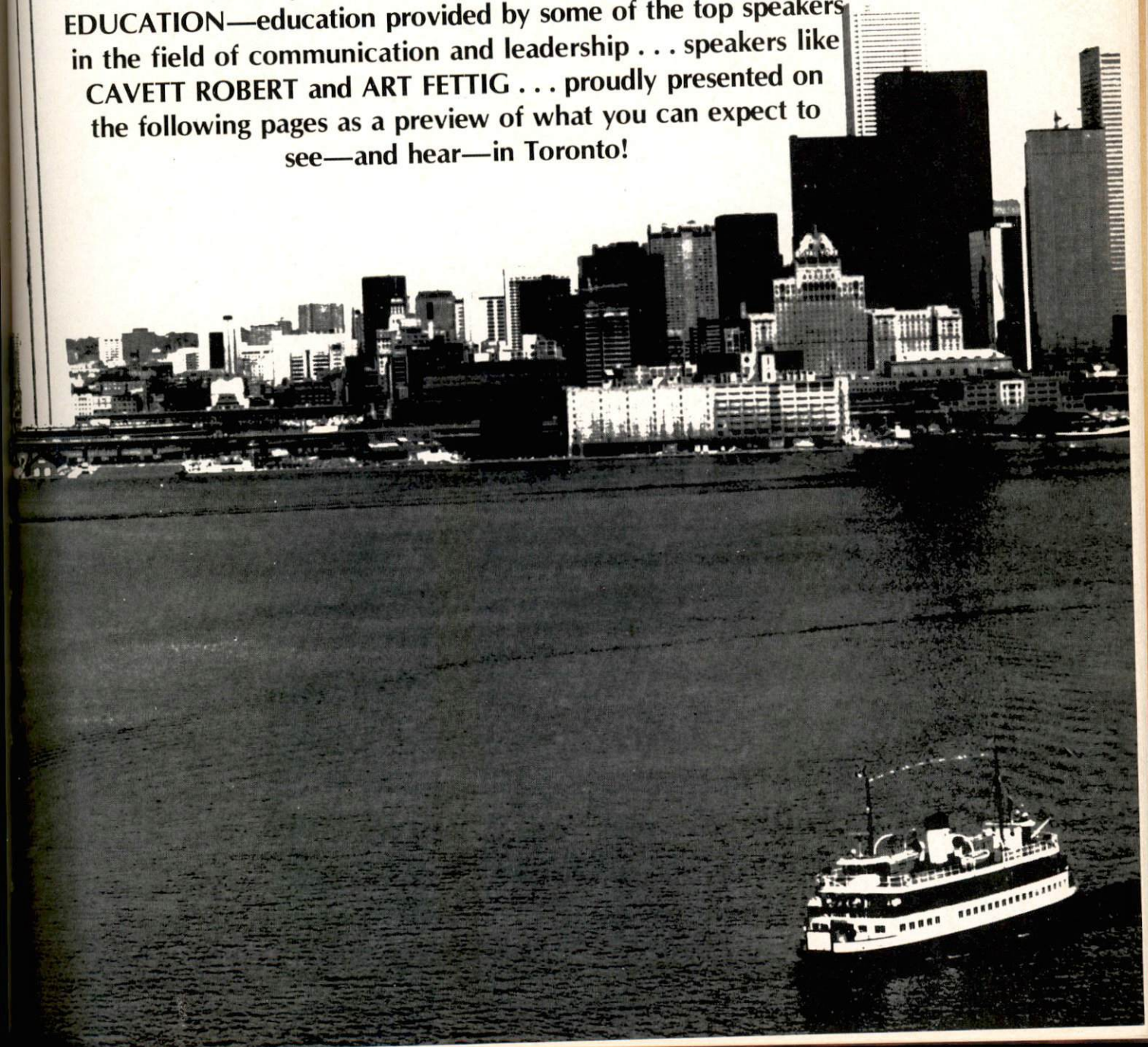
See you at the June Regional Conference!

- **Region I**—June 24-25; Tyee Motor Inn; Olympia, Washington (District 32).
- **Region II**—June 17-18; Sheraton-Universal; Los Angeles, California (District 52).
- **Region III**—June 24-25; El Tropicana Motor Hotel; San Antonio, Texas (District 56).
- **Region IV**—June 10-11; Downtown Holiday Inn; Sioux Falls, South Dakota (District 41).
- **Region V**—June 3-4; Marriott Hotel; St. Louis, Missouri (District 8).
- **Region VI**—June 17-18; Bond Court Hotel; Cleveland, Ohio (District 10).
- **Region VII**—June 10-11; Sheraton-Wayfarer; Manchester, New Hampshire (District 45).
- **Region VIII**—June 3-4; Lake Wright Quality Inn; Norfolk, Virginia (District 66). □



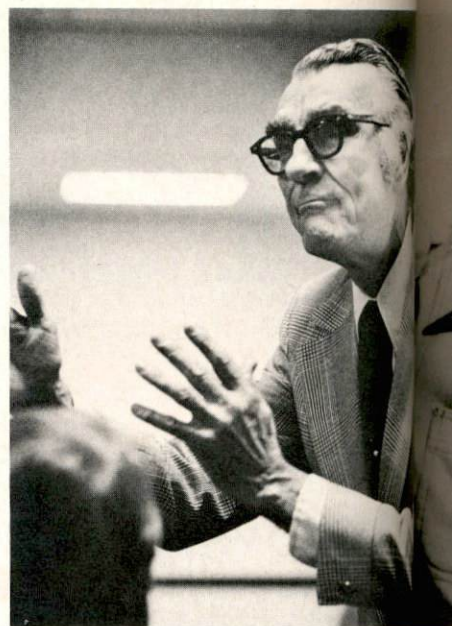
# TORONTO

More than anything else, a Toastmasters convention is **EDUCATION**—education provided by some of the top speakers in the field of communication and leadership . . . speakers like **CAVETT ROBERT** and **ART FETTIG** . . . proudly presented on the following pages as a preview of what you can expect to see—and hear—in Toronto!



# Understanding: The Power Behind Persuasion

by Cavett Robert



“I SN’T that what I said?”

“That is not what I told him.”

“I was positive that I stated it as plainly as possible. How anyone could have misunderstood me is a mystery.”

How often have you heard the above or some variation thereof?

If we went out and contacted a hundred successful business executives in any community and asked them what is the number one problem in the business field today, I am confident that 90 percent would say that it is a lack of communication—lack of communication on a horizontal basis between employer and employee—short circuits in communication on a vertical basis between employer and employee—a breakdown in communications between companies and the public, distorting the image they are trying to build.

## A Lack of Understanding

Competent research tells us that in 40 percent of the cases where an individual fails to persuade another, whether it be to buy a product, accept a service or work on a community project, the failure is not due to the fact that the person was not amenable to the idea, but rather due to the fact that he did not understand. A confused mind automatically says, “No.”

Furthermore, if a person does not understand, he does not like to admit it. If I confess that I am confused regarding

some project or set of facts, I am afraid that in someone else’s opinion I might appear stupid. It is so much easier to give you an unreal objection. I feel that I have accomplished the same purpose and still “kept face.”

Much of this world’s trouble is due to the fact that in our communications with others we do not take the time to be sure that we are making ourselves clear. A complete and accurate understanding between two or more people is the best and, in fact, the only foundation for any successful relationship.

## The Blind Spots

At an annual convention of the American Bar Association, a nationally-known judge made the statement that over one-half of all the cases in the American courts today had their origin in some form of misunderstanding. He further stated that if people would take the time to be sure they were in perfect agreement before entering into a business transaction, we would need only about one-half of the courts we have today.

This unnecessary “blind spot” in understanding is found in our everyday dealings, whether it be at work, at home or in our social affairs.

“I’m sorry! When you said ‘Leave the valve open’ I thought you meant the water valve.”

“I don’t see how you could have

meant any other street corner except that one.”

“When you said \$18.00, I thought you meant a dozen for that amount.”

“I don’t recall that anyone ever told me that the meeting had been changed to Wednesday night.”

All of us have had experiences “short circuits” in communication.

I had one recently that I shall not soon forget.

Upon returning home late the other night I found my wife sitting on the sofa reading the newspaper.

*continued on page 11*

**Cavett Robert** is certainly no stranger to Toastmasters. The 1972 recipient of the Golden Gavel Award, he has well earned the reputation as the “Number One speaker in America in the field of human engineering and motivation.” He is the author of several books, over two dozen inspirational recordings and is a frequent contributor to THE TOASTMASTER.

For over 20 years he has conducted courses in personal development for many of the nation’s outstanding companies. During the past several years, he has spoken at over 500 business conventions and conducted over 100 seminars in the field of human engineering.

A lawyer by profession, Cavett was one time a member of the New York District Attorney’s staff. He was also a member of the Virginia and Arizona Bar Associations before deciding to devote all his time to the field of human engineering and motivation.



# Put That Special Talent to Work for You

by Art Fettig

WHEN I was a senior at the University of Detroit High School I was the "staff poet." In fact, I was the last "staff poet" they ever had. (Don't ask my why, it just worked out that way!) Father Skiffington was my English teacher and to this day I can remember him running up and down the halls with his long black coat flowing . . . covered with chalk. I particularly remember one day when Father Skiffington called me aside and said, "Art, I believe that God had a magnificent plan when he created this universe, but I believe that he had an even

greater continuing plan when he created each and every individual. Art," he continued, "I believe that he gave each and every one of us a unique talent, and if we can discover this talent and then put this talent to work for the good of all mankind, this can be a world full of peace and love and understanding. Art," he concluded, "I believe that the good Lord put you here to serve as a bad example."

If each of us does indeed have a role in life, then I believe that mine truly is serving as this "bad example." Years ago, when I first began to teach creative writing, my students would often examine the writing that I had published and say, "Man, if you can get paid for that stuff, think what they'll pay me for mine." Many of them have gone on to sell their books, their articles and their weekly columns, and have become very successful.

## They're Ready!

Similarly, I now average two professional speeches a week, and hardly an evening goes by when someone doesn't come up to me after the speech and say, "I've been in Toastmasters for two years now, Art, and I think I'm ready for the professional circuit."

What they are really saying to me is, "Art, if you can get \$500 to \$1000 a night doing the stuff you are doing, just think of what the world will pay for my dynamic performance." And believe me, some of them go out and prove it!

In my Toastmasters club, Battle Creek 1027-62 in Battle Creek, Michigan, we currently have three members committed to professional speaking. Besides myself, we have one man who retired as a bank officer and takes humorous after-dinner speaking assignments, with fees running anywhere from \$100 to \$300. We also have a newer member who is serving his apprenticeship in the amateur ranks. And believe me, that is where it all begins.

## You Must Speak

To become a professional speaker you must speak. And speak and speak and . . . . To accomplish that you must have a speech to give. (Thirty minutes is a good time frame to shoot for.) And the best place I know of to begin is at your local service clubs. They use about 50 speakers a year and, if you can come up with an interesting and entertaining program, you'll soon find yourself in great demand. And that is the key to becoming professional.

When you find you are getting more calls than you can handle, then is the time to ask for a fee. You might begin with \$25 or \$100. Whatever you ask for, the moment you discover that the demand is more than you can supply, then it is time for a rate increase.

Where do you find your first speech? Most people steal theirs . . . only call it

*continued on page 28*

Art Fettig is a man of many hats. A member of the Battle Creek Club 1027-62 in Battle Creek, Michigan, he is company relations officer for Grand Trunk Western Railroad; president of True-Fettig and Associates—Motivators; author of a best-selling humor book, *It Only Hurts When I Frown*, and numerous articles, poems and stories published both here and abroad.

He's a teacher of student writers, scores of whom have become published authors; a recording artist featured on the "Selling Your Writing" cassette program for freelance writers, and a cassette tape for speakers, "How to Humorize Your Speaking." He's a producer, writer and photographer for audiovisual films for firms and organizations; and he's a speaker-consultant to hundreds of groups, including Chrysler Corp., Whirlpool, General Foods and many others.

And one more thing: He's going to be in Toronto in August!

# Does Practice Really Make Perfect?

by

**James L. Wu, ATM  
Past Intl. Director  
Club 2873-4**

**B**y any standards of judging, Toastmasters offers one of the most effective means of developing public speaking skills. Using a variety of educational material, the Toastmasters program provides its members with many excellent opportunities to improve their communication and leadership abilities. And these opportunities are available whether one has been a member for two, five or even ten years.

Unfortunately, many members remain in the organization only a short period of time, perhaps as little as a year or two. Some even drop out in a matter of months. I am not suggesting that there is a required minimum period of membership, or that one must be a member for life in order to benefit from the program. Each member has specific objectives, and the time spent in Toastmasters will vary accordingly. Moreover, Toastmasters training often brings a member new interests and responsibilities which gradually replace the time previously devoted to Toastmasters activities.

What is generally recognized, however, is that many of you will not maintain your membership long enough to acquire some of the long-lasting skills Toastmasters can provide. Your enthusiasm and high hopes, so inspiring when you first joined, may gradually wane as you become comfortably settled in the club's routine. Your speeches, while enjoyable, may show less improvement than you had expected. What went wrong?

It simply may be that you aren't practicing correctly.

Public speaking is an artistic, creative endeavor. In that respect, it's much like playing the piano or hitting a tennis ball. Just as athletes and musical artists attain proficiency through practice, so do speakers. While it is of some help to watch an artist in action, nothing can take the place of actually doing it yourself. That's how the experts (we usually call them "pros") attain their skills—they make it look easy. They do it through practice.

As Toastmasters, we practice at club meetings. In this friendly forum we practice speaking through a variety of assignments. The principal technique is the so-called prepared speech, the

5-7 minute formal presentation. If club has 25-30 active members on a regular schedule, you will give a prepared speech about once every 6-8 weeks. This is an excellent way to develop good speech habits and is the way to make our initial improvement.


However, to deliver, periodically, one speech after another is not necessarily a good press. And rushing through the training manuals to earn the ATM designation while highly commendable, is no guarantee of satisfaction. If you are preparing speech after speech just to fulfill assignments on a club schedule, you are not getting maximum value from the time spent in preparing and presenting the speeches.

You will naturally want to do each speech project well. But don't look upon your speeches as discrete exercises. View them as a series of lessons which, over an extended period, will build consistency and versatility into your speaking—consistency as manifested by a high level of quality in each performance and versatility in your ability to handle any speaking situation. Fortunately, this can be accomplished if you will use your speech assignments—your practice—in ways which will help you sharpen your communicative skills. Here are some things you can do:

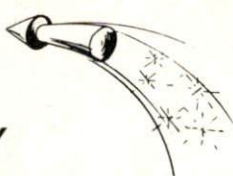
- If your most recent speech was less than satisfactory, repeat the speech on the next assignment and try to incorporate the suggestions offered by your evaluator. It is useful to receive constructive criticism, but the evaluation really pays off when you test it on the next speech. When you present the speech again, try a different approach to the topic or arrange the material differently. Perhaps another style of delivery would be better. Don't be afraid to experiment; above all, practice.

- Rather than presenting your speeches as a sequence of unrelated projects, deliver a series of talks on the same general topic. This may require some additional research, but the advantage is that there is now an opportunity to work on speech content and to explore a topic in considerable depth. As a result, both you and the other club members will learn more about the topic being presented.

- Most of us have "real-life" situa-



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tions which require some form of public speaking. If you make sales presentations, chair a committee, head an association or community group, you will exercise your communicative skills. Why not, then, bring these situations into the club to practice as your speech assignments occur? Whether actual material from these outside activities is used or the cases are simulations, you will obtain fresh reactions from your fellow Toastmasters. *A+C*

- The normal club procedure for evaluation is that, after a speech is delivered, an assigned evaluator presents his comments and suggestions for improvement. Unfortunately, the first chance to heed these suggestions will be in the next speech, which is several weeks away. A slight change in this procedure can give you instant correction. Arrange in advance with your evaluator that he be allowed to interrupt you at any time during the speech to make comments. After an

interruption, immediately "back up" a few sentences and repeat the part of the speech requiring adjustment. This may result in a seemingly erratic speech, but the technique is very effective in correcting specific problems. A variation of this method is to deliver the speech without interruption, to be followed by immediate evaluation, then a repeat of the speech later in the same meeting.

These are but a few of the ways you can engage in the practice of public speaking. If it is true that "practice makes perfect," the Toastmasters club is the ideal place to do your practicing. Working with your advisor and the club's educational vice-president, application of the above and similar ideas will refine and strengthen your speaking abilities.

And when you have completed your Toastmasters membership—regardless of its duration—you will know the time was well-spent. □

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# Gestures Can Make the Difference

by  
Maurice Lubetkin

*It is not enough to stand tall before a group with only a minor flick of the hand to prove that life exists within you. A speaker, like any actor or politician, must learn to use gestures and movements . . .*



**W**E'VE all seen the novice speaker who, while concentrating on the words he's researched and prepared, has ignored one facet of effective speaking that should be under consideration at all times. This is the area of hand gestures and body movements which could, if properly used, lend poetry, drama and emphasis to an otherwise dull topic.

It is not enough to stand tall before a group with only a minor flick of the hand to prove that life exists within you. A

speaker, like any actor or politician, must learn to use gestures and movements as transitory devices, designed to aid in the movement of the audience from point to point in a smooth and easy fashion. An understanding of how to use gestures and when to apply movement would be a tremendous asset to any speaker, and a sincere effort should be made to learn and utilize these techniques.

Perhaps the best place to start would be to examine the reasons for using gestures.

### Seeing and Remembering

Think about it for just a minute. Of all the speakers you've listened to, which one was the most effective, and why? Wasn't it because the speaker used certain gestures which lent vitality and emphasis to the presentation? You may have forgotten some of the words, but the image created by *words and gestures* probably will remain in your mind for some time to come. Some studies have shown a definite correlation between seeing and remembering as being more effective than just listening. It is easier to form a visual image from watching than it is to try to bring back all of the words spoken during a presentation. Consider, if you will, the following ideas as the basic reasons for using gestures:



1. To gain and maintain interest
2. To emphasize a point
3. To demonstrate shape and illustrate size.

Let's take each one of these in turn and explore the possibilities.

Gaining the attention and interest of a listening group can be a definitive part of the words, language and nuances you utilize in your talk. But there does come a time when words alone will not suffice. It is at this point in your presentation

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icious use of one or more move-  
of the hands will provide a "new"  
your talk.

ere is an old axiom that clearly  
"movement attracts attention."  
uth of this can be readily seen by  
a walk along any city street and  
ring what happens when you come  
st of a store that has, in its show  
w, a device that creates movement  
e sort. It may be an ad for cameras  
d; it makes no difference. If there is  
ement, your eyes will be drawn to  
window, even if only momentarily.  
s idea works in a store window, on  
e disinterested spectator, it will cer-  
work in your presentation. Try to  
s away from the "fig leaf" position  
become more lively and interesting  
sing the occasional gesture at the  
ropriate time.

## Don't Overdo Them

emphasizing a point should be self-  
anatory. There are times when stress  
ld be placed upon a word and, along  
changes in inflection, a sharply-  
ed gesture will aid in the develop-  
nt of validity in the values of what you  
aying at that time. Don't bang your  
d in your palm, don't bang it on a  
e; move it through the air with cer-  
ty and expressiveness, in time with  
rds and end it in a decisive manner.  
n't overdo the emphatic gesture or  
ur listeners will soon think that you're  
ing a bit too dramatic and that will turn  
em off almost instantly.

Demonstrating shape and dimensions  
fairly easy for the average person.  
peaking with the hands has been a way  
f life with us for many a year. Think  
out your friend, the fishing buff. How  
oes he let you know the size of his latest  
catch? Not with words, but with a simple  
gesture (perhaps a bit overdone) which  
provides you with the visual information  
you need at that moment. If you talk  
about a box, it is not enough to say, "It is  
a small box," because the word "small"  
is ambiguous and means different things  
to different people. But using simple ges-  
tures to outline the size and shape of the  
box will provide substantive information  
to your listeners and make their task eas-  
ier. And that is really what makes a  
speech effective—the ease with which

the concept is developed in the minds of  
the audience. Practice using gestures  
while standing in front of a mirror. View  
your approach with a critical eye and, in  
time, you'll notice that words and ges-  
tures will begin to flow together in a  
smooth and natural fashion that will  
exemplify the best in you.

Bodily movements are something  
else; proper use requires an understand-  
ing of the need for moving from one spot  
to another. Of course, I'm not talking  
about a situation where you're bound to a  
place directly at a dinner table. What I  
am concerned with here is when you talk  
in a room with a lectern and, perhaps, a  
stage as part of the physical environment.

There are two reasons for using move-  
ment. One, again as with gestures, is to  
attract attention. Holding a rigid position  
in one place for long periods of time re-  
sults in a stultifying atmosphere. And  
people will soon begin to lose interest.

## Making the Move

The other reason, perhaps obvious and  
oversimplified, is to get from one place  
to another in a different part of the room.  
This may sound simplistic, but for many  
speakers that particular movement causes  
many problems.

One such problem is the feeling of  
awkwardness as you make the move.  
Your legs feel heavy, your gait is ungain-  
ly and the audience is waiting for you to  
fall off the stage, or so you think. Move  
easily, without turning your back on the  
audience. This is easy to do if you prac-  
tice a quasi-side movement, maintaining  
contact with the group and continuing on  
with your dissertation. Don't rush, don't

drag, just try to be natural and smooth in  
going from place to place. Above all,  
don't be a pacer; movement back and  
forth in a fashion that will tag you as the  
"cat on a hot tin roof" type of speaker is  
ineffective. Don't dance in place; don't  
bounce up and down on your toes. Do  
nothing that will detract from you and  
what you have to say. Movements should  
be used wherever possible, but rather  
than use ineffectual or distracting move-  
ments, you should do without them. It  
takes practice to use movements and ges-  
tures in an effective manner, but I really  
can't think of anything in life that doesn't  
require some effort to become of value.

## Videotape

For those of you who have access to  
videotape facilities, make use of them  
during rehearsals for your presentation.  
Be objective and learn from critiquing  
your performance. No videotape? Ar-  
range for a critical group to evaluate your  
work and try to improve on each item  
they mention.

With practice, any speaker can im-  
prove his presentations. But only when  
you develop an insight into your move-  
ments and gestures, and how they may be  
more effectively utilized, will you find  
the kind of improvement you want . . .  
in any presentation you make.□

Maurice Lubetkin served as Education Spe-  
cialist at the Faculty Development Branch,  
USASCS, Fort Monmouth, New Jersey. Now  
retired, he was primarily involved in the de-  
velopment and presentation of new approaches  
to effective communications for supervisory  
groups and individuals at Fort Monmouth.

Hearing is an inborn capacity for most of us, but effective listening is not. You're probably adept at listening for pleasure or information. But how do you rate when it comes to listening for the feelings beneath a speaker's words?

# When You're On the Receiving End An Expert's Guide to Active Listening

**I**F you're like most Toastmasters, you place a high value on your ability to communicate. You're willing to put in a great amount of time to develop your speaking and writing skills. But how much effort do you devote to the other half of the communication cycle—the listening part? After all, without a receiver, communication cannot take place.

Perhaps you're under the impression that listening is a natural ability we all possess. Hearing *is* an inborn capacity for most of us, but effective listening is not. You're probably adept at listening for pleasure or information. But how do you rate when it comes to listening for the feelings beneath a speaker's words? *Deep* or *active* listening, as this special skill is called, can be important for the growth of understanding between you and other people. It isn't easy, though; you'll have to work at it.

Active listening was originated by a psychologist, Carl Rogers, as a tool for therapists. On a less sophisticated level, however, the techniques involved

can be learned and used by people in many walks of life. Dr. Herbert Adams, a Chicago minister and educator, spent three years at Harvard University devising a program to teach deep listening to nonpsychologists. When he talks about active listening, Dr. Adams begins by clarifying what it is *not*:

- Active listening *is not* listening for words. You can be a genius at semantics—able to follow even the most scholarly discussion—without knowing how to tune-in to the feelings your friends and colleagues are trying to express to you. "Active listening is listening for feelings, not symbols," Dr. Adams explains. "We can listen to the wrong words and get the right meanings if we know how."

- Active listening *is not* listening for information. You can be a whiz at absorbing all the major stories on the six o'clock news and a failure at the kind of listening that brings people together.

- Active listening *is not* possible in every situation. You can't use it on an elevator between the first and third

floors or in an office where the phone rings every five minutes. This kind of listening calls for intense concentration in an atmosphere free of distractions.

- Active listening *is not* something you *have* to do at all. It is one more skill for your collection of communication skills. Once you acquire it, you have the option to use it. "If you don't want to use it, you don't have to," Dr. Adams advises, "but if you do, tell the person you don't want to use it or make an appointment for a time when you can."

## The Active Listener

What is active listening, then? The word "active" means that, in this kind of listening, you do more than sit back and open your ears. You, the listener, must use your posture, movement, tone of voice and any other signals you have to communicate three things:

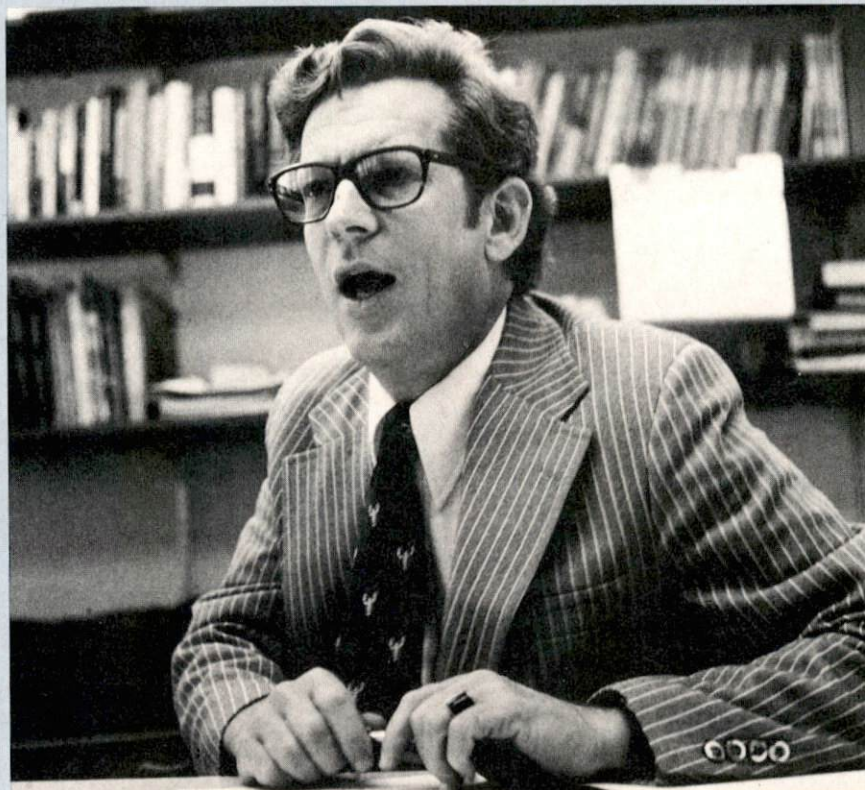
1. That you recognize and value the talker as a unique person
2. That you are "fully there" for the talker. Your own ego or other distractions are not getting in the way



# Listening

by Linda K. Allen

Dr. Herbert Adams



3. That you accept that talker unconditionally.

“Carl Rogers calls this ‘unconditional positive regard,’ ” explains Dr. Adams. “It means that you let that person know that any feelings he or she wants to express are legitimate. You accept that talker with all the dog-earedness, with all the old-fashionedness, with all the wrong-headedness, with all the conservatism, with all the liberalism, with whatever the feelings are, for the duration of the active listening period.”

That’s quite an order, isn’t it? Acceptance is probably the hardest part of deep listening. Yet accepting the talker’s feelings, whatever they may be, is essential to successful listening.

Now you have the basic requirements for active listening: you recognize the talker’s uniqueness, you are fully tuned-in to that uniqueness and, furthermore, you accept it. But just what do you do now?

“Concentrate on the person who is talking to you,” says Dr. Adams. “Not

just on the skin, bones, face, but on the sum total of the experiences that comprise that person. Try to focus on the feelings that person is experiencing as he or she talks. What you are striving for, as the old Indian proverb says, is to walk in the other person’s moccasins.

### A Ballroom Dancer

“Another way to think of it is to compare it to ballroom dancing. Some women can tell instantaneously if their partner is going to move his right foot forward or back. In the same way, a good listener feels where the talker is moving.

“When you have a sense of what that person is feeling, you make a test. You say what that feeling is (reflect it back) in your own words.” Your reflection tells the talker you’re hearing correctly, or if you’re not, it gives the person a chance to correct you.

Here’s how it can work. Suppose you are a manager, listening to one of your employees. (It can work the other way, too. You can listen actively when your boss has feelings to express.)

Assume your company has a rule stating that everyone must be at work at nine o’clock, and this man has been late for the last six days. You call him into your office at a time when you won’t be interrupted, and you say something like this:

“I’ve noticed that you’ve been late a lot recently. The rule about being on time is set. I can’t do anything about that. But I do care about you, and what I’d really like to do is to give you an opportunity to talk about this thing. Can you tell me how you feel about it?”

He’ll probably start with something like, “Gee, I don’t want to be late, but I can’t help it. I just don’t seem to be able to get up early.”

And then you start your listening. “You mean you’re just tired in the morning and you can’t get started?”

“Yeah,” he says. “I don’t know. I wake up and feel. . . .”

You start to “hear” the feelings. Maybe you (and he, if he hasn’t realized it) will learn that the real reason for his lateness is that he doesn’t get along with



**RECOGNIZED FOR SERVICE**—Two of World Headquarters' finest employees were recently honored by Toastmasters International for their years of service and exceptional dedication to the members of the organization.

Wilma Hardy, of the Membership and Club Extension Department, and John Bartlow, Manager of WHQ's Production Department, were both presented with appropriate gifts and certificates of appreciation on behalf of the organization by Executive Director Terrence McCann at recent luncheons held in their honor.

Mrs. Hardy, who handles new club charters at World Headquarters, recently celebrated her 20th anniversary with Toastmasters. Mr. Bartlow, a member of the staff since 1951, will soon be retiring. Toastmasters International is, indeed, fortunate to have two such dedicated employees.

the guy sitting at the next desk. Or maybe the project he's working on right now is a drag. Whatever the problem, he has focused on it and will be more likely to find a solution.

"What you've done is to enable him to move out of a stuck situation," Dr. Adams explains, "to clarify his feelings for himself as well as for you. And the more he knows about his feelings, the better he will be able to deal with them.

"There is another advantage of listening for you, the manager. When you understand your employee better, you may decide that a change in project assignment or in desk location is called for. Your listening may result in more production from that employee."

#### **You Need to Practice**

Now that you have an idea of what active listening is like, you can probably think of situations where listening could help you clear up a misunderstanding or get to the heart of a problem. Resist the temptation, though, to plunge right into deep listening at the first opportunity. First you need to practice.

To practice listening, all you must have is:

1. The desire to learn it
2. Another person who wants to try with you, and
3. A tape recorder.

Record your practice interviews, allow some time (an hour a day) to elapse, then play them back to check your listening for errors.

Dr. Adams also warns of several common mistakes of would-be listeners and gives some all-too-familiar examples:

• *Me-tooism*—Take the case of Fred, who returns to the office after a gall bladder operation. You say, "How are you, Fred?" Fred replies, "Well, it was really bad," and proceeds to tell how much he suffered. It's very natural to interrupt at his first pause with, "I know how you feel. I had an operation like that." Pretty soon you're showing him *your* stitches. What has happened? In an attempt at empathy, you have switched the flow of communication. Now you're the talker and he's the listener.

• *You-tooism*—Suppose your hand band boils over in rage, shouting, "This just drives me crazy when you interrupt me while I'm talking to my mother!" Do you answer, "Well, you do it too. You interrupt me when I'm talking to my mother"? If so, you're blocking his feelings with your own.

• *Questions Requiring Answers*—If Jean says, "Oh, I just feel lousy," you may ask, "When did you start feeling like this?" With the best of intentions, you're attempting to get specific information from Jean. Why? You want to solve her problem for her. Unfortunately, that never works. If you had listened deeply to her, Jean might well have gotten to the real cause of her feeling. Then she could have done something about it herself.

• *The Shallow Response*—You do nothing for a talker except arouse his irritability when you say "I see" or "I understand" after that person has expressed some kind of feeling. Neither is it enough to bounce the talker's words back like ping-pong balls. If you've listened carefully, bringing your own empathetic reactions into play, you'll express your feelings you hear in your own way.

#### **Developing Your Driving Style**

"Listening is tough to learn," says Dr. Adams. "But if you think about it, it was pretty hard to learn to drive that first old car of yours. Remember how everybody else seemed to drive along so effortlessly? Not you. You had to concentrate. You thought about turning the ignition key, pressing the starter button, shifting gears, letting out the clutch—everything. As you got more practice, these things began to come automatically. Then, after you had mastered the fundamentals, you could develop your own driving style."

"It's the same with listening. You have to study the techniques and practice. What you will acquire is not a degree of professional psychology. It's a degree of human relations that will help you communicate with other people."

Linda K. Allen has been an economist in the U.S. Department of Labor and a teacher in Chicago Public Schools. She is now a freelance writer living in Oak Park, Illinois.

# The Care and Feeding of a Head Table

by  
**Wesley C. Clark**

THE head table at a banquet is a place to seat the speaker, the master of ceremonies and the distinguished guests. Right? Partly right. The head table also is a center of attention for the audience, a show piece for your club, a captive audience for selling your programs. A party, a headache and sometimes a disaster. Still, a few guidelines might help to ease the headaches and avoid disaster. . . .

First, place cards are a must. They act as guides for your guests. Avoid a lot of "you sit there, you sit here" chatter. Overrule those characters who say, "I'll sit next to Joe"—a ploy which not only disrupts the whole seating plan, but also sets up a distracting and cozy little evening-long conversation between Joe and his friend.

For a big banquet, don't permit your head table guests to straggle one by one to their seats. March them to the head table in seating order. A march is much more impressive than a straggle. To organize this, you need a drill sergeant, preferably with a couple of assistants to round up the head table guests. You need a place to organize the march—a small room or hallway will do.

It is disconcerting to the master of

Reprinted from the January 1977 issue of *The Rotarian*, the official publication of Rotary International. © 1976.

ceremonies to reach the podium and find his head table has a couple of gaps in it, like missing teeth. Empty seats at the head table suggest your club is disorganized, your speaker is a bore or the other head table guests have foul personal habits. As soon as you know that certain guests are not coming, stand-ins should be invited to the head table. Of course, stand-ins should be warned in advance.

Remember, for an hour or two, the audience will be looking at the head table, talking about its occupants, commenting on their appearance, criticizing their manners and catching a bit of the spirit they display. So. . . .

## A Couple of Toadstools

Don't seat a man and a wife next to each other at the head table. They may have nothing to say to each other that they want to say in public, and might sit there as animated as a couple of toadstools.

If it is a black-tie dinner, make sure everybody, especially your head table guests, knows that they are supposed to wear dinner jackets. Your guests from out of town can't be expected to know local customs.

If there are women at the head table, be sure they know how they are expected to dress. Many women have spent an uncomfortable evening in a short dress

when every other woman was wearing a long one.

Worry and fuss over the seating at the head table. The audience tends to judge a person's importance by where he sits at the head table. If you invite the mayor or the local university president, seat him at the head table in a place commensurate with his stature, regardless of how you feel about him personally. If you seat him at the end of the table, you are belittling what he stands for. He won't be happy about it. Neither will his friends.

Be sure you have enough room at the head table for people to eat. Banquet halls have standard seating arrangements which ordinarily are adequate. But check the space between place settings. Sometimes, to avoid lengthening or shortening the table, the banquet manager will squeeze or stretch out the seating. Either way can hurt.

An extra 15 centimeters (six inches) between place settings tends to isolate people and make it difficult for them to talk to their companions. And you want a little talk to animate the head table. Too little room and everybody has trouble eating, particularly if there happen to be a couple of left handers at the table. Or worse, consider what happened to a friend who neglected to tell the banquet manager the nature of his guests—the coach and seven linemen from the local university football team—average height: 1.93 meters (6 feet 4 inches); average weight: 113 kilograms (250 pounds).

Place the head table on a platform, particularly at formal banquets. The platform should back up against a wall. Otherwise, unwary guests may walk off the platform—which may be hilarious to the audience but painful to the guests.

The banquet cloth which covers the table should reach nearly to the floor or platform surface. Check this if you are dealing with an establishment with little experience in putting on banquets. People at the head table tend to think that they are visible only from the waist up. The banquet cloth should act as a curtain, hiding, among other possibilities, inelegant leg arrangements of the head table dowager in short skirts. It can also

hide a multitude of other aberrations, like old tennis shoes, unmatched socks and folks who while away the time playing footsie.

The menu is important. If you serve boiled sheep's eyes, everyone in the audience will be watching the head table to see what happens. So beware of exotic dishes . . . and even some nonexotic ones. Grapefruit is a poor first course. Attacked with fervor, a grapefruit squirts the attacker in the eye. Or, much worse, spots the expensive gown of the woman seated next to him. Forget fried chicken, even if Colonel Sanders promises to cook it himself. It may taste wonderful, but denizens of the head table may have strange eating habits. You don't want the audience telling you that the highlight of the evening was the gusto with which good old Jack cannibalized the fried chicken.

### Something Special

Steak makes a banquet something special. But only if you know your caterer and can depend on tender steak. Many folks over 50 wear dentures and have difficulty handling steak, particularly if it is tough. The picture of half a dozen head table guests amusing the audience by trying surreptitiously to get rid of an unchewable piece of meat is not the "something special" you had in mind when you ordered steak. For dessert some kind of ice cream is fine (easy to eat). If women are present, a fancy dessert will make up for the watery potatoes and other deficiencies.

Head tables project the image of your club—not only to the audience, but to the guest at the head table. Carefully select the members of your club who are to sit at the head table and brief them on the people they are to sit next to. This way, your guests are entertained not only by the speaker but also by their companions. While dinner is being served, your distinguished guests are a truly captive audience. If you are trying to impress potential supporters of your cause, seat them between a couple of gung-ho members of your club. Unless the guests wish to be grossly rude, they will listen to your story.

Your job of entertaining and comforting head table guests includes telling

them in advance whether they are expected "to say a few words." Nothing is more upsetting than to be called upon without notice. If "a few words" is *all* you want, be sure your guests know it. Otherwise they may talk the audience into a deep slumber. Introduce the head table during dinner, preferably while dessert and coffee are being served. Make the introductions brief but sufficient to indicate that the head table is comprised of people of distinction. When and if the time comes to introduce your husband or wife, don't discourse at length upon their virtues. They will be embarrassed, and the audience will wonder what you are trying to cover up—or make up.

### Expect the Worst

If you are responsible for running the banquet, it behooves you to have a plan for as many contingencies as you can think of. The most common catastrophes are: the speaker failing to show up; guests scheduled to sit at the head table not appearing and someone becoming gravely ill or even just plain fainting. These—and a lot of other strange things—happen at banquets all the time. Not all of them at all banquets, but enough of them to give a man pause. Anyone who is bright enough to put on a banquet can devise answers to such emergencies—given the time. But a little foresight can mean a more comfortable evening.

- Have a couple of stalwart friends sitting near the head table. They can be invaluable in all kinds of emergencies. A good secretary seated within signaling distance can smooth away rough spots.

- Spot the physicians in the audience. Or if there is likely to be none, know where and how to get the nearest doctor or ambulance.

- Have two or three people ready to fill in if the head table guests do not appear. Know where they are seated.

- Arrive a bit early to look things over.

- When the speaker puts in his appearance, ask him immediately whether he has his speech with him. There will be times when he has left it at his hotel.

If the speaker informs you a day or two ahead of time that he cannot come,

there is plenty of time to figure out what to do. But just what do you do when, at 6:00 p.m. on the evening of the banquet, a telegram arrives telling you that the speaker has missed the last plane and won't be present? A backup speaker is not really necessary for a small banquet of acquaintances. But when several hundred people set aside an evening for the banquet, there is a responsibility to provide them with more than a meal—which they probably have paid an outrageous price.

Canceling the banquet is not always possible when the speaker doesn't show up until an hour or two before the event. There are other solutions. One of the wisest men I ever knew sort of hoped that his scheduled big speaker wouldn't show up, particularly when a crowd of four or five hundred had turned out. Just in case, the old gentleman had a real stem-winder of a speech which he kept in his pocket. And on two occasions in some 25 years, he filled in for the absent speaker. Both times he made an effective speech that he received a dozen invitations to deliver it to other organizations.

Not all of us are up to that. But in every community there are men who can speak effectively, if given an hour or two's notice. And even more effectively, given a few day's tip-off that they might be called on in an emergency.

### Don't Accept a Substitute

One word of warning: don't be trapped into accepting a substitute who will read your absent star's speech. It sounds like an easy solution, but it is deadly, especially if the scheduled speaker is a government official. If he isn't there, the person, the speech won't say anything.

But with a little forethought, disaster can be overcome and emergencies coped with. Your audience will be entertained, perhaps inspired, and your speaker gratified. Your head table guests will have an enjoyable evening and your banquet a happy ending. And you can relax with the satisfaction of a job well done until next year comes around. □

Wesley C. Clark, a 30-year veteran of state banquets, is also a noted journalist-educator long associated with the Journalism School of the University of Syracuse, New York.

# Energize Your Club Elections

by

Roy Fenstermaker  
Club 37-F &  
3798-F

EVERY six months many of our clubs undergo a traumatic experience known as "elections." Typically this involves: 1) The appointment of a "Nominating Committee" (very often at the meeting immediately preceding the election), 2) A series of hurried and harried telephone calls to determine who has the fewest legitimate reasons for refusing the burdens of office (would that our Congressmen were as diffident . . . ) and 3) A concluding rite consisting of a lackluster motion to "cast a single ballot for the 'slate' of candidates named by the Nominating Committee." And so it goes toward another successful 'six months' or year's term of office. This is a rather dismal picture of the Toastmasters election process, and may very well be overdrawn. But is it so uncommon? As in some other aspects of Toastmasters, it is not only a sad situation in itself, but is really symptomatic of many basic problems:

- An absence of a tradition of outstanding club leaders
- A lack of continuity in the officer framework with progression from the minor to the major offices of educational vice-president and president

- A lack of long-range planning with respect to club management
- A failure of the members to support the officers and to assume committee functions and special assignments.

It has been said of the Catholic Church that the secret of its longevity has been its constant concern to perpetuate its priesthood through careful selection and training. Perhaps there is a lesson here for Toastmasters: If we want to insure club growth and longevity, we must give considerable attention to the selection and training of our officers. Since officer *training* itself appears to be getting more than adequate attention at the area and district levels, it might be worthwhile to focus on officer *selection*, particularly at the club level.

The experience of the Rockwell-Anaheim Bicentennial Club 3798-F (Anaheim, California) in this regard is worth recounting for an example of how elections *can* be conducted to highlight the importance of the officer positions, to draw out the best potential officer candidates and to make the selection process itself interesting and enjoyable.

In late October 1976, this recently chartered club began its preparations for the election of officers for the new term by appointing an "Elections Committee" instead of the usual "Nominating Committee." The Elections Committee drew up a nominations ballot, with room for five or six candidates opposite each office. The ballots were distributed to all members with a request that they return them within ten days—nominating either themselves or others whom they might be willing to campaign for.

Approximately 70 percent of the membership responded. A total of 55 names were presented for the six offices; some individuals being nominated for two or three offices.

The nominees were tabulated, then contacted personally by the members of the Elections Committee to determine their willingness to serve. As a result of this screening, the nominees were reduced to one for president, one for educational vice-president, two for administrative vice-president, three for secretary, two for treasurer and six for

sergeant-at arms. The Elections Committee then presented the list of candidates to the membership, along with the information that additional nominations could still be made from the floor.

The Table Topics sessions in early November were devoted to nominating and seconding speeches. As it turned out, the nominating speeches were quite serious, while the seconding speeches (45 seconds) were anything but. Needless to say, these Table Topics sessions were among the most enjoyable of the entire year. Campaign signs and "bribes" for the candidates added to the hilarity.

For the election meeting itself, special ballots were provided listing all the candidates. For the two offices in which there were no contests, the officers were elected by a "single ballot." Printed ballots were used for the other offices and the election was concluded in the time usually taken for Table Topics.

What were the results of this election procedure?

- A sense of participation and involvement by all the members
- A feeling that the offices were important and that the candidates were being honored by their fellow Toastmasters
- An air of good fellowship in the nominating and seconding speeches
- Avoidance of any implication that a clique was in control of the nominations and election
- The election process itself was made to be an enjoyable learning experience.

It may very well be that the procedure used by the Rockwell-Anaheim Bicentennial Club in conducting its elections was not all that unique. Many other clubs may already be conducting their elections in a similar manner. If they are, more power to them! Whatever the method, the selection and election of officers is one of the most important tasks a club has to perform. On this will depend its motivation, its direction, its growth and renewal and, of course, its dedication to Toastmasters. □

Roy Fenstermaker was one of the nine finalists in the 1976 International Speech Contest in New Orleans.

# toastmasters action

## There's More to Wayne Bowers Than Meets the Eye

ORADEL, NJ—You may recall that, in the last "Toastmasters Action" section that appeared in THE TOASTMASTER [February 1977], we told you about Toastmaster **Wayne Bowers** (Ridgewood Club 2639-46, Ridgewood, New Jersey) and his attempt to claim a record for reading. Well, there's more to the story than that.

Wayne, who runs his own wedding stationery and printing business (he specializes in wording), once faced another challenge. While working in a local post office, he found that he began having constant headaches.

"I was in my twenties," he explained, "and one day I passed right out from the pressure. At the hospital it was discovered that I had hydrocephalus, a condition characterized by fluid on the brain. Usually you are born with it, and it's detected early."

After a series of tests that confirmed the discovery, Wayne went through a number of operations. Following the second, however, he fell into a coma for nine months, and even though his doctors performed three other operations to try to alleviate his condition, they concluded that there was nothing more they could do. As a result, Wayne was sent to the terminal ward at Bergen Pines Hospital. Drug therapy was continued, however, and gradually, there were unexpected signs of muscle movement and improvement.

Despite this indication of hope, Wayne soon found he had many handicaps to overcome before returning to society. He found he couldn't hold himself up in a chair and feed himself, for example. He'd lost his ability to speak and could only communicate by squeezing hands. And because he was paralyzed he was unable to write.



**HAPPY MAN**—Wayne Bowers shows one of his unusual wedding invitations to a prospective buyer, Carole Laumbach.

"I was in a wheel chair for a long time," he said. "Next, I went to crutches and, after that, a walker. Then one day I was able to cast aside the walker and start walking on my own. I'll never forget that day."

Once on his feet, Wayne spent all his time trying to meet people and re-orient himself socially.

"This re-orientation was painful," he admits, "because I'd become very introverted. It was equally painful trying to find a job, and I looked for one for a year. When I found one I was discharged after a week. Finally I found a job in which I answered the phone, took orders and kept records. I stayed there until it was necessary to have another operation. In fact, I had three more operations, a total of eight in all."

After returning to society a second time, Wayne started his highly-successful business, as well as a continuing education program that has helped him develop both himself and his business.

"To get started on my reading pro-

gram I took the Evelyn Wood Reading Dynamics course. Since then, I've completed 532 books.

"I concentrate on philosophy, practical psychology and self-development books," he adds, "and the list I read is 26 pages long. They range from *The Bible to Fight Against Fear*, *Art of Clear Thinking*, *How to Win Friends and Influence People* and books such as that.

"Currently along with running my business, I read and study many hours a day. This brings me a tremendous amount of inner satisfaction, and my work enables me to live a useful, purposeful life.

With this second chance to live, Wayne concludes, "I budget all my hours of my week. And each day I do as Bernard Berenson, the world famous art critic did when he said (at the age of 90): 'I would willingly stand at the corners, hat-in-hand, begging passersby to drop their unused minutes into it.'" □

## Sacramento Toastmasters "K" to Save Lives

SACRAMENTO, CA—Toastmasters prided itself on its members' willingness to get involved in their community, to share their good fortune with people less fortunate than they. "We've got some more good news for you."

According to Sherryl Fox, a volunteer assistant with the Sacramento Area Chapter of the American Red Cross, District 39 Toastmasters have been included in such a community service program with the Sacramento Red Cross for the past several months.

Because of its success, and the help of these District 39 Toastmasters, more people than ever before have been told about cardiopulmonary resuscitation (CPR), the latest first-aid method to save the life of a person whose breathing has stopped.

It spoke at a District 39 President's Breakfast Meeting to encourage the Sacramento area Toastmasters to help the Red Cross get the word out to the community about CPR," said Mrs. Fox. "The following month, nine Toastmasters attended an orientation and returned the following week for an eight-hour course that certified them in CPR. These Toastmasters (Bill Huff, John Borge, John Erickson, Wayne Heple, Les Heringer, Jr., Jack Holloway, Dave Mason, Bruce Taylor and District 39 Governor Earl Keck) began speaking to social, business and church groups soon after that. At present, they have reached approximately 2500 people through 60 presentations. Besides motivating people to learn CPR through their skill of speech, they also show a 15-minute film entitled, "A Life in Your Hands," featuring Burt Lancaster.

According to Mrs. Fox, the program is still going strong and they still receive requests for the CPR program nearly every day.

"These men were formally recognized at the Sacramento Area Red Cross



**EXPERT ADVICE**—Jack Holloway (left), of Sacramento's Camellia Club 1787-39, and District 39 Governor Earl Keck receive instruction in CPR from Lois Strong, director of health programs for the Sacramento Area Red Cross.

Board of Trustees Luncheon Meeting last December," adds Mrs. Fox. "However, we feel one of the best ways we can show our appreciation for their many hours of time and effort is to inform you, in hopes of having a story printed in THE TOASTMASTER."

Your wish is our command . . . and congratulations to District 39 for a job well done!□

## Gene Beckwith Honored As Glendora "Citizen of the Year"

GLENDORA, CA—Gene Beckwith, DTM, 1971-72 Founder's District Governor, was recently recognized as "1976 Citizen of the Year" by the Glendora, California, Chamber of Commerce for his many years of community service.

According to Glendora officials, this honor is awarded on a yearly basis to an individual who has made a lasting contribution to the "community welfare and betterment through leadership in civic and governmental enterprises." The final selection is processed

by a special committee of the Chamber of Commerce, based upon numerous nominations from various organizations and clubs.

Gene, who now serves as administrative vice-president for the Glendora Foothill Club 116-F, is a well-known figure in the vast circle of community groups. In addition to his involvement with Toastmasters, he has been very active in his local Kiwanis club, helped sponsor WETIP (We Turn In Pushers) drug control and coordinated an award luncheon for Glendora's "Policeman-of-the-Year." He has also served as chairman of such organizations as the Heart Association, the Red Cross, the United Crusade—Business Division and also headed the local March of Dimes for 10 consecutive years. Previously, Gene has been recognized as "Citizen of the Month" in 1965 and as one of the first of the "Community Service Award" recipients in 1975.

To those of us who know Gene, this award comes as no surprise. His years of total involvement with Toastmasters have shown us that he is just that kind of guy!□

# Can You Beat the BLAHS?

by Fred W. Romig, Jr.

*Most Toastmasters clubs will experience a membership problem at some time in their future. How your club reacts to this problem could mean the difference between life and death.*

**T**HE riddle, "Which came first, the chicken or the egg?" can be revised to fit the Toastmasters Communication and Leadership Program and your club membership. Does effective club programming produce an active membership, or *vice versa*? Do small clubs automatically get "the blahs?"

This question can focus our attention on something that we might otherwise take for granted as "just happening." It helps to place causes and effects in their proper perspective. When we do this, we often can see where the "inevitable" need not necessarily follow if we correctly analyze our situation and then act accordingly.

Most Toastmasters clubs will experience a membership problem at some time in their future. A key member—perhaps several of the core members—suddenly leave the club because of job transfers, poor health or the pressure of outside activities.

## Life and Death

This is the time a club faces its most critical decision—how to react to a decline in membership. The answer might mean the difference between life and death for the club.

A positive, determined effort is the only answer. The members must prevent the downward spiral of lackluster meetings, decreasing enthusiasm, poor attendance, failure to attract new mem-

bers and further loss of club "regulars."

A strong, positive approach should include development of these qualities: purpose, attractiveness, salesmanship, fellowship and effective management.

Your Toastmasters club should have *purpose*. It's the reason men and women join Toastmasters. Within your club's Communication and Leadership Program are the means by which an individual can gain something he wants.

## Meeting Members' Needs

As long as your members can see themselves progressing toward their goals, they will continue to be an interesting and contributing part of your club. Once the purpose disappears, however, so does the member. *Axiom*: Your Toastmasters club should always strive to provide a meaningful, educational program aimed at meeting members' needs. Ask your educational vice-president to use TI's *Member Interest Survey* (403).

A second factor to consider when developing your program is its attractiveness. No matter how good something might be, a steady diet of the same thing will soon become dull and routine.

Variety and imagination in your club programming creates membership interest. The bimonthly "Toastmasters Information and Program Suggestions" newsletter (*TIPS*, sent to club, area and district officers for circulation to members), a local or national celebration or

holiday, or a topic of current interest members can put new life into your club activities. *Axiom*: Provide the Toastmasters standard of excellence in your programs—keep programs interesting through variety and imagination. See *Patterns in Programming* (1314) for ideas into action.

The third factor, *salesmanship*, requires good programs and an enthusiastic membership—welcome to make your club attractive to guests. There are many instances, however, when a promising potential member never makes it past the guest stage. What prevents the next step from occurring usually is that one asks him to join!

There is an old sales slogan which says, "Nothing happens until someone sells something." This is as true for a Toastmasters club as it is for business. *There is no need for a product or service until it is sold*. You might see something we admire until we are convinced of its value. We probably will not buy it.

## An Eye-Opening Experience

Our guests will not "buy" our program unless we demonstrate its value to them. For most of them, their first visit to a Toastmasters club is an eye-opening experience. They see men and women performing before their eyes and receiving constructive evaluation of their efforts.



ique? Interesting? Valuable? Most  
nly, but unless the guest's host  
another member can show how it  
es to him, personally, he might  
er consider himself a part of your  
ity. You need to follow-up and  
him come back a second and third  
e. *Axiom*: You have something val-  
e, don't be afraid to tell others how  
can benefit from it. Review the  
plet *From Prospect to Guest to*  
ber (108).

When you acquire new members,  
sure to demonstrate that they are a  
of a responsible organization. *Effec-*  
*club management* will involve them  
club activities as quickly as possible.  
Authority and responsibility for club  
agement rest with the elected of-

ficer, but he should not consider his  
office a private, personal domain.

A good officer acquaints members  
with the problems, solutions, anxieties  
and rewards connected with his leader-  
ship position. In this way, if he should  
not be available, he knows that the pro-  
gram will continue. He also is insuring  
continuity for his club's future programs  
and activities.

It is often difficult for members—  
usually new ones—to appreciate club  
planning and programming. *Axiom*:  
Train and use all members in your club's  
operations. It builds reserve strength  
and generates interest and enthusiasm.

In summary, plan a meaningful educa-  
tional program that is varied and in-  
teresting. Be sure it is conducted by

enthusiastic Toastmasters who consider  
themselves salesmen as well as members,  
people who see the value in strength  
through (trained) members. These are  
the ingredients for a successful Toast-  
masters club.

This is not only the prescription for  
the recovery of an ailing club, but it  
also can put *your* club in the "President's  
40" ranks.

Which comes first, effective club  
programming or an active membership?  
Get it all together and get rid of the  
blahs in your club. □

Fred W. Romig, Jr., served as 1973-74 Dis-  
trict 38 Governor. He is now a member of the  
Delaware Forks Club 2483-38 in Easton,  
Pennsylvania.

# Spring into Action

Help get your club into action with **Spring into Action**, TI's special  
spring membership and community promotion campaign.

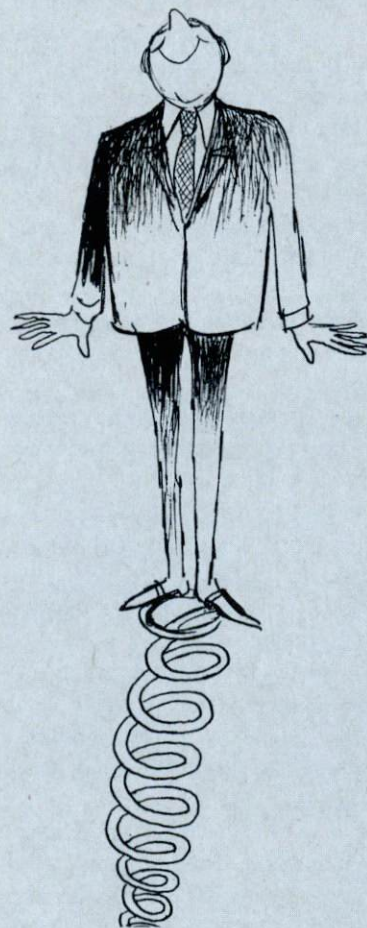
**Spring into Action** will recognize those clubs with membership gains  
in April and May, with special recognition for the top club in each  
district.

Your club can win these awards through **Spring into Action**:

- Each club adding five or more new members will receive a growth award ribbon for the club banner
- Each club adding ten or more members receives a "Best Speaker of the Day" trophy, compliments of **Spring Into Action**
- The top club in each district (the club with the highest membership gain in April and May) earns a special "Best in District" award ribbon.

(**Spring into Action** awards are sent automatically to qualifying clubs, but please allow six weeks from the close of the contest for processing.)

Why not make the most of this special time of the year by offering to share your Toastmasters experience with someone else. **Spring into Action** . . . and help someone grow. (For more information on planning your membership programs, contact Al LaGreen, Membership and Club Extension Manager at World Headquarters.)



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# PERSUASION

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continued from page 10

night I found a note on my pillow from my wife, "Regardless of what time you get in, call 266-3509."

I called the number and said, "Is this 266-3509?"

A rather sleepy voice said positively and in an irritated tone, "No, it is not!"

Rather confused I looked at the note again and said, "Are you sure this is not 266-3509?"

In a very pleading voice the person on the line said, "Friend, have I ever lied to you before?"

Somehow I felt the splinters of a fractured communication.

## Which Road?

Near Douglas, Arizona, there is a fork in the road and each road has a sign which points to Fort Huachuca. I once heard a man say that he was confused by the two signs. He stopped his car at the fork, and seeing an old cowboy sitting on a wooden fence chewing a straw, said, "Hey, Buddy, does it make any difference which road I take to Fort Huachuca?"

The cowboy, without changing his expression, lazily said, "Not to me, it don't."

Yes, I am sure that somewhere along the line there was a breakdown in communication.

Charley Clayton, an insurance executive in a very large Southern company, showed me a letter not too long ago which he had received from one of his employees with whom he was having some difficulty. As he handed me the letter he said, "Is it any wonder that we cannot communicate?"

I only read the first paragraph, "I know you believe you understand what you think I said, but I am not sure you realize that what you heard is not what I meant."

Most of us who have had any experience with "human engineering" find that we are not satisfied to know just the WHAT of any situation. We are not even satisfied to know the WHY. But let's

look to the third dimension of communication, the HOW. Let's consider HOW to avoid these pitfalls.

There is a simple formula for keeping open the channels of communication at all times. You will find that this HOW formula is being accepted everywhere today.

- Let's be simple
- Let's be related
- Let's use drama.

Yes, first of all, unless we use the very essence of simplicity we shall never get through to the other person.

Let's emphasize, let's repeat; let's ask questions, to be sure we are understood.

Let's explain carefully what we are going to say; let's say it; then let's repeat it; then let's tell them what we told them; finally let's ask sufficient questions to be sure there is no breakdown in communication.

Don't be afraid to ask questions. Questions are the greatest insurance policy against fractured communication. How often have you heard, "Why didn't you ask me?"

Did you ever hear, "If he had only asked me I would have explained it to him"?

State often, "Am I making myself clear?"

Never use the question, "Do you understand?" If he doesn't, he will perhaps not admit it. Does he want to appear stupid? You bet your life he doesn't.

## Ask the Right Question

It has been said that a professional man is paid 60 percent for the questions he asks and 40 percent for the answers he gives. We are taught that in dealing with others it is more important to know the right questions than to know the right answers. The reason is that if we ask the right questions the right answers will be reduced to simplicity.

It is true that we live in a more sophisticated society today than ever before. You might feel that because of the infinite care you take in presenting your ideas in a simple fashion, someone might feel that you are acting in a patronizing manner or even "talking down" to him.

We must remember that when we first approach a person on any idea, at the beginning he will give us only about 10

or 15 percent of his attention. Our explanation must be so elementary and direct that it will challenge even the smallest percent of attention.

Finally, as he begins to understand, yes, and even begins to like us, he will become interested and consequently will give us a larger percent of his attention.

Does it ever occur to us how many of the great enduring masterpieces of literature are the very essence of simplicity? Sometime read the Lord's Prayer, the Twenty-Third Psalm, the Gettysburg Address and the Constitution of the United States, looking primarily for the simplicity involved.

## Pure Simplicity

I personally feel that one of the greatest speeches, not only of this generation but of this century was that of Winston Churchill, in which he momentarily awakened and solidified a nation. Let anyone to mention any great speech without such utter simplicity of language. For instance, consider these words: "Never in the annals of time have so many owed so much to so few." Winston Churchill afraid that he would insult his followers by using such simple language? I am sure he could have used big words if he had so desired because he was a master of the English language. Churchill knew that complete understanding and simplicity of expression were hand in hand and that one could not have without the other.

Too often we are looking for the complex and intricate and we fail to see the obvious and the simple.

We remember the little school teacher who wrote a note to his friend during a test, "Who the Dickens wrote *The Tale of Two Cities*?" The note was signed "Charles."

There is a terrible coined word called "complexification." Please never let philosophy influence you in any way. It is dangerous. It may make an intelligent speaker feel important but it is a mortal enemy to good communication.

Not only must we be simple and explicit in our dealings with others but we must relate our explanations and our understanding of the person to whom we are presenting our ideas.

For instance, do we approach a

...er, a farmer, a brick mason all in  
...me manner? Different words have  
...ent meanings to different people.  
...e word "strike" expresses the ulti-  
...aim of a bowler. To a baseball  
...er it's a nightmare. To the head of a  
...union it signifies one thing; to the  
...ger of a large factory it undoubtedly  
...ulates a different emotion.

...e word "round" has many, many  
...ings. I am sure you can easily think  
...or 6. I once read 16 different mean-

...et us be sure that we mentally put  
...elves in the shoes of the other person  
...an we are presenting any idea or clar-  
...ing a situation.

...took one of my twins to an ortho-  
...ntist. He took a good look at her teeth,  
...ned to me, frowned and said, "She  
...a traumatic malocclusion."

...He scared me almost to death. I thought  
...was going to lose her.

...Why didn't he just say simply that she  
...d a slight overbite? I am no dentist—I  
...ouldn't understand the vernacular of the  
...ental profession.

...One of the first law suits I ever tried  
...as in Lexington, Virginia. I was de-  
...ending an insurance company in a suit  
...ising out of an automobile accident. On  
...direct examination I asked a young doc-  
...or if his examination had revealed any  
...uries suffered by the plaintiff.

...The young doctor elaborately exam-  
...ed the X-rays and his written report.  
...He then turned to the jury and said  
...lowly, "A careful examination reveals  
...that there were no abrasions, adhesions,  
...lacerations, fractures or traumas of any  
...nature as a result of the accident."

...I then turned to the jury and said, "Be-  
...fore the doctor is cross-examined, do any  
...of you have any questions to ask?"

...One member of the jury, dressed in  
...overalls, turned to the doctor and said,  
..."Doc, besides all those other things  
...you said, can you tell me whether the  
...guy was hurt in any way?"

...Had the doctor been at a medical  
...convention I am sure that there would  
...have been complete harmony of under-  
...standing. However, he failed to com-  
...municate with the jury. He had not  
...related his testimony to their under-  
...standing.

Recently I witnessed a situation where  
there was complete communication be-  
cause the person remembered to relate  
his presentation to the understanding of  
the listener.

I accompanied a real estate broker in a  
call on a cotton farmer to sell an income  
piece of property. The broker pointed to  
a couple hundred bales of cotton and  
said, "Bill, just ten of those bales of  
cotton each year will make the payment  
on the mortgage."

This made so much more sense to the  
farmer than an intricate financial state-  
ment. I'm sure that if the purchaser had  
owned a dairy the broker would have  
measured the mortgage payment in terms  
of milk from a certain number of cows.

### Consider the Listener

Never lose sight of the fact that words  
have meaning only within the realm of  
the listener's understanding. Your first  
consideration should be the scope of your  
listener's experience and understand-  
ing—then adjust your presentation  
accordingly.

Finally, in order to be sure that we are  
understood, not only must we be simple  
in our approach, not only must we relate  
our words and examples to the experi-  
ence and understanding of the listener,  
but we must also be dramatic.

Shakespeare said, "The play is the  
thing."

It is certainly the best method of com-  
munication if we want to be sure that  
our message is understood. Throughout  
all history the story has been the best  
vehicle to transport our ideas in an un-  
derstandable and convincing way.

We learn in our study of literature  
that a drama is nothing more than a hero,  
a conflict and a happy ending. Of course  
there is the tragic drama also, but we are  
not here concerned with such.

Anytime we relate an example of a  
"for instance" we are, in reality, pre-  
senting a drama.

From the time we were tiny kids we  
wanted to hear stories. All through the  
ages kids from five to ninety have been  
thrilled by dramatic recital of the hero,  
the conflict and finally the prince com-  
ing in on a white horse and saving the  
beautiful princess.

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derstandable part of the Bible? I am sure  
that many will tell you it is the para-  
bles—yes, the story of the Prodigal Son,  
the Good Samaritan and other recitals  
which carry a spiritual message force-  
fully presented through the three parts  
of the drama.

Psychologists and research centers for  
a number of years have been advocates of  
the *Feel-Felt-Found* method of present-  
ing a drama. It is simple and yet most  
effective.

### Presenting the Idea

Let's imagine that I am presenting an  
idea to Mr. Jones or making an effort to  
sell him a service or a product. I am do-  
ing fine. I have complete empathy and  
harmony with him. As I raise my eye-  
brows, his automatically are raised; I  
scratch my ear and his begins to itch. I  
am positive that he will buy my idea  
completely and act in a manner prede-  
termined by me.

Then suddenly something happens.  
He "freezes." I have lost him com-  
pletely.

Many people worry about "post-

decision remorse." My concern here is "predecision paralysis."

What do I do? Do I "move in" and try to get a quick decision in order to save the situation? That is exactly what I should do—if I want to lose completely.

No, I resort to the fabulous *Feel-Felt-Found* formula, which, if used correctly, can be magic.

I relax, hoping that by my example Mr. Jones also will relax.

"Mr. Jones, I know exactly how you feel."

Now he knows that I am in his corner—not across the ring from him as his opponent. He feels understood, which is important.

"In fact, Mr. Jones, many have felt just as you do."

Now, Mr. Jones relaxes even further. He is sure that his doubts are not serious—others have had them also—he is not alone in his fears.

"But this is what they have found, Mr. Jones."

Since 95 percent of the people are followers and only 5 percent are not, Mr. Jones is inclined to go along with the majority—yes, with those who overcame the conflict, had a happy ending and became heroes.

### Don't Forget the Drama

I repeat that the drama is the greatest vehicle which has been discovered to carry ideas into understandable and acceptable areas of a person's thinking. The drama has been used for this purpose for thousands of years. Sometimes, however, we forget its effectiveness. Don't you fail to use it on every occasion possible. The story form of presentation is the very best possible insurance against any chance of misunderstanding.

And so, I urge you strongly to concentrate on the three methods contained herein when next you are engaged in persuading a person to accept your ideas or follow a certain line of conduct.

First of all, be sure your approach is the essence of simplicity and furthermore that your entire presentation remains elementary and understandable throughout.

Next, mentally put yourself in the shoes of the person to whom you are speaking. The words you use, the exam-

ples you give and the "for instances" you present, must all be in the realm of his experience and understanding.

Finally, generously use stories in illustrating your points. The drama cannot be surpassed or even matched in its power to communicate and persuade. Everyone loves a hero. We unconsciously identify ourselves with him. The effectiveness of the drama is fabulous in results if we will only remember to use it. Don't you pass up this great opportunity. □

From *Success With People Through Human Engineering & Motivation* by Cavett Robert. © 1969 Success Unlimited Inc. Library edition available and may be ordered through Success Unlimited Books.

## TALENT

*continued from page 11*

a "result of research." As my dear friend Cavett Robert says, "If you steal a little bit from everyone you hear, that, my friend, is research. When you steal the whole speech, that is grand larceny." The best advice I can offer is to become a tape addict. My own tape collection must include several hundred tapes of professional speakers, and I keep the tape player in my car going constantly. It is best that you tape your own performance—each and every performance—and then spend the time it takes to listen to what you are doing again and again. You'll find that you'll become a super critic, and you'll improve rapidly.

In my own case, I had the friendship and guidance of that platform master, Dr. Herb True. I worked as a writer for Herb and learned the craft—bit by bit. I still do not hesitate to lift a piece of material from another speaker—if, and only if, I believe that I can work on that material, change it and make it better than I found it.

The road to becoming a professional speaker is not an easy one. I spent a month one night in Byron, Ohio. You win some and you lose a few. At one talk I recently gave the fellows had been to a three hour free bar. They had been entertained by a stripper at their previous two meetings and the president of the organization hired me without telling them . . . as a change of pace. I held them 30 minutes

and, just as I was about to go into the close, one fellow in the back of the hall threw a napkin at another fellow. Well, he picked up a piece of chicken and threw it. Then the potatoes, then the water and everything including chairs followed. . . .

At a chamber of commerce banquet that I'll never forget (although Cavett knows I've tried), the chairman spent an hour and forty-five minutes introducing me. He also introduced and said a few words about every member of the audience before I stood up. By then the audience had become hostile. Seventy-five percent of them had left and twenty-five percent that remained had their fists clenched when I began to talk. I talked 30 minutes, received a standing ovation and am still complimenting myself on the fact that I didn't say one thing about that chairman.

### An Obligation

Why turn to professional speakers? Well, I know a number of speakers earning in excess of \$100,000 per year plus expenses. That's nice, but I hope you feel an obligation to speak. People tell me that I touch their lives . . . that because I came to town, they understand the meaning of success better. Ask me to keep thinking about Father Skiffington and that business about each of us having a special talent, and that by discovering that talent and polishing that talent then by putting that talent to work for the good of all mankind, that this can be a world full of love and peace and understanding.

That is why I'm so thrilled to have the opportunity to speak at your International Convention in Toronto. Just imagine . . . a full audience of people who are working to develop their ability to communicate. And think of the talks and ideas they might generate in their communities . . . if I can only get them excited about their potential as I

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Woodland, WA—Sun., 7:00 a.m., Oak Tree Restaurant (423-8182). Sponsored by Early Words 3657-7.

## 3146-7 G.T.E.

Coos Bay, OR—Wed., 6:00 p.m., Thunderbird Motor Inn, 1313 N. Bayshore Dr., (269-1814). Sponsored by Myrtle Wood Hoot Owls 158-7.

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Sioux City, IA—Wed., 6:00 p.m., Bonanza Steak House, W. 7th & Hamilton St., (258-7933). Sponsored by Top O'Morning 2061-19.

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Tyler, TX—Thurs., 12:00 noon, Golden Waffle, 2100 S. Broadway, (592-1139 or 592-0242).

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Washington, D.C.—Wed., 12:00 noon, Energy Research & Development Administration, 2 Massachusetts Ave., N.W., (376-4388 or 376-4322). Sponsored by Germantown 2394-36.

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## 3661-47 BRICKELL AVENUE

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Vallejo, CA—Thurs., 7:00 p.m., Terry's Restaurant, Benichia Rd. and Interstate 80 (643-9166). Sponsored by Mare Island Supervisors 2839-57.

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Oakland, CA—Thurs., 6:00 p.m., Great Western Savings, 350-20th St., (834-2565, ext. 22). Sponsored by Merritt 539-57.

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Brockport, NY—Tues., 6:15 p.m., Campfire Restaurant, Market St., (637-6505). Sponsored by Elmgrove 2356-65.

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Roanoke, VA—Mon., 1:00 p.m., Crystal Tower Building, 145 Campbell Ave., S.W. (981-3757). Sponsored by Roanoke 1011-66.

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45. J. Martin Rose, ATM, 37 Regent St., Amherst, N.S., Canada B4H 3S8
46. Frank Tully, ATM, 87-43 116 St., Richmond Hill, NY 11418
47. David B. Meeks, DTM, 8303 Millwood Rd., Tampa, FL 33615
48. Eugene (Gene) Lewis, 201 Office Park Dr., #22, Birmingham, AL 35223
49. William H. Schultz, ATM, P.O. Box 1034, Honolulu, HI 96808
52. Rudy Valle, DTM, 8811 Canoga #417, Canoga Park, CA 91304
53. Michael F. Marin, ATM, 52C Orchard St., E. Hartford, CT 06108
54. Harold H. Ellis, DTM, 240 S. First Ave., Canton, IL 61520
56. C. O. Shaw, DTM, 8814 Hendon, Houston, TX 77036
57. Ronald I. Wallace, ATM, 281 Paraiso Dr., Danville, CA 94526
58. Harold (Hal) T. Smoland, 1116 Conger Dr., Aiken, SC 29801
60. Doreen Henley, ATM, 30 Edgevalley Dr., Islington, Ont., Canada M9A 4N9
61. Harold A. Moodie, ATM, 3 Bradgate Dr., Ottawa, Ont., Canada K2G 0R7
62. LeRoy Isaksson, 2223 N. Woodbridge, Saginaw, MI 48602
63. Oscar L. Olive, Jr., DTM, 111 Spring Circle, Smyrna, TN 37167
64. Raymond (Ray) Henjum, DTM, 34 Oriole St., Winnipeg, Man., Canada R3T 0K3
65. Andy Anderson, ATM, R.D.2, Rt. 31, Verona, NY 13478
66. William E. Lewis, Jr., ATM, 14608 Tranor Ave., Chester, VA 23831
68. Eli J. Bourgeois, 3700 Tulane Ave., New Orleans, LA 70119
69. Lionel Fifield, ATM, Box 1757 G.P.O., Brisbane 4001, Q1d., Australia
70. Ronald H. Green, ATM, 31 Romani St., North Parramatta, NSW 2151, Australia
71. Niall Brunicardi, "Lyonnais," Duntaheen Rd., Fermoy, Co. Cork, Ireland
72. Derek Waite, ATM, 12A Lysaght St., Timaru, New Zealand
73. Ray Scott, 10 Carolyn Ct., Karingal, Frankston, Vict., Australia 3199

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