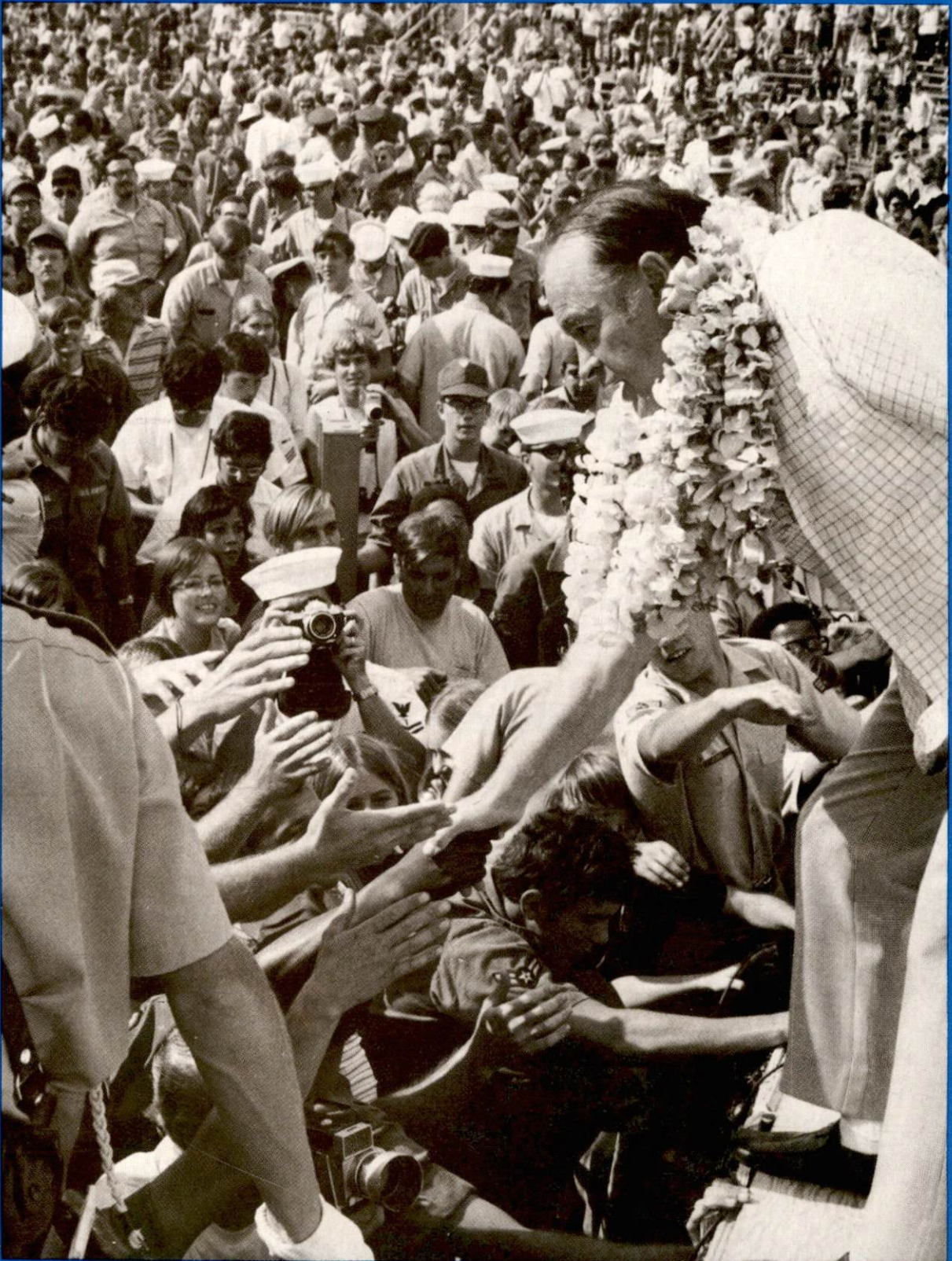


# The Toastmaster

DECEMBER 1979



Tuning Into the TV GENERATION

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## We Are All Leaders

You become a teacher as well as a student when you commit yourself to a Toastmasters club. As you learn the skills of communication, you also learn to listen and evaluate what you hear so you can lead your fellow members to success.

You don't have to be an officer to be a leader in Toastmasters. Every member who regularly attends meetings is leading by example. Members lead by fulfilling their assignments so last-minute program changes won't be needed. Members lead by giving manual speeches so others have an opportunity to learn from the evaluation process. Members lead by giving critical evaluations — that is, evaluations offering pros and cons, helpful criticisms and earned compliments. A whitewash only leads to discouragement, not to growth.

Members lead by supporting each other and being fully involved in the Toastmasters program. You insure the growth of your club and thus the future development of its members when you participate in Speechcraft, Youth Leadership, debate programs and attend parliamentary procedure lessons or other special educational sessions.

Without full participation from members, a club is dull and unexciting and member interest is lost. Lack of interest breeds apathy and eventual decline in membership. For members who are really interested in what Toastmasters has to offer, this is a major loss. Their time and input is valuable to them and uninvolved members are denying them opportunities for personal growth.

The official leaders of our clubs are, of course, our elected officers. Their leadership is also vital to the success of our organization. As an officer you are in the position to influence the future of Toastmasters International. An officer also can influence an individual member's future by establishing the best possible learning environment within the club.

The president of a club guides group development. To do this, you must be able to make other people feel strong enough to make basic changes in their lives. You must build trust. You must foster cooperative rather than competitive relationships among members. You must be able to confront and resolve

conflicts. You must stimulate goal-oriented thinking and behavior so members can reach their individual goals.

The best leaders do all these things without being coercive, pushy or demanding and while maintaining a friendly, open, responsive attitude. These same qualities must be inherent in area governors and district officers, only on a grander scale perhaps, because the degree of responsibility increases at each level of our organization's leadership.

The educational vice president (EVP) is another particularly important officer. Those who hold this leadership position must instill an attitude to succeed in members by encouraging them to complete manual assignments, planning stimulating meetings and special educational programs and maintaining an atmosphere of fun so members can learn without getting bored.

What other skills must we bring to a leadership position in Toastmasters? Certainly a capacity to learn. But more than that, leaders need self-confidence and imagination so they can direct change and encourage novelty.

Toastmasters' leaders also must have a strong sense of duty and responsibility. Anyone who promises to do a job and fails to follow through is no leader. The club suffers when an officer fails to meet his or her obligations. And the officer loses a rare opportunity for personal development. At each level of our organization, new leadership qualities are developed and fine-tuned. It's a step toward personal success to serve as an officer and it's a way of making a significant contribution to an organization dedicated to helping you reach your self-development goals.



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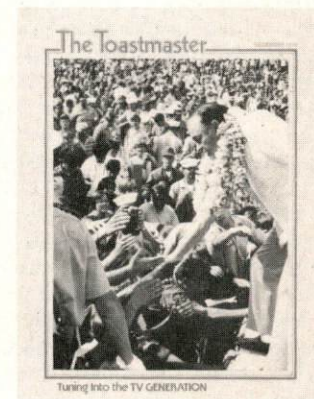
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## COVER

*Today's audiences are restless, easily bored, hard to please. They grew up with television and they're used to "turning off" when they lose interest. How can a speaker meet the ever-increasing demands of the TV generation? Bob Hope has been doing it for decades. He and other top entertainers are experts at captivating audiences of all kinds. Just follow their lead, and you're sure to become a more entertaining speaker.*



Published monthly to promote the ideals and goals of Toastmasters International, an organization devoted to improving its members' ability to express themselves clearly and concisely; to develop and strengthen their leadership and executive potential; and to achieve whatever self-development goals they may have set for themselves. Toastmasters International is a non-profit, educational organization of Toastmasters clubs throughout the world. The first Toastmasters club was established by Dr. Ralph C. Smedley on October 22, 1924. Toastmasters International was organized October 4, 1930 and incorporated December 19, 1932. This official publication of Toastmasters International carries authorized notices and articles regarding the activities and interests of the organization, but responsibility is not assumed for the opinions of authors of other articles. Second class postage paid at Santa Ana, California. Copyright 1979 by Toastmasters International, Inc. All rights reserved. The name "Toastmasters" and the Toastmasters emblem are registered trademarks of Toastmasters International, Inc. Marca registrada en Mexico. PRINTED IN U.S.A. □ All correspondence relating to editorial content or circulation should be addressed to THE TOASTMASTER Magazine (ISSN 0040-8263), 2200 N. Grand Ave., P.O. Box 10400, Santa Ana, California 92711. Phone (714) 542-6793. Non-member price: \$6.00 per year. Single copy: 50¢.



## Blind Member Becomes a Source of Inspiration

I was quite interested to read the August article about Toastmasters who are blind. Our club has been fortunate to have in our membership a young blind man named Jim O'Grady. He has served us in many capacities and this year was named Toastmaster of the Year by our club and area.

Jim's attitude and his standards of excellence in everything he does, in spite of severe handicaps, are an inspiration to all of his fellow members. Toastmasters is very important in Jim's life, but I know all of us get as much out of his presence at our weekly meetings as he does from his own participation.

Thank you for a very informative and inspirational article.

*Jim Pickard  
Bloomington, Minnesota*

## Is Latin Really a Dead Language?

The September issue of *The Toastmaster* carries one of the most reasonable, sensitive and well written articles it has been my pleasure to read.

But something akin to displeasure makes my resentment manifest itself when Paul Cathey ("Teaching Toastmasters to Talk Good") states that Latin is a "dead" language. As the source of French, Italian, Latin, Romanian, Portuguese and Spanish, not to mention English, Latin is anything but dead. And anyone who has spent even a brief time in Rome should realize that Latin is very much alive!

However, just to show how heartily I endorse the other ideas presented in this article on the role of the grammarian, I am using it as the basis for my next Toastmasters speech.

*Lucy A. Neblett  
Lynn Haven, Florida*

## Proper Pronouns: The Gender Dilemma

My response to E. Mann's article "A Secretarial Guide to Effective Management" (September 1979) was twofold. First, I must praise Ms. Mann for her excellent ideas con-

cerning management's use of secretarial skills. But the lead paragraph provoked some thoughts about writer's and speaker's choices of pronouns. Ms. Mann refers to secretaries with the pronoun "she," then quickly states, "Sorry Gloria Steinem, the majority of secretaries are still women."

I don't disagree with this statement. But even though the majority of the human population is female, writers and speakers continue to refer to both sexes with the pronoun "he." Thus they exclude the majority of the population.

It's time all writers and speakers began including both genders when both are a part of the category described. By writing "he/she" or "she/he" and saying "he or she," we will recognize all members of a group. Use of a particular pronoun may seem like a minor detail, but words, whether written or spoken, reflect our feelings and ultimately our behavior.

*Toni Zimmerwoman  
Greenbelt, Maryland*

## In Pursuit of Growth

Toastmasters International is to be congratulated for its membership and club growth during the past year. However, before we start going overboard in our self-congratulations, we should look at the other side of the coin.

What about all those members who left Toastmasters during the past year? And what about the clubs that disbanded?

Perhaps we've been putting too much emphasis on getting new members and starting new clubs and losing sight of the fact that organizational growth — needed for strength and vitality — can be expressed in many different ways.

During the coming year, you and I — individually and collectively — should concentrate on this other side of the coin. That is where we could and should make our biggest contributions.

What it really comes down to is time. How much time are we spending and what are we doing to keep members and clubs active? Continuous club and individual growth is a worthwhile goal that should be aggressively pursued by everyone in

our organization — from the individual Toastmaster to our international leaders.

*Michael L. Wardinski, DTM  
Alexandria, Virginia*

## DTM Reaches for New Pinnacles of Success

When one reaches the pinnacle of success in an endeavor, it's tempting to rest upon the laurels and fade from the aggressive, enthusiastic fervor that marked the crest of accomplishment. I am very proud of my recent designation as a Distinguished Toastmaster. But this recognition gives me a responsibility to continue placing my experience to effective witness, to support the many fine Toastmasters who have helped me reach this goal and to assist those who strive to accomplish the same standard of improvement.

I was once introduced as a man who has "delusions of adequacy." Although that reference was intended to be humorous, there is a lot of truth in it. One of the greatest fears among individuals in our society is the fear of speaking before a public audience. I had this fear in a very real way before I began training in Toastmasters, and I still have pangs of anxiety. Yet the training, experience, practice and support Toastmasters has given me allows for some measure of accomplishment in communication.

Toastmasters provides the tactful, concise and constructive criticism necessary for individual growth, learning and improvement. We all need a place to fail without damaging our precious egos. The professional, well-run and keenly developed Toastmasters program gives us that opportunity.

My club, Garland Toastmasters, has provided a well-balanced program of training and support. I am now renewing my efforts to return to the program what I have received from it. I feel an obligation to assist my fellow members in striving for a standard of excellence in speaking. And as I am given the opportunity to speak, I know the evaluations I receive from others will help me improve beyond "adequacy" so I can better communicate the messages I hope to convey.

*Edward N. McCamey, DTM  
Mesquite, Texas*



"Toastmasters taught me how to get people laughing one minute and crying the next."

# Toastmasters' Training Pays Off



J. Terry Bechtol, the 1979-80 president of the U.S. Jaycees, knows the embarrassment of being struck by a paralyzing fear in the middle of a speech. As a novice speaker, he often exceeded his allotted time. He'd ramble on until it became obvious that he'd lost his audience and then he'd freeze, forgetting even his most well-rehearsed speeches. But that hasn't happened in years, and Bechtol doesn't expect it to happen again — ever.

How did a man who was once so insecure in front of an audience become the chief spokesman for one of the world's largest service organizations? Simple, Bechtol says. He joined a Toastmasters club and learned how to speak confidently, skillfully and enthusiastically.

Bechtol, a former member of Downtown Pensacola Club 2552-29 in Pensacola, Florida, became a Toastmaster eight years ago and remained active in his club for about five years. He still attends meetings whenever his schedule permits, but that doesn't happen often because Bechtol has become one of the busiest public speakers in the country.

As president of the Jaycees, he will direct the membership recruitment efforts of a leadership training organization with 380,000 members. He will also give hundreds of patriotic talks urging Americans to put the turmoil of the '60s and '70s behind them so they can concentrate on their nation's strengths.

Bechtol, a recent recipient of the George Washington Freedom Foundation's 1979 award for American patriotism, delivers his motivational messages with a dramatic vitality developed through years of practice and experience. He punctuates his words with strong gestures, commands attention with steady eye contact and uses voice modulations to stress key points.

Bechtol learned each of those techniques in Toastmasters. "My club paid a lot of attention to detail, and that's what I needed," he recalls. "Toastmasters taught me how to get people laughing one minute and crying the next. I learned that *how* you say something is often much more important than *what* you say."

Bechtol, a 34-year-old resident of Tulsa, Oklahoma, was eager to start his

own business as a salesman when he joined Toastmasters but not yet confident enough to take the risks required to reach his goals. After nearly two years of involvement in Toastmasters, however, he did have enough self-assurance to quit his steady job and become the head of his own company, a sales firm that soon became a national distributor of fire protection equipment.

Bechtol has since moved on to even greater challenges, including his Jaycees post and his current position as vice president of Goals, Inc., a company that markets motivational seminars. But he still goes back to his Toastmasters training for guidance and inspiration. And the self-confidence he developed through Toastmasters is still the primary force behind his powerful speaking personality and his strength as a leader.

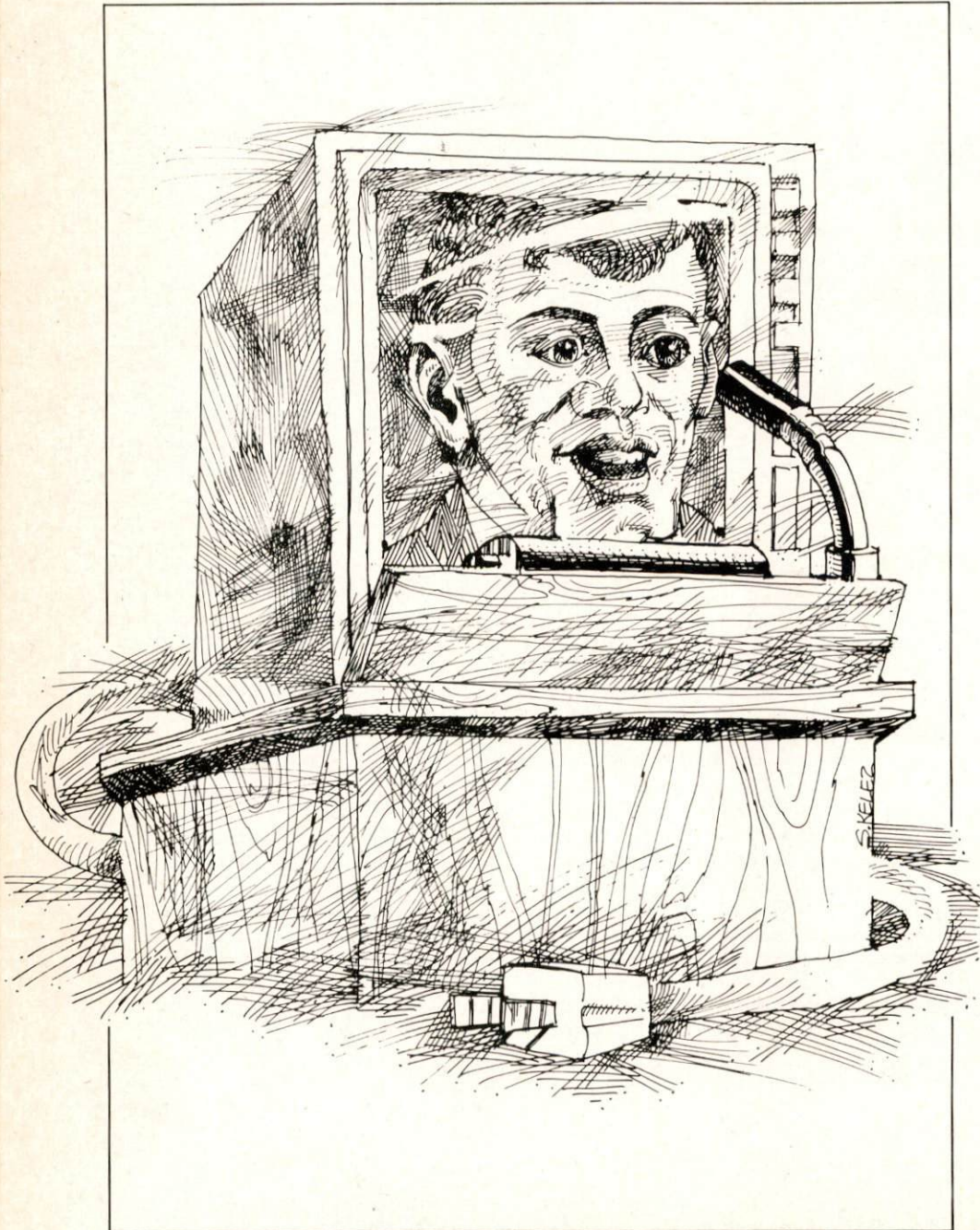
"My involvement in Toastmasters was a great stroke for me personally," Bechtol says. "I was convinced that if I could speak I could do anything, and the discipline of learning to be a great speaker helped me accomplish a number of other goals in my life."



Top entertainers tell speakers how to reach a restless audience

# Tuning Into the TV GENERATION

by Dorrine Anderson



"I don't get no respect!" Rodney Dangerfield tells his audiences. He could be speaking for all comics, singers, performers, musicians and speakers. We've become a restless generation, a generation with a short attention span. We bore easily. According to a popular journalist, we're the "Juke Box Generation" — two and a half minutes and we turn off.

Charles Turecamo, a society orchestra leader, appeared at New York's Biltmore Hotel recently to conduct a dinner-dance and discovered the hotel grand piano was *taped* to hold it together. Furthermore, it had *no pedals*. "It doesn't matter," he was told. "People come here to dance. No one listens to the music." And the music must get louder and faster as the evening progresses; Turecamo's audiences don't seem to have any patience for yesterday's slower, more romantic tunes.

## Attention-getting Devices

Speakers and seminar leaders are constantly searching for new, more exciting visual aids and attention-getters of all types. Like many entertainers, they are repeatedly asked to "get the audience involved. . . . Come down off the stage and mix with them."

What has caused this audience restlessness and how can a speaker cope with it?

Milton Berle and Henny Youngman belong to the group that declares, "There are no bad audiences; only bad performers." Every professional agrees that you must have good material. Today's public is accustomed to the best; television alone has made audience expectations higher than ever.

"You must know your subject thoroughly and organize it well," says John Burger, a Dale Carnegie instructor of instructors. "Vitality will come naturally if *you* are enthused about your subject."

A seasoned Broadway actress says, "You have to change your routine a little or at least be ready to adjust your



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timing to the feel you get from that mass of faces waiting to love or hate you. You can never play the role or the music exactly the same way for any two audiences, and you can't anticipate what the mood will be until you have been on stage for a couple of minutes."

Bob Hope has retained his popularity as a comedian for more than three decades. His secret? Timing. Knowing just when to be silent, when to pause, when to quickly throw in another quip.

Jack Benny was also a master of timing. He'd make a comment and then wait, his arms folded and one hand holding his chin, until the chuckles became belly laughs. Then he'd toss in the "killer" line. If an audience didn't warm up quickly enough for him, he'd turn his back on them and play to the band, a ploy that never failed to get a laugh.

Steve Allen says every audience has a personality of its own: "Some are lively and animated; others look ready for a funeral or a civic meeting. I more or less play the audience as I might play a musical instrument. Just as a pianist plays better on a finer instrument, a comedian performs better if the audience is responsive."

"I always do things that appeal to my own imagination," Jim Henson, creator and producer of the Muppets, confides. "If it's good stuff, it appeals to all ages. Humor has no age; neither does quality. You're communicating and entertaining, and quality works at all levels. Quality comes from the manner in which you perform and produce. It's respect for your audience."

The ability to laugh at yourself can also help you win an audience. This quality can warm up even an openly hostile group. During a campus demonstration in the '60s, Dr. Paul Cashman, vice president of student affairs at the University of Minnesota, persuaded the university's board of directors and the police to let him confront thousands of protesters alone in a barricaded hallway. The crowd was surly, defiant — and armed. The lanky 6'4" Cashman ambled to the front of the group and waited calmly until the derisive shouts subsided. Then he began, "Well, as a pig. . ." Laughter defused the students' tension and the protest soon ended peacefully.

### Personality Types

Charles Turecamo, whose orchestra has played for many types of dancing audiences, knows his listeners well and adapts his music to their preferences. Here's a sample of the kind of analysis it takes to please an audience: "I divide social dancers into, roughly, three main types," Turecamo explains. "There's the blue-jeaned, moustached, long-haired set, who wouldn't know Cole Porter

from a hole in the head. Melody isn't necessary. Charisma means nothing. They want noise.

"Then there are those who still cling to their beehive hairdos, Elvis Presley, Frankie Laine, Johnny Ray and the Lindy Hop. You have to give them space because they like to move around, but the band leader has to kid with them to give them the initial courage to mix.

"You also have the conservative, classic Princeton, Harvard, private school bunch. You can spot them by their clothes (as you can with most audiences). They like show music: Porter, Gershwin, Rodgers and Hart, with a little Dixieland for liveliness and some Latin American songs. They are sure of themselves and, if they like the music, they'll make their own party.

"It's not quite that simple, of course. There are other types, like the reserved Nordics who can't be charged up no matter how hard you try. They just sit quietly; hardly anyone dances. But when it's all over and you're ready to slink quietly out the back door, they all start coming up and telling you how great it was."

## Television has made audience expectations higher than ever.

Pearl Bailey is perhaps the ultimate captivator of audiences. She's quick, inventive, warm, gracious and loveable.

You also have to be tough, Steve Allen says. "A certain authority makes the audience feel comfortable," he explains.

"Any animal trainer knows you have to keep the upper hand," says another audience expert. "The audience comes to hear someone they respect. If you appear apologetic, you'll lose your image. You can't let your moods show if they aren't up to par. You are the performer."

### Holding Interest

The clergy also has to work hard to win the attention of an audience. Rev. Dallas Blenkush, a dynamic speaker with a theatrical background, says, "The preparation I put into my sermon and my own personal involvement are the keys. Am I meeting my audience's needs? I can tell most clearly by their heads. If they tilt the head so that one ear is more in line with you or they're leaning forward expectantly, you know you're really speaking to them."

Many stories are told about this reverend's flair for the dramatic. Facing a particularly soporific congregation one Sunday morning, he stopped abruptly in the middle of a sentence and

said, "I think this is a great message. Evidently, you don't. If you want to hear the rest of it, I'll repeat it at 8 tonight." He stepped down from the pulpit, walked down the center aisle and out the front door. The audience sat in stunned silence.

"Now he's done it!" thought his young wife. But at 8 p.m., there was a standing-room-only crowd.

Actor Cyril Ritchard made this observation: "To hold your audience requires the most tremendous concentration on your part. You have to keep your mind on the point every minute. If you go away mentally — even for a minute — your audience will know it at once."


Communications specialist Robert L. Montgomery claims that bloopers can make your act. "They ingratiate your audience," he says. "Many of our country's most popular speakers build them into their speeches on purpose. They might trip over a mike cord or mispronounce a very important word. If your delivery is too perfect, it sounds canned."

Dale Carnegie's instructor John Burger claims that audiences want to be spoon fed today. Instant everything. "If the audience isn't interested in the subject, they'll tune out. There is such a vast amount to listen to these days. Our news is universe-wide, so we scan. We edit our listening by picking and choosing key phrases."

Burger copes with this by keeping a two-way dialogue going with his audiences. "Key questions are more stimulating than visual aids. Let them tell you . . . and you fill in. They usually know quite a bit anyway, so I use a guided discussion technique. I never think of them as an audience, but as a pooling of ideas."

Joyce Weiss, an executive with the American Management Association, notes that today's audiences have become so sophisticated and critical that a speaker must have a great — and honest — message for them; they won't respond to superficiality or flash as they once did.

"You can't fool them any more," Ms. Weiss says. "They've seen too much and they're used to quality. They want meat."

Don't get no respect? It seems that audiences have grown up. How much respect do you give your listener? 



Dorrine Anderson is a New York management consultant and freelance writer.



## Image Building Through the Speakers Bureau

by Michael A. Rynas

Are you looking for ways to give Toastmasters more exposure in your community? Do your members need more opportunities to gain experience in a variety of speaking situations? Would you like to provide a vital service for your community?

You can do all these things and more by starting a speakers bureau staffed by volunteers from your club. It took my club in Santa Barbara (5-33) only a few months to get a successful speakers bureau program underway. In the first six months of operation, 19 speakers from three Toastmasters clubs and one Toastmistress club gave more than 75 speeches to more than 15 service clubs in the Santa Barbara area. Now, a year after the start of that program, there's still a great demand for our speakers and their popularity is increasing as word of their enthusiasm and competence spreads.

Our experience is not unique. It can be easily duplicated by Toastmasters clubs throughout the world. All you need is a group of members who are eager to get involved and an action plan for organizing and publicizing your program.

### Getting Started

My club has tried two approaches to establishing a viable speakers bureau in Santa Barbara. In the first effort about two years ago, we produced and distributed an attractively printed bulletin listing speakers, their subjects and the lengths of their speeches, which ranged from 15 to 45 minutes. We mailed the bulletin to 50 organizations in the area. Three speaking engagements resulted from our \$35 publicity effort. We found this approach to be adequate but certainly not cost efficient or as productive as we desired.

Our second effort to start a speakers bureau was more successful. Again, we distributed bulletins to organizations in the Santa Barbara area, but this time we typed and xeroxed them to eliminate printing costs. We followed up our mailing by contacting the program directors of all local service clubs by telephone. We made sure all the directors had a copy of our latest bulletin and assured them that our speeches were tailored to their meeting formats. All service clubs in our area provide 30 minutes each meeting for a guest

speaker. Our speakers have found that a 15 to 25 minute talk accompanied by a five to 10 minute question-and-answer period is the most effective schedule for this kind of presentation.

In our telephone conversations with program directors, we first encouraged them to schedule one speaker to "break the ice." Once that's accomplished, it's relatively easy to arrange speaking engagements. But we don't wait for the program directors to contact us. Two of our members who volunteered to handle scheduling regularly request speaking dates from the program directors and then contact speakers to "fit them in." They reconfirm each speaker, topic and date with the program director well in advance of the speaking event.

We also mail an updated bulletin to the program directors of each service club every three months. Many speakers add and subtract subjects from their repertoire regularly, and these changes are reflected in each new quarterly bulletin. Whenever possible, we also ask program directors to evaluate our speakers. So far, all the feedback we have received has been positive. It's very rewarding for a speaker to hear that his or her presentation was well received by the audience. Our speakers have been cheered even when they were expecting negative reactions because they had selected controversial topics.

To operate a speakers bureau successfully, it's important to understand the responsibilities of the program director of the typical service club. He or she is usually elected or nominated for a six-month term. The program director's function is to schedule reliable, interesting and competent speakers for 26 weeks without repetition. That's a difficult task at best. I have never met a program director who was not looking for speakers with different and interesting topics.

### Preparing for Problems

The service club circuit is a natural extension for the Toastmaster interested in expanding his or her scope of experience. Service clubs offer a variety of learning opportunities for speakers. The experience of dealing with last-minute cancellations, program changes that reduce speaking time and other

unexpected problems has helped our members immensely. They now have a more realistic view of the challenge involved in public speaking, and they're better prepared to face them.

The speakers bureau has given our members a first-hand look at the relationship between Toastmasters meetings (the classroom) and service club meetings (the real world). Our speakers have been forced to hold the attention of an audience for as long as 25 minutes. To do so, they've had to use humor, anecdotes and strong factual material. At the very least, a speaker gains personal confidence and self-esteem from the experience of delivering a speech to a service club.

At first our members were reluctant to prepare and deliver a 20-minute speech. However, that feeling was soon brushed aside in the excitement of preparing for new challenges. Members who regularly gave 10-minute talks discovered they could easily expand those speeches. And those who normally made presentations in a business environment simply adapted their speeches to the service club audience.

Many of our speakers feel fortunate to have enough time for slide and film presentations. We have ordered the Membership and Extension Slide Presentation (376) from World Headquarters to bolster our presentation on "The Purpose and Philosophy of Toastmasters." We hope this new slide and script program will give new members of our club an opportunity to participate in our speakers bureau.

If your club doesn't have a speakers bureau, it's time to start one. A speakers bureau builds a positive image for Toastmasters and offers enormous opportunities for personal and professional growth. Each club's situation is somewhat unique, but the principles are the same. And every community has a need for speakers. The 15 service clubs in Santa Barbara alone need 750 speakers every year. Wherever service clubs meet, your speakers bureau will be in demand.

*Michael A. Rynas is a member and past president of Santa Barbara Club 5-33 in Santa Barbara, California.*



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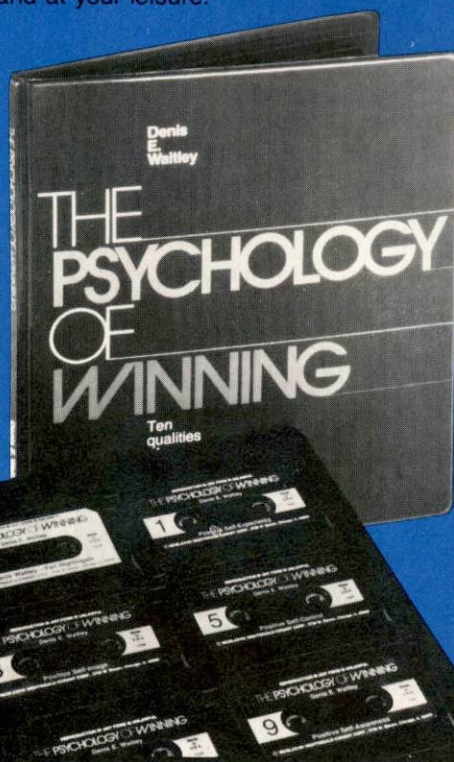
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But you may grumble, "What's all this to me? I'm not Lincoln or Churchill. Anyway, Shakespeare was a poet and his plays are poetry. What did he know about teaching public speaking?"

Shakespeare was both a professional actor and a playwright. A master of prose as well as poetry, he studied the speechmaking principles developed by the ancient Greeks and Romans, and his mastery of public speaking techniques is evident in the speeches delivered by the characters in his plays. *The Harvard Concordance to Shakespeare*, produced by computer, shows his plays contain nearly 32,000 speeches, including more than 10,000 written entirely in prose.

Some of Shakespeare's plays are best known for the speeches they contain. Because Shakespeare wrote for the stage, he chose language that was appealing to the ear. Therefore, his plays, whether in verse or prose, are as audience-oriented as speeches.

If Shakespeare put you off in school when he was rammed down your throat, try him now. Remember, he wrote for adults, not for children.

#### Models of Excellence

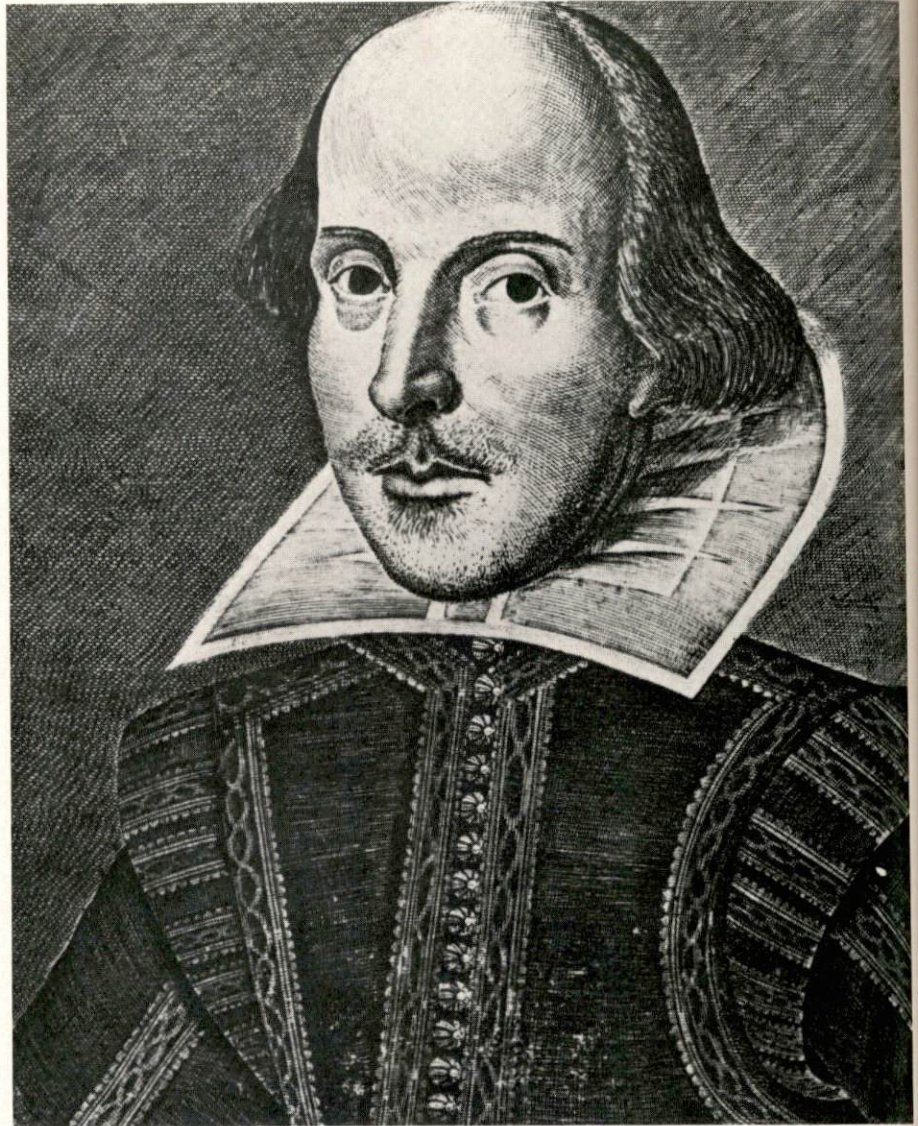
Shakespeare reveals his concept of a good public speaker with these words in "Julius Caesar": "I am no orator . . . For I have neither wit, nor words, nor worth . . . action, nor utterance, nor the power of speech to stir men's blood."

So he believed public speaking involves six factors: intelligence (wit), fluency (words), integrity (worth), gestures (action), articulation (utterance) and style of speaking (power of speech). That view is as valid today as it was in his time.

Speechmaking pointers in Shakespeare's plays may turn up in dialogue or show themselves in whole speeches. Here are some dialogue examples:

- "It is better to be brief than tedious." ("Richard III")
- "Speak what we feel, not what we ought to say." ("King Lear")
- "Speak truth." ("Timon of Athens")
- "Speak plain and to the purpose." ("Much Ado About Nothing")
- "Speak comfortable words!" ("Richard II")
- "Practice rhetoric in your common talk." ("Taming of the Shrew")

In addition to these brief suggestions



# SHAKESPEARE'S MAGIC

by Thomas Montalbo, DTM

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or speakers, Shakespeare's plays contain many full-length speeches that emerge as models of excellence. They illustrate techniques for planning, organizing and delivering speeches effectively and they demonstrate ways to express ideas powerfully and dramatically. Only a few examples of the complete speeches can be discussed here, but following is a sampling of their distinctive qualities.

In "Hamlet," traveling actors arrive at the royal castle to perform before the King and Queen. Hamlet addresses the players: "Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the towncrier spoke my lines. Nor do not saw the air too much with your hand, thus; but use all gently: for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give you smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears. . . . Be not too tame neither, but let your own discretion be your tutor; suit the action to the word, the word to the action. . . ."

Hamlet's advice applies to all public speakers. What audience enjoys watching and listening to a speaker whose hands flap aimlessly like a seal, whose shouting grates on the ears and whose pace is choppy? To speak "trippingly," enunciate clearly, easily, naturally. To shape the tongue, lip and jaw movements into flowing speech, articulate gracefully without overstressing.

Note that while Hamlet cautions against the dangers of overacting, he warns against excessive tameness. He advocates moderation and fluency in the use of both voice and gestures. Through Hamlet, Shakespeare provides all public speakers with a classic rule for speech delivery: "Suit the action to the word, the word to the action." Is there a better way to coordinate thoughts, feelings, voice and gestures?

### The Power of Persuasion

"Julius Caesar" has a number of speeches useful for teaching public speaking. Two examples will suffice here. Brutus and Antony deliver speeches to the same audience, Roman citizens; on the same subject, Caesar's assassination; and for the same purpose, to persuade. Yet the two speeches are studies in contrast and reveal sharp differences.

Brutus has helped kill Caesar for the public good and wants the people to

understand he acted with reason and justice. So he delivers an earnest speech based on a direct, philosophical approach. In his logical, straightforward address, he calls on Roman citizens to think about their liberty. Although he uses such abstract words as cause, honor, love, fortune, valor and ambition, he's easy to understand and sounds like a reasonable man. His recurring parallel structure of phrases help emphasize the relation between ideas while creating rhythmic balance. Here are excerpts from his speech:

" . . . Here me for my cause . . . believe me for mine honor . . . If there be any in this assembly, any dear friend of Caesar's, to him I say that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: not that I loved Caesar less, but that I loved Rome

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## "Shakespeare's power lies in his command of word music."

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more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all freemen? . . . There is tears for his love; joy for his fortune; honor for his valor; and death for his ambition. . . ."

By the end of his speech, Brutus has achieved his purpose. Citizens say, "This Caesar was a tyrant . . . We are blest that Rome is rid of him . . . 'Twere best Antony speak no harm of Brutus here. . . ."

This situation makes it tough for Antony because he aims to praise Caesar and condemn Brutus. And Antony speaks immediately after Brutus. So what does Shakespeare do? He has Antony deliver a speech that combines logic with emotion — a powerfully persuasive formula. Using an indirect psychological approach, Antony gains the citizens' attention and goodwill by starting off with, "I come to bury Caesar, not to praise him."

Reminding them Brutus said Caesar was ambitious, Antony adds, "And Brutus is an honorable man." By repeating this as a refrain, he conditions his listeners to agree with what he says later. He cites several examples that show Caesar wasn't ambitious and after each asks the rhetorical question, "Did this in Caesar seem ambitious?"

He cleverly strings short, concrete words and lets them flow like a stream

into the ears of his listeners so that he sounds spontaneous and unpretentious:

*You are not wood, you are not stones,  
but men;*

*And, being men, hearing the will of Caesar,  
It will inflame you, it will make you mad:*

*'Tis good you know not that you are his  
heirs;*

*For if you should, O, what would come of it!*

How Antony plays on the feeling of his audience is illustrated by such deliberate emotional appeals as, "Caesar was my friend, faithful and just to me . . . When that the poor have cried, Caesar hath wept . . . My heart is in the coffin there with Caesar, and I must pause till it come back to me."

By the time Anthony finishes his speech he has aroused the moral indignation of the citizens and led them around to believing Caesar was wronged and Brutus is a traitor.

After almost 400 years, the speeches briefly analyzed above and the numerous other great speeches in Shakespeare's plays can still be profitably studied by public speakers. Neither time nor use has made the speeches the worse for wear. As Christopher Morley, the American writer, once said, "Whether you have read Shakespeare once or a hundred times, you'll always notice something you hadn't seen before."

### Rhetorical Devices

George Bernard Shaw, himself a distinguished playwright, said, "Shakespeare's power lies in his enormous command of word music." This power of language results mainly from Shakespeare's use of rhetorical devices throughout his plays.

Through similes, metaphors, analogies and other figures of speech, he creates pictorial effects and illustrates similarities in otherwise dissimilar things. Through parallelism, repetition, the triad and other word patterns, he builds force and rhythm. Like Shakespeare, you can get the best results from rhetorical devices if you use them in your speeches not merely to produce an effect but to sharpen your meaning.

An effective method often found in Shakespeare's work is to pile up phrases or clauses of similar length and to use them in succession, as in this example from "Love's Labor's Lost": "Your reasons at dinner have been sharp and sententious: pleasant without scurrility, witty without affectation, audacious without impudency, learned without opinion and strange without heresy."

Here's an example from "The Winter's Tale" in which Shakespeare devel-



ops an idea by repeating it in different ways:

*I take thy hand — this hand,  
As soft as dove's down and as white as it,  
Or Ethiopian's tooth, or the fann'd snow  
that's bolted*

*By the Northern blasts twice o'er.*

Shakespeare frequently used analogies to develop ideas. Here's an excerpt from "Henry V": "...So work the honeybees, creatures that by a rule in nature teach the act of order to a peopled kingdom. ..." He could have used a metaphor or simile. But those techniques draw only a single comparison. By using the analogy, Shakespeare constructed a whole speech on the concept that in any organized community, definite divisions of authority, responsibility and function must exist.

The excerpt quoted above is merely a small portion of the discourse on honeybees. In a series of parallels, Shakespeare matches at many points and in specific terms the state of man with the commonwealth of honeybees. Such a detailed comparison helps listeners visualize and understand the multiple relationships. The analogy not only clarifies the idea but also fixes it in the audience's memory.

#### Unforgettable Expressions

Shakespeare often made thoughts sound like proverbs, as in these examples: "Uneasy lies the head that wears a crown"; "Towards die many times before their deaths"; "No legacy is so rich as honesty"; "Brevity is the soul of wit"; "The better part of valor is discretion."

More evidence of Shakespeare's magical language is the fact that many hundreds of quotations from his plays have been used by modern authors as titles for their books. Remarkably, in the following 10-line passage from Shakespeare's "Macbeth," the italicized phrases became the titles of nine books:

*"Tomorrow, and tomorrow, and tomorrow  
Creeps in this petty pace from day  
to day,*

*To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out,  
brief candle!*

*Life's but a walking shadow, a poor player  
That struts and frets his hour upon  
the stage,*

*And then is heard no more; it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing."*

Noteworthy, too, in the above example is the triple metaphor, which portrays life as a shadow, an actor's performance and an idiot's nonsense. How sharp and vivid is the image of pessimism conveyed by Shakespeare in so few words.

The greatness of Shakespeare's language is also shown by the frequent use of his quotations in our daily vocabu-

lary. Some of his sayings have become so common that we use them without identifying the source. Some examples: "Method in his madness"; "there's the rub"; "green-eyed monster"; "not wisely but too well"; "pomp and circumstance"; "familiar as household words"; "primrose path."

Shakespeare made simple thoughts unforgettable by expressing them in marvelous ways. Here are some examples: "To thine own self be true"; "Let every man be master of his time"; "'Tis the mind that makes the body rich"; "I count myself in nothing else so happy as in a soul remembering my good friends."

You can liven up your speeches by using your choice of quotations from Shakespeare on almost any subject in the text or title. If you can't use them verbatim, paraphrase or adapt them to fit your needs. You can also learn enough from Shakespeare's writings to develop your own sparkling style of expression. Even though you may not cast magic spells as Shakespeare did, you'll profit by paying attention to his

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## Liven up your speeches with quotations from Shakespeare's writings.

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choice of words and the way he put them together.

#### Shakespeare's Humor

Humor in speeches wins and holds the attention and favor of audiences. People like to be amused and are grateful to those who make them laugh. Probably more effective than any other tool in the speechmaker's kit, humor takes a variety of forms: puns, quips, jokes, anecdotes, irony, satire, whimsy. Shakespeare was well aware of the importance of humor. That's why much humor of every kind is found not only in his comedies but also in his serious plays.

Shakespeare advised against using dirty jokes, vulgar language and profanity in public speaking. He said such offensive expression might make some people laugh, but most would feel embarrassed or resentful and lose respect for the speaker. Here's how his words are delivered by Hamlet: "...though it make the unskillful laugh, cannot but make the judicious grieve. . ."

In another play, Shakespeare tells how a joke thrives, with the audience being the final judge of whether or not it's funny. Various groups of people have different values and tensions. So speakers are wise to adapt their humor to the particular audience they're addressing. This is how Shakespeare

made that point in "Love's Labor's Lost": "A jest's prosperity lies in the ear of him that hears it, never in the tongue of him that makes it."

Because Shakespeare chose language for its oral qualities, his plays provide suitable material for speakers to practice vocalizing. Take vowels, for example. When spoken, they're charming sounds — or should be. But too many speakers cut them so short that they sound smothered. Letting them roll smoothly from an open throat makes them sound rich and full. To improve your vowel sounds, practice aloud one of the many Shakespearean quotations that includes a full range of vowel sounds. For example, here's some dialogue from "Much Ado About Nothing" in which each word has one or more vowels:

**Leonato:** "Well, niece, I hope to see you one day fitted with a husband."

**Beatrice:** "Not till God make men of some other metal than earth."

Speakers often have a problem with the "s" sound, which hisses unless properly articulated. Pronounce it cleanly, briefly — and let it go! Sustain it and you're in trouble. Again Shakespeare can help you. Here's a passage from "The Merchant of Venice," with a dozen or so "s" sounds to practice aloud: "How sweet the moonlight sleeps upon this bank! Here will we sit, and let the sounds of music creep in our ears; soft stillness and the night become the touches of sweet harmony. Sit Jessica."

Shakespeare can also help you with your rate of speaking. Like tempo in music, speech rate depends on content and mood. For example, Hamlet's "To be or not to be" speech requires a slow pace because it's meditative and in verse. On the other hand, his speech giving advice to the players is spoken faster because it's expository and in prose. To paraphrase Shakespeare, suit the pace to the word, the word to the pace.

Now you've seen Shakespeare as a master of public speaking. In "Othello" Iago says, "We cannot all be masters." True enough. But why not learn as much as you can from a master? If you're determined to make yourself a better public speaker, you won't want to miss the lessons that can be found in Shakespeare's plays. 🎤



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





Photo by Martin Jeremy Lancaster

Guidelines for effective decision making in the club environment.

# How to Manage Your Business Meetings

by Tom McClintock

**A** club can deck itself out in all sorts of finery from banners to lecterns, it can produce memorable programs and undertake tantalizing projects, but it's the old workhorse — the business session — where it all starts and where it all could

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**Committees break down complicated motions to deliberative dimensions.**

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end. To borrow the old adage, the business of a club *is* business.

The business session isn't just important for determining the club's actions. It's vital because it brings all members

into the center of decision-making. If the business session is hastily skipped over, members lose their opportunity to speak out and to establish a stake in the club's affairs. If business is improperly handled, the session can be dragged down by trivia that is certain to exasperate everyone. Both errors guarantee disinterest.

Business disorders such as these are common, yet the rules for a proper business session are simple and few. Your club meetings will be more effective and more exciting if you follow these basic guidelines:

- **Keep your purpose in mind.**

A club is a purposeful creature, conceived and dedicated to serve a specific goal. And however diverse the mem-



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bers might be, they are united by their commitment to achieve that goal. Purpose is both what holds an organization together and what keeps it moving.

However, many organizations lose sight of their purpose and impale themselves on minor details that are discussed ad infinitum. A business session that has no clear purpose and drags on for a painfully long time eventually ends without moving the club forward or giving satisfaction to its members.

When establishing an agenda, ask, "Why do people join this club?" If an item of business serves that purpose, it's almost certain to spark enthusiasm and interest.

• **Think through each motion.**

There's nothing more frustrating and less productive than the member who says, "I don't have a motion, but I was just thinking. . . ." The process is charitably called "kicking around an idea," and the member should be politely asked to practice thinking on his or her own time. A business session is not the place to "kick around an idea." The place for that sport is before or after a meeting, over coffee, in a small group. Kick around an idea in a business meeting and you'll find the discussion become first tedious, then agonizing and finally unbearable as the evening stretches on.

It helps to require that a main motion be put in writing. This clarifies thought and saves time. The properly considered motion is brief, specific and to the point. It specifies what is to be done, who is to do it and, ideally, when the task should be completed.

• **Complicated business should start in a committee.**

There is a fatuous bit of philosophy afoot which reasons that, "A committee of five works best when four are absent." Nonsense! Committees are needed to break down complicated or controversial motions to deliberative dimensions, and they should be used whenever possible.

Committees bring more members into the planning process. They delegate the club's affairs evenly and easily to all members, and they give each member a chance to specialize in a specific area of club planning.

A small, manageable committee appointed to thrash out details also saves enormous time in floor debate. Committees are singularly suited to investigate and distill motions, arrange compromises, hammer out specifics, think through implications and consider alternatives. In particularly important, complex matters, a committee report can provide the membership with essential facts and details that might not come out in extemporaneous debate. By issuing a brief written report giving the reasons for its final recommendation, a

committee can forestall inane and aimless questions and focus debate on distinct, important and clearly defined issues.

If a business meeting drags on indeterminately while everyone argues over next month's luncheon menu, course by course, chances are the matter hasn't come from a committee. If it had, the details would already have been reviewed, the service scrutinized, prices compared, and one clear and carefully considered recommendation would have emerged.

In short, a few members on a committee can free the assembly from mulling over picky details, groping for arguments and facts and making decision blindly.

• **Organize business with an agenda.**

The standard parliamentary agenda is a very simple and useful device that can help you move a business session quickly and efficiently from one item to the next.

First, the minutes: The approval of the minutes is not merely a bothersome detail. The minutes are the only written record of your club's actions, and they scream for attention on what's been done to implement them.

Next comes the main item of busi-

**All club members have  
a right and duty to  
express their opinions.**

ness, the reports from officers, boards and standing committees. If the club is preparing its motions adequately, this is where most of the business will be conducted, emerging from the specialists whose principle responsibilities lie in the primary fields of club interest. This portion of business is followed by reports from those temporary special committees set up for single tasks.

Next, the club should take up special orders — items postponed from the previous meeting by a two-thirds vote or items that must be considered at certain meetings to comply with club rules.

Special orders are followed by unfinished business, the most misunderstood and misused portion of the agenda. Unfinished business is just that: a specific list of motions awaiting final action. It has nothing to do with the business completed at some meeting in the distant past. Don't waste time rehashing discussion that has already occurred or reconsidering decisions that have already been made.

Unfinished business automatically appears on the agenda in a preset order: first, the motion which was being con-



sidered when the previous meeting adjourned; second, everything on the last meeting's agenda that there wasn't time to discuss; third, any motions that were postponed to the last meeting, but couldn't be reached then; and fourth, the motions postponed until the current meeting by majority vote.

The last item on the agenda is new business, and this is the individual member's opportunity to recommend new programs that may help shape agendas for future meetings.

• **Parliamentary procedure doesn't hurt.**

Many people seem to feel that parliamentary procedure is the diabolical invention of some mad bureaucrat, a complicated and mystical process designed only to confound and confuse the average member.

It ain't so.

Parliamentary law is a simple, logical and unimposing tool that permits the largest and most contentious organization to do whatever it pleases with a united will, reconciling the wishes of one member with the rights of another and focusing attention on a progressive chain of actions that lead to a final, acceptable conclusion quickly and efficiently. Parliamentary law is the only fair, swift and steady hand that can juggle the many different and often conflicting things members could conceivably wish to do.

Even in small, friendly groups, where consensus is easy to obtain quickly, parliamentary procedure is still important. It will keep the relaxed discussion moving logically, and it will keep the group's attention focused on the business it is considering. Regardless of the size of the group, parliamentary basics will guarantee the completion of the task in the shortest possible period of time.

Parliamentary law seems like an overly complicated contraption only to the uninitiated. If club leaders learn the fundamental principles of parliamentary law and bring along a quick-reference chart to help them through the perils of parliamentary precedence, group discussions are sure to be calm, orderly and professional.

• **Maintain control over discussion.**

Every member has both a right and a duty to speak and to be heard on any issue that comes before the club. Too many members stay silent when they could be speaking out against decisions they believe are wrong. There's little that can be done to correct this problem other than to encourage discussion whenever possible.

However, you can do something about the few members in every group who preface their remarks by saying, "I know we've already voted, but I just

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wanted to add. . ." or, "If I could mention another matter for just a moment. . ." These discourses drag the discussion away from the subject at hand and into vast new regions of unexplored and desolate territory.

A chairman who allows a discussion to drift aimlessly from subject to subject like some pleasant after-dinner conversation will lose the attention of a vast majority of members. The entire business session will be commandeered by the chatty few who never cease to captivate themselves with unending monologues more notable for their variety than their clarity.

Attention must always be focused on the matter being considered, and the wavering speaker should gently be reminded to "stick to the subject."

• **Business doesn't end when a decision is made.**

A club's most crucial business isn't handled during the meeting at all, but after the members adjourn to start the process of carrying out their decisions.

This final process determines whether the business that has been so carefully formulated, clearly presented and thoroughly discussed ends up as

worthwhile action or as wasted hot air.

The obvious tool needed to begin this process is a list of the decisions the club has made. With this list and a roster of the members, the chairman can ask the three questions upon which successful business depends: What was the decision? Who was responsible for carrying it out? What is he or she doing about it?

This essential process transmits decisions from paper to reality and helps the club progress from deliberation to action.

A business session needn't be seen as an unpleasant chore. A fast-moving, well-organized club meeting conveys an unmistakable message of movement, purpose and direction. That message challenges people, and when club members are interested and motivated, each business session becomes an exciting forum for the kind of discussions that lead to action and success. 🗣️

*Tom McClintock, a former member and president of Conejo Valley Toastmasters Club 1864-33 in Thousand Oaks, California, is a freelance writer. He also is a professional parliamentarian registered with the National Association of Parliamentarians.*



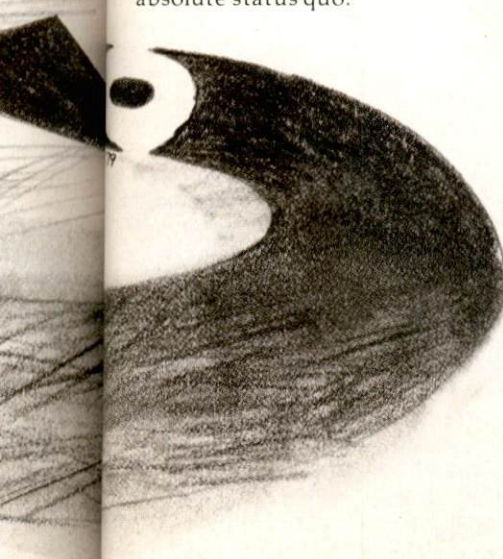
# COPING WITH CHANGE

by Paul J. Meyer

Change can be seen as a threat or a challenge. The choice is yours.







**H**ave you ever started to work in the morning only to find your usual route blocked by a detour sign? What happens to your feelings? Do you reach work grumbling and complaining about the delay that has made you two minutes late?

Did you ever hire a left-handed file clerk and find yourself repeatedly irritated because papers were filed "upside down"?

If you have ever allowed small inconveniences such as these to upset you, you have experienced a reaction to change that is almost universal.

Even the most creative entrepreneurs among business people are still largely creatures of habit. We have all become what we are today as a result of our habitual response to circumstances in our environment. As a result, any unexpected change is likely to catch us unprepared. It doesn't matter whether the change is a small, insignificant one, like taking a new route to work, or a major one with far-reaching effects. Any change has a major impact if it's allowed to dominate your thoughts or feelings to a degree that damages your ability to act productively.

Change is inevitable — and desirable. Without change, individuals, businesses and societies would soon stagnate. Change is necessary to growth, development and improvement. No individual, no business, no society can exist at exactly the same level forever. If growth doesn't occur, then regression will. There is no way to maintain an absolute status quo.

Since change is inevitable, your best strategy for business success is to cope with change to insure that it results in *progression* rather than *regression*. Following are some positive steps that will prepare you to deal with change in every facet of your personal and business life.

#### Dealing with Feelings

Once you have acknowledged the inevitability of change, you are prepared to deal with your responses. It's important to recognize that the feelings aroused by an impending change are merely signals that it's time to face the situation and find the best way to deal with it. If you ignore the situation, you destroy your chance to control the direction of change. Facing the situation squarely allows you to turn change into an opportunity rather than a tragedy.

The first step in dealing with change is to ask yourself:

- How am I threatened?
- Does this change affect who I am?
- Does it affect some role I fill?
- Does it threaten my security?
- Does it merely affect convenience?

When you answer these questions realistically, you can put change into its proper perspective.

A change that affects only your convenience is relatively insignificant. You can always manage to arrange objects, time and procedures to re-establish convenience in a different way. You can, for example, find a different route to work or give your left-handed file clerk clear instructions about filing procedures. It is, however, more challenging to discover strategies for coping with a change that directly affects your productivity or that of your business.

#### Identify Threats

Most change represents some sort of threat to security. Determine whether the expected change threatens your financial security, customer acceptance, your self-image or something else you value highly. When you know *what* is threatened, you are better able to plan a method for eliminating the threat or turning it into an advantage.

If change represents a threat to some role you fill, you have a ready-made opportunity for taking a new look at what you want to be. Roles are appropriate to a particular time or situation and naturally change in the course of progressive events. For example, your

role as a parent changes as your children become adults. Your role in your business changes as your business grows or as you advance in an organization. You add people to your staff and expand the services you perform or you take on new responsibilities and thus fill a more complicated role. Roles are temporary. When conditions change, roles may change. Accepting this fact helps you deal with changes that seem threatening.

Seldom does a change represent a real threat to you personally — to *who you are*. It may cause you to think differently about yourself, but that will help you discover more precisely who you are. Learn to view this process as an opportunity for self-improvement. The more you know about yourself and who you truly are, the more effectively you can

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### People would stagnate if they didn't have to cope with change.

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order your life to achieve goals of solid importance to you.

Feelings are a matter of personal choice. If you choose to feel defeated or afraid when facing change, you won't be able to devise proper coping strategies. If, however, you choose to feel excited about the prospect of change and regard it as an opportunity, you are free to use your creative imagination to find how you can grow personally and financially.

#### Personal Responsibility

The first step in directing the influence of change is to accept personal responsibility for dealing with it. Those who grumble that "they" ought to do something about business conditions or blame someone else for the way things are going lose the opportunity for creatively influencing the direction of change.

Begin by accepting responsibility for your feelings. If you feel frightened or irritated, recognize this as your choice of feelings and make a conscious decision to translate negative responses into positive actions.

Once you've dealt with your feelings about change and have decided to accept responsibility for action, then



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you have two routes to consider.

First, ask yourself, "Can I influence the direction of the change?" If your answer is "no," then find ways to make the change work for you instead of against you.

For example, suppose you are in charge of meeting arrangements for your local Toastmasters club. You've just been told that the facilities the group has used for more than two years will be involved in a remodeling program for the next 90 days. You have no power to influence the direction of this change. How can you cope?

Immediately consider alternative meeting sites. Investigate costs, availability and accessibility and determine the best possible substitute. Then make recommendations to your club members. Decide not to "feel bad" and don't berate the management of the customary meeting place for inconveniencing your group.

When you decide you can influence the direction of change, you have an opportunity for creative action. Let's look at an example of how the owner of a flower shop might develop a plan of action for dealing with a type of change experienced in many retail businesses:

The great increase in the consumer buying market created by successful advertising of "flowers for all occasions" has produced an overwhelming

## Positive action will dispel fear and frustration.

demand for flower deliveries on holidays such as Valentine's Day and Mother's Day. The volume of business on these special days is almost impossible to handle.

You can cope with this kind of problem by turning to past experience for guidance. Christmas flowers were formerly all ordered for Christmas Day, but long-term advertising created a demand for Christmas Season decorating, which relieved the one-day rush. Why not handle other holidays the same way? Your plan of action might include these steps:

- Suggest and support long-range cooperative advertising efforts by florist groups.
- Mail fliers with monthly statements before the next holiday; suggest that plants, arrangements and other decorations be purchased during the week of the holiday for longer enjoyment. Include an order blank.
- Tell employees to encourage callers to have flowers delivered several days ahead of the holiday so they can be enjoyed during the "entire season."
- Place orders with suppliers as early

as possible to avoid last minute shortages.

- Plan for extra help or overtime as needed.
- Before the holiday rush begins, promise "appreciation" incentives to personnel to prevent grumbling and dread of extra work. Then give promised rewards and express thanks for help.
- Decide not to let suppliers, employees or customers detect any negative effects the holiday rush may have on you. Control your feelings by anticipating the benefits of increased sales.

## Reaching Goals

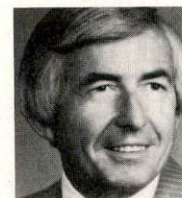
A plan of action is useful only when it is carried out. As soon as your plan is made, set target dates for the completion of each step. For example, the florist who planned to send fliers to customers a month before the next holiday should determine when copy must be ready for the printer and then reserve whatever time is needed in the daily schedule to write, confer with the printers and meet printing deadlines.

A long-range plan of action for coping with change must be carefully prepared. It's important to establish a clear, well-defined goal that describes conditions as you want them to be when the impending change is complete. Anticipate obstacles and devise creative ways to overcome them. Determine the order in which steps should be taken and incorporate the necessary activity in your daily work plan.

Make frequent progress checks to determine the effectiveness of your plan. Evaluate the impact of actions you have already taken. Are they bringing you closer to the realization of your goal? Is the trend of change moving in a direction that will benefit you?

When you're confident that you are accomplishing the steps in your plan of action, you can deal positively with feelings of frustration and apprehension that normally accompany change. Positive action dispels fear and frustration.

Change can be either stifling or exciting. It can be viewed as a threat or a challenge. The choice is yours. 🗣️



Paul J. Meyer is president of SMI International, Inc., the parent company of Success Motivation Institute, which he founded in Waco, Texas, in 1960. Mr. Meyer's knowledge and experience in sales

motivation and management have made him one of the world's best-known and most widely recognized authorities in the field of creative selling. He is the author of eight SMI courses, a number of cassette tapes and more than 200 articles published in magazines and journals.

THE TOASTMASTER



A new Thesaurus of connectives, transitions and model phrases to energize your speeches.

# WORD POWER

by Richard Allen Stull

It was early in 19th Century England that the idea of the utility of a word list, classified according to the ideas expressed, occurred to Peter Mark Roget. His first draft was completed in 1805. It was not until 1852, however, that Roget's work was published. He called it a Thesaurus, derived from the Greek word meaning treasury, collection or storehouse.

Roget's now famous *Thesaurus of Words and Phrases* is an indispensable tool for most speakers and writers. Thesauruses have not changed much since Roget's original publication. In fact, most have been merely rearrangements of his work. In 1976, however, there was a turning point. Merriam-Webster introduced *Webster's Collegiate Thesaurus*. Each main entry in this reference book has a "meaning core" which pinpoints the exact relationship of the key word and its synonyms. These are then further cross-indexed.

Roget quotes Mark Twain's keen observation, "The difference between the right word and almost the right word is the difference between lightning and the lightning bug."

## A New Thesaurus

Finding the best word, connective, transition or phrase is a problem for many persons: speakers, writers, executives, conference leaders, chairpersons, lawyers, clergy, politicians, journalists,

commentators, announcers, sales personnel and students. This is what *Stull's Thesaurus of Speech Connectives, Transitions and Model Phrases* is all about. Its purpose is to provide a new, practical handbook that will give speakers a rich treasury of speech connectives, transitions and model phrases.

Many speeches falter because of sloppy construction, loose language and choppy delivery. Speakers lose unity, coherence and emphasis when they use weak connectives, unexciting transitions and boring, repetitive phrases.

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## Fresh, varied language makes a speech original and exciting.

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A number of speakers may talk on the same subject. They may use the same sources. They may even organize their ideas and supporting data in the same manner. But when these speakers deliver their talks, the speeches are not alike. Ignoring the important visual aspects of delivery such as physical appearance, voice, posture and gestures, there will be one critical difference — their use of language. They will not choose the same words, connectives, transitions or phrases to express

what may be essentially the same message. It is this variety in language, which distinguishes one idea from another, that we call *style*.

## Secrets of Style

Style through language usage may become so individualistic that it seems to x-ray the personality of the man or woman speaking. Wrote Ben Jonson, a contemporary of Shakespeare, "Language is the armory of the human mind, containing at once the trophies of its past and weapons for its future conquests."

In high school English classes, most of us learned that style was the use of language in such a way as to exhibit three characteristics:

- **Unity:** A function of the use of logic in the construction and development of material in relation to an overall objective.
- **Coherence:** A function of the logical sequencing or linking of ideas together in relation to a planned objective.
- **Emphasis:** A function of capitalizing on the interests of the audience in relation to a desired objective.

In writing, the expression of ideas and material is directed toward the eye. In general, there are no time constraints in reading. However, a listening audience can't indulge itself in the leisurely contemplation of the ideas presented. A reader can reread, but a



listener can't rehear the *original* delivery. A speaker, therefore, must be instantly intelligible to his or her audience. You must use engaging connectives, transitions and model phrases if you are to maintain the flow of delivery.

Cliches, tired and trite words, weak connectives and unexciting transitions, along with boring, repetitive phrases, steal from the speaker's style. Originality of style can best be achieved through fresh, varied language that bounces with the spontaneity of a ping pong ball poised on a fountain.

#### An Idea Is Born

I first conceived the idea of a Thesaurus of speech connectives, transitions and model phrases in 1946 while attending the University of Chicago. At that time, I heard a popular preacher, Dr. W.W.T. Duncan, deliver a sermon in which he concluded a particularly complex segment of his message and made his transition by stating, "And so I say it is true that. . ." He then summarized his preceding point, and went on to his next main idea. From that time on, I began consciously listening to professors, politicians, business executives, commentators and the like to discern how they bridged ideas and spun facile phrases to achieve rich and dynamic expression in delivery. In addition, I became aware of the figurative language the best public speakers use to imply more than they say.

For example, Aristotle, the first to dissect rhetoric for us, recognized that similes and metaphors serve the same purpose as analogy, but they achieve their effect in compressed wording and imagery. The simile expresses a comparison; for example, "My foot feels just like ginger ale." A metaphor is also a comparison, but it does not employ like or as; for example, "rosey fingered dawn."

Aristotle concluded that the skillful use of metaphor may be one of the truest marks of genius. This is to say that the most perceptive minds find analogy in dissimilar things; they see relationships and similarities between seemingly disparate things, people, events and situations. Metaphors may very well lie at the heart of the poet's and the scientist's imagination. While taking advanced studies in Germany, J. Robert Oppenheimer confessed to a professor friend, "I am continually plagued by the question as to whether I should be a physicist or a poet. Both haunt me as something of the same thing."

In 1946, then, I began to collect connectives, transitions, model phrases and examples of figurative speech. I have used every source I could find. Wherever I worked, I listened carefully to dialogue and informal as well as

formal speeches. I spent 10 years in the management ranks of Standard Oil Company of California, two years in the president's office of the University of California (Berkeley) and then 15 years as a management consultant in fresh interface and dialogue with thousands of executives representing hundreds of corporations. Most recently, I have mined the rich vein of contacts among the outstanding platform people of the National Speakers Association.

*Stull's Thesaurus of Speech Connectives, Transitions and Model Phrases* now has 6200 entries, and its uses for the public speaker are manifold. Basically, it can:

- Make you more consciously aware of your own application of speech connectives, transitions and model phrases.
- Encourage you to become more curious about new speech connectives, transitions and model phrases.
- Stimulate you to study the speech connectives, transitions and model phrases used by other speakers to add to our body of classified knowledge in this new area of professional public speaking.

#### Culling Connectives

The continual use of short, simple sentences makes a speech choppy, barren and dull. The relationship between words, groups of words and paragraphs is shown by connective words and phrases that facilitate the continuity of thinking. The most common connectives are "and," "because," "but," "for" and "so."

If used too often, these connectives can create an aura of artificiality and seriously distract your audience. You can add variety to your vocabulary of connectives by using the following words or phrases in an appropriate context:

- Accordingly. . .
- At the same time. . .
- For this reason. . .
- Moreover. . .
- On the other hand. . .
- That is to say. . .

Instead of always listing points in a speech serially, by number, a speaker might try using phrases such as: "Another detonator is. . ." or "And now, the next olive we should pull out of the bottle is. . ." This connective technique will tend to grab the nonlistener in your audience because the phrasing is unexpected.

Adding even more dynamic expression to delivery are selected sentences and clauses. Here are some examples from the new Thesaurus:

- Let us for a moment try to separate the real from the rhetoric. . .
- A dash of cold water is, perhaps, first in order. . .
- Let us now turn in another direc-

- Here is a point that should tie a knot in your memory. . .
- It will interest you to know that. . .
- I strongly support. . .
- It is well within the mark to say. . .
- Evidence at every hand suggests. . .
- To be fair, there must be at least one more entry in the ledger. . .
- To help us get rid of that mental Venetian blind, let me report. . .
- At this juncture, we must take a clear-eyed look at. . .
- I truly believe that it is no exaggeration to say. . .
- In order to hedge our horoscope a little in this area, we definitely should. . .
- In making a net assessment, I should say. . .
- My spotlight point is. . .

#### Introducing Quotations

Frightfully boring and among the most hackneyed of connectives are those commonly used to introduce quotations from famous people. Instead of leading into a quote with phrases such as "Winston Churchill wrote. . ." or "President Carter said. . ." try these variations from the new Thesaurus:

- A simple statement which (name)

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### The cutting edge of humor is dulled by trite transitions.

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records has permanent wisdom, (quotation)

- (Name) has pictured that gift in memorable words, which might be etched on the mind and memory of each of us, (quotation)
- (Name) has put it concisely, (quotation)
- (Name) has given us a pointed picture, (quotation)
- This message appears in the penetrating work of (name) in which she wrote, (quotation)
- On this point, (name) speaks with her usual candor, (quotation)
- (Name) puts this with amazing relevance, (quotation)
- Said a time-respected source, (quotation)
- (Name) has given us a vivid description of (subject) in these words, (quotation)
- The words of (name) serve as a weather vane showing the direction of much present-day thinking, (quotation)
- (Name) has made an acute comment is this area, (quotation)
- (Name) has written suggestively on this point, (quotation)
- There is much to ponder in (name's) description of, (quotation).

#### Injecting Humor

Other speech soporifics are the trite transitions used to introduce humor or



anecdotes: "Have you heard the one about...?" or "That reminds me of the story of..."

In a recently published book of jokes and anecdotes collected from the repertoire of a noted speaker, I found these deadly leadins:

- "You remember the one about..."
- "I am reminded of..."
- "I am sure you recall the one about..."

Weatherbeaten transitions such as these dull the cutting edge of humor and anecdotes. You can make your transitions much smoother and more appealing by using these phrases from the new Thesaurus:

- There is the story of...
- George says he knows a politician who...
- Our new president's favorite anecdote is...
- From Ireland comes the story of...
- Judy passes along the anecdotes of...
- The end of the football season always reminds us of...
- Bill sends us the tale of...
- A favorite anecdote of the late Ralph Smedley was...
- An old-timer was telling about...
- "The Tact and Diplomacy Award" this month goes to David Jones for...

#### Conference Dialogue

The conference method basically involves a group of people who pool ideas, examine and share facts and data, test assumptions and draw conclusions to solve problems. I've been to many conferences that were ineffective because the participants failed to track problems and their solutions through a logical, step-by-step procedure. There are other shortcomings. Lack of skill in questioning, repartee and phrasing often prevents both the leader and group members from communicating in such a way that there is a progressive clarification toward the solutions of problems posed.

To make your conference dialogue more productive, try using these phrases, questions and answers from the new Thesaurus:

- As best I can judge...
- Could we pursue that point a bit further?
- I understand what you are saying, but I'm trying to probe a slightly different point.
- That is too twisted a version of my own confusion.
- I think we are going to see a lot of fancy footwork in the area of...
- Let us fortify that argument a little bit...
- That question is full of fish hooks...
- That's a worthy thought and contribution...

- We appreciate very much your clarifying addition...
- The conventional wisdom is...
- This is not a question to be answered jauntily...
- There appears to be a suction of opinion toward... and away from...
- It's a mixed case...
- Might this be an answer?
- The solution may be more a matter of emotions than equations...

#### Model Phrases

I define a model phrase simply as one that is facile and engaging. It perks the ears and sparks the imagination when used discerningly in countless but not repetitious contexts. Try these model phrases from the new Thesaurus:

- A sorry bankruptcy of trial and error
- Vast quarry of knowledge and insight
- Sealed in the pyramids of pedantry
- Not a correspondence school approach
- Written with all the zest of a seed catalogue
- A sure-footed evaluation would be...
- Like trying to blow out a light bulb
- It would not be a far-fetched scenario to suggest that...
- It is too easy to trampoline ourselves into believing...
- He's a top-of-the-charts businessman.
- The lightning rod point is...
- Ice cube logic
- A dawning discovery is...
- As slow as a tax refund
- Like going bear hunting with a switch
- Like waltzing in wet cement
- The geometry of power relations
- There are no packaged certainties
- A flat not in the score is...

I hope and believe this new Thesaurus of speech connectives, transitions and model phrases will be an effective tool for public speakers. Ours is a time of audio-visual, mechanical and electronic sophistication. Yet, as the late Dr. Halford E. Luccock of Yale University has pictured so perfectly for us: "In all history, recall the blind Homer in 850 B.C. delivering poetry from the tailgate of a cart — a man speaking directly to the people. That is still the greatest show on earth." 🗣️



Richard Allen Stull is president of Speakers Bureau International, headquartered in Las Vegas, Nevada. His new Thesaurus will be part of a new book he is now writing — Power on the

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# Are You a Natural Born Leader?

Don't underestimate your management potential — you may have the qualities of a natural born leader.

by Vivian Buchan

**W**ho ought to be the boss? That's like asking "Who ought to be the tenor in the quartet?" Obviously, the man who can sing tenor.

When Henry Ford, the famous industrialist and inventor, made this observation, he wasn't directly referring to leaders *per se*, but his comment was apropos, nonetheless.

In every group or organization, someone has to be the leader. A natural born leader collects followers as effortlessly as the Pied Piper.

What qualities must you have to become a leader?

Poet William Cowper sees leaders as "lights of the world and stars of the human race." Philosopher Eric Hoffer believes a leader must be "practical and



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a realist, yet must talk the language of an idealist."

Jack Taylor, a management development specialist, is less poetic and more specific. He defines a leader as an imaginative realist with above average ability, broad interests, advanced oral and written communication skills, a keen insight into human nature and sufficient administrative ability to carry projects and programs through from conception to completion.

#### Two-way Communication

Two other management development specialists add other qualifications. Edward C. Schleh says: "A leader is a catalyst, one who stimulates others to action, the center from whom others gather strength, the core around which overall cooperation develops."

Alfred J. Marrow stresses the humanness of leadership by saying: "True leadership is characterized not by domination, but by service. It's a skill involved in a process of two-way communication, a continuous feedback."

Marrow goes on to say that interaction is what sustains the workign morale and the feeling of personal

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### The best leaders know how to get action without using coercion.

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worth that each member of the team must feel and maintain.

We could continue referring to other specialists in leadership, but they all have similar attitudes — all except Jean Wiley Huyler, president of the National Federation of Press Women.

In a recent publication of that organization, Ms. Huyler said, "Leadership is a dynamic and continuing process. Leaders must impart to others who come after the conviction and the will to carry on."

Then, she adds, "Love is leadership." Marrow more or less said the same thing by stressing humanness and service, but Ms. Huyler goes one step further, expressing this humanness in even stronger terms.

It takes love of humanity to create successful communication. By this I mean that communication must be a two-way street where the exchange of ideas takes place with clarity and accuracy. Each communicator must be as eager to receive ideas as to present them. And to do this requires skill in transferring an idea from one mind to another, as well as the desire to do so.

If a person is more in love with himself and his ideas than he is with other persons and their ideas, he's so busy sounding off that he often doesn't

have time to listen. And he doesn't care much about listening anyway. As a result, communication breaks down.

How does a leader win the respect of subordinates? By showing genuine concern for others, making everyone feel important. If you fail to do this, you'll find yourself at the head of your own parade with nobody following behind you.

#### Motivating Employees

Furthermore, a leader who really cares about his or her followers *persuades* them to act, never resorting to coercion. A good leader instills in followers the desire to serve others who'll benefit from the combined efforts of the team. Each member of the team must be made to feel that he or she has a vital — indispensable — role.

Leadership requires above-average intelligence. But a leader must know how to handle that intelligence. If a leader fails to realize that the vast majority of people fall into the average category and loses touch with them by talking over their heads or talking down to them, he or she will fail to persuade them to do anything.

Let's take Randy as an example of a gifted man who has remarkable talent and skills. He's a structural engineer with a razor sharp mind who has potential to lead. But he antagonizes his coworkers because he is arrogant and impatient with their inability to comprehend his complicated drawings and the high-flown language he uses to impress them with his superior mentality.

"Randy's so damned cocky and arrogant, he's insufferable," complains one of his associates. "If he'd get off that high horse of his and treat us as experienced engineers, we'd all pitch in and help him get what he wants. But a guy who acts as though we're just a shade smarter than idiots bugs us. It's hateful, I suppose, but I wish the top brass would kick him out."

Randy has all the attributes of a leader, but he lacks that one vital ingredient — love or respect for the feelings of his associates.

Randy doesn't understand that a leader must consider the wishes of the entire team so that all members move forward in concert toward the successful completion of an objective.

In his book, *The Art of Administration*, Ordway Tead said: "Leadership is ordering, forwarding and facilitating the associated efforts of a group of individuals brought together to realize certain defined purposes. Leadership at its best exhibits a finite fragment of human creativity striving toward perfection in good associated performance and achievement."

Whittling that down, we can conclude

that a leader is gifted in the art of bringing people together in a group and inspiring them to strive for perfection.

#### Persuasive Leadership

Every company, service club, bowling league, boy scout troop, football or baseball team needs a leader who can focus the efforts of all the members toward a specific goal — a leader with the ability to persuade people to achieve their goals with as much perfection as possible.

But as we all know, in any association there are doers, slackers, critics, devil's advocates and footdraggers. Consequently, it requires a strong leader to mold the members of any team into a dedicated group aspiring to reach a mutual goal.

How does the leader accomplish this? Through communication. A good leader finds the words that will stimulate the team members to action — the right action. However, unless you use words that express your respect and genuine feelings of love for your team members, you may coerce them, but not convince them.

We must keep in mind that there are

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### Communication is crucial in every leadership role.

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good leaders and bad ones. Hitler, Mussolini, Castro, Batista, Peron, Stalin, Lenin and Marx were inspired leaders, fervently dedicated to their ideas and ideals, and they gathered great numbers of faithful followers. But because they were self-seeking, they lacked that vital quality Huyler was talking about. And they led their followers astray.

It may be an oversimplification to ask, "Is it selfishness or selflessness that motivates this leader to seek me as a follower?"

It may also be an oversimplification to say, "Love is leadership." But if leadership doesn't underpin its tremendous power over people with love and respect for humankind, that leadership will mislead and, consequently, misguide its followers. And that, in the end, can only hurt all of us. 🗣️



Vivian Buchan received her bachelor's degree in English from Coe College in Cedar Rapids, Iowa, and her master's from the University of Illinois. A frequent contributor to

The Toastmaster, Ms. Buchan is a former member of the faculty of the University of Iowa, where she taught expository writing, public speaking and literature.





# INSTANT ELOQUENCE

Secrets of successful impromptu speaking.

by Robert L. Montgomery

**I**mpromptu speaking, saying something specific and constructive on the spur of the moment, is truly an art. But just like the art of prepared speaking, instant or impromptu eloquence is also an acquirement, not a gift.

People who speak even occasionally know the value of the Boy Scout's motto: "Be prepared!" Every good speaker should always be ready on sudden notice with a "hip pocket talk" or an inspiring invocation. I include invocations because guest speakers are often called upon to give them without warning. Having one memorized could save you from terrible embarrassment.

If you do a poor job giving an invocation, you've lost your audience before you even start your prepared speech.

Here's one sample of a standard invocation (but one in your own words would be even better). Keep this one for emergencies: "Lord, we ask you for your blessing on this gathering and this meal. Let the work of this meeting and the fellowship it brings enable each of us to live better, serve better and follow Thee more faithfully, Amen."

Concerning the "hip pocket talk," always have an outline handy in a pocket notebook or a billfold. It may not fit every occasion unless you have one that will appeal to everyone. Some themes that suit all ages include how to save money, how to live better and longer and getting along with others.

## Nostalgia

When you are called upon to "say a

few words," you are never just giving a speech. You are revealing a human personality. The best subject matter for talking impromptu is to speak from your own experience. Nothing quite compares with an incident that actually occurred — an experience out of your life that is appropriate to the audience and the occasion. Everybody loves nostalgia.

At a banquet for salespeople I was called upon by surprise to give a little speech. I stood up, greeted the group, and said, "I'll never forget the first real job I had when I was 11 years old. Real sales expertise was involved in it too. A new newspaper had just started publication in my hometown. It was the third paper, an evening paper. I had a grand total of 39 customers on 39 blocks. It was tough getting people to buy the paper, *The Minneapolis Star*, in 1939. It was a breeze on a bicycle in the summertime, but during the cold, snowy winters in Minnesota, the trudging by foot through heavy drifts of snow for nearly four miles of delivering and selling took real stamina.

"I've been forever grateful that I persisted and kept that route. It taught me a lesson for life that has paid off many times since. The lesson is this: Be persistent; never give up; persist until you succeed. This applies to every kind of work but especially to selling, where rejection is a daily occurrence. Let's all work harder to do better in the year ahead. Even if there isn't an award for you for your superior work at this event next year, you'll be able to take pride in the fact that you did your best.

"Remember the stirring words of Winston Churchill spoken to the youngsters at the Harrow School in England. Churchill was revisiting the site of his early education. He looked out at the faces of the students and said nine words: 'Never give up! Never, never, never, never, never!'"

My few words took just one and one-half minutes and I was given an ovation. I had never given the talk before. I had used the Churchill quote before, but the rest was spontaneous. It also was appropriate to the occasion and to the audience, people who must persist everyday to succeed in selling on commission only. And it met the criteria for impromptu talks: short, specific, spirited.

You'll always do well if you remember one incident. One example or one experience is all you need. Your experiences could include work, family, school, hobbies, interests, sports, religion, accidents, awards, success and failure. You also have your likes and dislikes, peevs and pet peevs, pets, clothing, jewelry, mottos, favorite songs, food, drinks, political convic-

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tions, travels and perhaps even secret ambitions. The scope is wide; the list is practically endless. Your only chore is to pick an idea, incident or subject quickly and speak on it. Make your point and back it up with some examples. Limit your topic. This is especially important when you're called upon to say "just a few words."

### Organization

Rudyard Kipling, the great author of many classic stories such as *Kim* and *The Man Who Would Be King*, provides our first technique for organized impromptu speaking. Kipling revealed the method in answer to the question, "How are you able to be so prolific as a writer?" Kipling's answer was, "I have six honest servants. They've taught me all I know. Their names are who, what, when, where, why and how." So in six words you have the rudiments of all good speaking, writing and reporting. You will always be successful — specific, organized and concise — using this formula. You will also be more interesting.

The second best method I've found for effective impromptu speaking is an excellent formula for prepared speaking as well. I believe credit for originating the method should go to June Guncheon Vajda, a highly successful speech teacher. It's called the PREP formula. Of course PREP serves as an abbreviation for "prepared" or "preparation." I've used this method for years, and I've taught it to thousands of people in speech courses. It has saved me many times in surprise impromptu situations. I've even won speech contests using the formula.

The first "P" is for "point": State your point. The "R" is for "reason": Have a reason for your point. The "E" is for "example": Give just one example. An example can be in the form of a statistic, comparison, incident or experience, illustration or exhibit or demonstration. Any talk without a concrete example is weak. The final "P" is for "point": Restate or paraphrase your point or position. What could be easier to remember: "point," "reason," "example," "point"?

Another formula for impromptu excellence is the "past, present, future" method. It applies to every animate or inanimate person or thing you could mention. Again, the rules of impromptu speaking apply; be specific, brief and organized and have a topic appropriate to the audience and the occasion.

Let's suppose you are called upon to speak suddenly at a gathering of airline pilots or flight attendants, cab drivers, or railroad engineers and conductors. The subject of prominence is transportation. If you quickly apply the "past, present, future" formula to transporta-

tion, the words will come out almost automatically:

"Ages ago in the distant *past* people had to walk everywhere they went. Consequently, they didn't go far away from their place of birth. Our *present* transportation, in contrast, particularly jets, can whiz us across the ocean to another continent in less than four hours. What does the *future* hold? Already in the news are the U.S. space-shuttle experiments, which will allow us in the near future to spend a vacation or even go to work on another planet. Are you ready to sign up? Or will you settle for the predicted fast travel just a little off the ground that may come sooner? I'm talking about monorails for mass transportation, which will move safely at high speeds. We'll soon have our pick."

See how easy it is?

### Show and Tell

Here is another method for successful impromptu challenges. In brief, it is called, "use an object or a visual aid" — the show-and-tell idea. For example, a scar on your hand provides an exhibit, a visual aid. If you are pressed to "say a

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## The best subjects are found in your own experience.

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few words," you might have an item, article, poem, quotation, gadget or motto on your person, in your wallet or in a briefcase. Don't overlook a chance to use something visual and don't miss the opportunity to pull something out of your pocket or purse and talk about it. You'll find it helps in getting out of a pressured situation.

Sometimes I have in my pocket a marble that has a gold band around that says, "Do unto others as you would have them do unto you." I've used it several times to introduce a short talk when I am called upon unexpectedly. Also, I have my briefcase with me always. In it I have brochures, pens, pencils, cards, medicines, a pointer (the collapsible kind), a checkbook, a Henny Youngman pocket jester in the form of a tape measure with 45 one-liners printed on it, plus a round tuit, which is a round piece of plastic about the size of a quarter. It reminds me to "get around to it" instead of procrastinating. All of these things are visual and all are good potential subjects for developing a short talk. I've been an instant comedy hit with the pocket jester.

I have devised an adaptation of the "use an object or a visual aid" method. It's the acronym SPEECH. "S" stands for "Subject"; "P" is for "Point"; "E" is for "Enthusiasm"; "E" is for "Exhibit";

"C" is for "Concise" (or "Clarity") and "H" is for "Humor." All you really need is an object for the exhibit and the rest will come easily. You make a point about it concisely, clearly and enthusiastically. It's clearer of course because you have a visual aid, something to show as you talk about it. And you try to work humor into your talk. If you pick a funny item, such as the round tuit I have, the humor automatically will be the object.

Now you have four formulas that will help make your speaking, especially the impromptu kind, more successful. One of the four should fit any situation you find yourself challenged by.

### Pitfalls to Avoid

The first pitfall to avoid in speaking is: Never apologize. The only exception would be if you were late for an engagement. Then you would apologize, profusely. Audiences don't want to hear you tell them you aren't prepared, you aren't qualified or you aren't feeling well. They'll find out these things soon enough. An apology is dull and boring and, in addition, it detracts from you as a speaker and as a person.

Another pitfall to avoid is: Don't be too general in your speaking. Audiences are interested in stories, experiences and details, not assumptions, guesses, prologues, presumptions or generalities. Generalities are the refuge of a weak mind. Be specific.

The next pitfall: Don't ever close a talk with a plain meaningless, "Thank you." Unless you tell the audience why you are thanking them you risk sounding insincere. If you have informed, inspired or entertained the audience, when you conclude *they'll* thank you with applause. Why are you thanking the audience? If you know why, tell them specifically. Don't expect them to guess.

Perhaps the worst pitfall of all in either prepared or impromptu speaking is to talk too long, to run overtime and to get carried away. By keeping your talks short, you can save time for your listeners and for yourself. Brevity is the soul of clarity. Samuel Johnson advised, "A person who uses a great many words to express the meaning of something is like a bad marksman who, instead of aiming a single stone at an object, takes up a handful and throws it in hope of hitting it."

Another pitfall of the impromptu speaker is to be too lackluster, which often is a direct result of not being totally prepared, speaking too softly or too slowly. A weak voice is a sign of fear. So get excited, speak up and speak out. Use gestures and make the words live. By the way, speaking too slowly and too softly is a common problem of prepared speakers as well as unpre-



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pared speakers. Speakers must talk faster and louder than people do in ordinary conversation. People listen four to eight times faster than the average person speaks, so don't bore them. Keep it lively.

You'll have more spirit in your voice if you use some gestures for emphasis and description. I've noticed that many impromptu speakers lack animation. They are concentrating so hard on thinking of their message that they forget to get excited and therefore have few gestures. Gestures help to put the speaker at ease as well as to keep the audience's interest. Make only meaningful gestures, however. Don't overdo it, but keep from being a statue. Action cures fears.

### Move with Purpose

I'm frequently asked, "What about walking during the talk — is it acceptable?" The answer is, "Yes, but don't walk aimlessly. Walk only with purpose, like a lawyer in court who appeals to the jury, then walks toward the defendant, then toward the judge. Always move with a purpose."

Movement could be effective for changing the pace or for getting closer to the audience (or one segment of the audience). You could move from one side of the stage to the other but don't look down while you are walking. Keep your eyes on the audience at all times if possible. It will defeat your purpose if you walk aimlessly and are looking at the wall, ceiling or floor while you are walking. Look into the eyes and faces of the members of the audience. Look directly at one person at a time and dwell on that person's face for a few seconds. Then look at someone else.

One of the common faults of all speakers, but especially speakers who are called on by surprise or on short notice, is to fail to smile. Impromptu speakers rarely flash even a hint of a smile. Fool them! Let people think you're happy and not struggling to think of something interesting to say. Most speakers are happy but they fail to notify their face. There's nothing that communicates friendliness and confidence as well as a warm, natural smile. And remember, people are judging you

from what they see even before they hear a word from you. A smile shows your desire to communicate with them.

Impromptu speakers are most vulnerable to word-whiskers, boring words such as "ah," "and ah," "you know" and others. They are known as "aspirated pauses" and detract from a talk. Make your pauses silent and distinct. Give people time to assimilate and comprehend your material. Impromptu and prepared speakers also should get rid of dull cliches and trite, meaningless phrases such as "so to speak," "in any event," "and so on and so forth," "whatever," "what have you," "viable," "at this point in time" and "fantastic," to name a few. Banish them from your speech. Find fresh, lively, original words and phrases to make your speech picturesque.

It seems as if there are more pitfalls to think about than there are positive things to do. Actually, all the pitfalls mentioned here are just as likely to be the faults of a prepared speaker as well as an impromptu speaker, but an impromptu speaker is more vulnerable to all of them.

### Practice

Besides joining Toastmasters International for regular weekly practice before an audience, there are some techniques you can use to practice on your own and with others during otherwise unproductive times on social occasions or when you are driving in a car on a long trip. I've always found practicing on such occasions a profitable diversion and practical as well as fun.

With one of these techniques you can practice anywhere, anytime. I give credit for this simple but excellent technique to Grace Walsh, a college debating coach from Eau Claire, Wisconsin, who in 1976 was voted by the Debate Society of America the foremost debate coach in the last century in American colleges.

Here's the simple technique for practice: When we were at her home for a Sunday dinner, for example, after dinner she would give each of us on the debating team a one-word topic for speaking impromptu for two minutes. It's excellent training. Any topic is fair game: fork, spoon, cake, plate, candle, tie, chair, sugar, coffee, pork chops, ashtray and so on. Notice that the topics I mentioned are all concrete, tangible items. A more difficult challenge is to speak on abstract topics such as love, faith, hope and patriotism.

Try it yourself. Pick a topic and start talking about it as interestingly, colorfully and specifically as possible. It may be hard at first, but with a little practice you'll soon amaze yourself. You'll learn faster if you experiment with all the



formulas explained in detail in the beginning of this article. Use a tape recorder and play your talks back or use a videotape system, if possible. Time them. Evaluate yourself for organization, logic, specificity, examples, voice, pace and emphasis. You can do this alone, but it's fun to take turns with others.

One other idea for polishing your impromptu talks is to pick up an object and talk about it for a minute or so. Get in the habit of thinking about using visual aids. Your listeners will expect visual aids because of the impact of television in their lives. Always try to exhibit or demonstrate what you are talking about.

### Positive Thinking

Because attitude is so important for your success in any kind of speaking, but especially unprepared speaking, you should learn this quotation by Oliver Wendall Holmes: "Success is the result of mental attitude, and the right mental attitude will bring success in everything you do."

A final thought on preparation, the key to self-confidence, enthusiasm and competence. The words I would like you to remember are those of the great Prime Minister of England, Lloyd George:

"To trust to the inspiration of the moment — that is the fatal phase upon which many promising careers have been wrecked. The surest road to inspiration is preparation. I have seen many men and women of courage and capacity fail for lack of industry. Mastery in speech comes from mastery in one's subject."

His last sentence is an important one. Mastery comes from study and practice or in a word: preparation.

I've written about a lot of pitfalls for speakers and the solutions for eliminating or avoiding them. In all truthfulness, there is just one sure cure for all of the negative speech habits, weaknesses, faults, foibles and affected mannerisms: Get truly excited on the right subject and 99 percent of the faults of your speaking will disappear. 🎤



Robert L. Montgomery is an internationally known speaker, consultant and trainer specializing in communication, public speaking, memory, sales and listening. Montgomery, who spoke at

Toastmasters International's August 1979 Convention in Minneapolis, is the author of *A Master Guide to Public Speaking and Memory Made Easy*. He is a former member of Christopher Club 958-6 in Minneapolis, Minnesota and First Wisconsin Club 228-35 in Eau Claire, Wisconsin.

December 1979

# The Idea Corner

## Delivering Life-Saving Speeches for the Cancer Prevention Cause

Looking for a speech topic that's sure to draw an attentive audience? Team up with the American Cancer Society and you can do much more than capture the interest of your listeners. You can give them information that's vital to their health — and you might even save a life.

Toastmasters in California's Santa Clara County frequently speak on behalf of the American Cancer Society, giving presentations designed to help people prevent, detect and cope with various forms of this often fatal disease. The Santa Clara branch of the American Cancer Society initiated this cooperative speaking program in an effort to increase public awareness of health threats that could lead to cancer.

"In spite of many recent technical advances, cancer remains a killing disease," says Art Henderson, a Toastmaster who is coordinating the American Cancer Society's Santa Clara speakers bureau. "A current major concern is the increase in lung cancer in women, which is directly related to the number of women who began to smoke in the 1940s and indicates the importance of early detection and treatment."

That's the kind of information Santa Clara Toastmasters are sharing with their audiences, and they're doing it with the direct assistance from cancer society volunteers. Those volunteers include physicians who accompany Toastmasters making presentations to community groups. The Toastmaster faces the challenge of communicating detailed factual information in a manner that's easily understood, and the physician responds to any medical questions the Toastmaster may not be qualified to answer.

The cancer society has made a wealth of factual material available to Toastmasters to help them prepare accurate and informative presentations. Cancer society volunteers have even developed a sample presentation approved by medical experts.

The topics Toastmasters are asked to cover include causes of cancer, preventive measures, symptoms and treatment. The sample presentation also includes suggestions for the use of visual aids and films, which can be obtained through the American Cancer Society.

For more information on how to participate in the American Cancer Society's educational campaign, contact the organization's branch in your area or write to Art Henderson at the American Cancer Society Speakers Bureau, 4603 Royal Garden Place, San Jose, CA 95136.

## Warming Up for Impromptu Speaking

If you have a sense of humor and a pair of running shoes, you're well equipped to participate in the new meeting format Washington D.C. Toastmasters are using to refine their impromptu speaking skills. The running shoes are optional, of course, but they do help in the warm-up sessions when members run in place while waving their arms in the air, clapping their hands and exercising their vocal cords.

Almost everything about this special weekly meeting for Area IV Toastmasters is impromptu. The initial gathering was organized by Toastmasters who wanted more experience in extemporaneous speaking than they could get at a regular club meeting, Joan Gerlach, a member of Commerce Club 693-36 says. Those Toastmasters started meeting over lunch in various government offices, with a different member presiding each week. They immediately dispensed with parliamentary procedure, allowing each moderator to direct the meeting with a free hand.

The participants are never quite sure what to expect. In one recent meeting, they were assigned to act out a skit in which a person who has purchased a shirt with uneven sleeves confronts an arrogant store manager. And in another role-playing exercise, they were asked to give a speech honoring a retiring employee who has long been the office troublemaker.

Ms. Gerlach says the members accept those kinds of challenges in a spirit of fun, and the exercises have helped many participants improve their speaking skills dramatically. For example, Ms. Gerlach notes, "I went from being too terrified to stand up when I was first introduced at a meeting to being a frequent contest winner and club officer."



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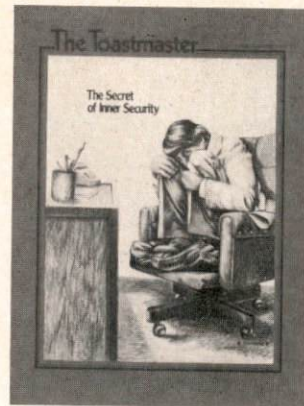
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 John R. Van de Water ..... Jul/27
- A Secretarial Guide to Effective Management  
 E. Manns ..... Sep/20
- The Understanding Trap  
 Nina Harris ..... Nov/10
- Taking the Disorder Out of Your Orders  
 Charley Johnson with Ann Carrigan ..... Nov/13
- Steps to Success for Promotion Seekers  
 Jack R. Phillips ..... Nov/15
- How to Manage Your Business Meetings  
 Tom McClintock ..... Dec/13
- Are You a Natural Born Leader?  
 Vivian Buchan ..... Dec/22

**Profiles**

- Richard Lamm ..... Jan/15
- J. Gustav White ..... Mar/20
- Robert L. Montgomery ..... May/19
- Patricia Fripp ..... Jul/15
- J. Terryl Bechtol ..... Dec/5

**Speaking Techniques**

- The Art of Speaking  
 Leon Fletcher ..... Jan/3
- Six Steps to the Lectern  
 Thomas Montalbo, DTM ..... Jan/12
- Make 'Em Laugh  
 Ellen Hajek ..... Jan/20
- Say It In Threes  
 Thomas Montalbo, DTM ..... Feb/12
- Conversing With Your Audience:  
 The Natural Way to Deliver a Speech  
 Vivian Buchan ..... Feb/16
- Gutter Jargon: Have You Crossed the Blue Line?  
 Ray Floyd, ATM ..... Feb/18
- Winning the Battle for Media Exposure  
 Robert McGarvey ..... Feb/24
- Roles Speakers Play  
 Carole Anne N. Facas ..... Mar/6
- The Candidate's Role: Selling Yourself on the Campaign Stump  
 Leon Fletcher ..... Mar/8
- Be An Inspiration to Your Audience  
 Earl Nightingale ..... Mar/10
- The Speaker as a Lecturer  
 James C. Humes ..... Mar/20
- Tommy Lasorda's Strategy for Successful Speaking  
 David Farrell ..... Apr/6
- The Speaker's Toolbox  
 Leon Fletcher ..... Apr/16
- Applause for the Pause  
 Carole Anne N. Facas ..... Apr/23
- Presenting ... The Do-It-Yourself Speaker's Introduction  
 Malcolm Lumby ..... May/12
- Thinking Funny — Joe Griffith's Special Brand of Humor  
 Parkes Robinson ..... May/24
- How to Combat Audience Fatigue  
 Armen Charles Tarjan, ATM .. Jun/7
- Restyling Political Speechmaking  
 Thomas M. Marchant ..... Sep/14
- Teaching Toastmasters to Talk Good  
 Paul Cathey, ATM ..... Sep/16

**Conversation — From Icebreakers to Exit Lines**

- Ellen Hajek ..... Oct/24
- Tuning In to the TV Generation  
 Dorrine Anderson ..... Dec/6
- Shakespeare's Magic  
 Thomas Montalbo, DTM .... Dec/10
- Word Power  
 Richard Allen Stull ..... Dec/19
- Instant Eloquence  
 Robert L. Montgomery ..... Dec/24

**Special Features**

- Aiming for the Top  
 Bob Richards ..... Mar/12
- Toastmasters ... A Bright World for the Blind  
 Sherry Angel ..... Aug/5
- Eric K. Stuhlmüller:  
 "Belong ... Participate ... Succeed" ..... Sep/11

**Special Issues**

- Roles Speakers Play ..... Mar
- Discovering the Challenges of Leadership ..... Jul
- How Assertive Are You? ..... Nov

**TI Programs and Services**

- Share Your Success: Toastmasters' 1979 Membership Program ... Jan/16
- Meet Your 1979-80 District Governors ..... Aug/21
- TI Financial Statement ..... Nov/27



# Hall of Fame

## DTMs

*Congratulations to these Toastmasters who have received the Distinguished Toastmasters Certificate, Toastmasters International's highest member recognition.*

**William A. Malaski**  
Lincoln 370-20, Fargo, ND

**Richard G. Ellis**  
Garland 1207-25, Garland, TX

**William McVicker**  
BMD 3941-36, Silver Spring, MD

**Jack F. White**  
Paradise 299-39, Paradise, CA

**Roy D. Rainey**  
Hi Noon 2217-43, Little Rock, AR

**C.P. Rabaut Jr.**  
Tallahassee 1135-47, Tallahassee, FL

**Allan Toor**  
Pacesetter 1685-47, South Broward, FL

**Rudolph F. Stengel**  
Good Times 174-52, North Hollywood, CA

**Linda Folkard-Stengel**  
Los Conquistadores 896-52, Los Angeles, CA

## ATMs

*Congratulations to these Toastmasters who have received the Able Toastmaster certificate of achievement.*

**William G. Weiler Jr.**  
Spokesmens 179-F, Westminster, CA

**Gloria Exler**  
Newport Center 231-F, Newport Beach, CA

**Bill L. Zeitler**  
Mixedmasters 3686-F, Downey, CA

**Gerald C. Tobin**  
Santa Monica 21-1, Santa Monica, CA

**Ernest A. Ramirez**  
Inglewood 114-1, Inglewood, CA

**George A. Beckim**  
Mt. Vernon 258-2, Mt. Vernon, WA

**W.L. Donaldson**  
Greyhound Early Risers 213-3, Phoenix, AZ

**Richard Kotzyba**  
Tele Talk 3016-3, Phoenix, AZ

**Gregory M. Patrick**  
Park Central 3527-3, Phoenix, AZ

**John W. Anderson**  
Telstar 1913-4, Sunnyvale, CA

**Frank Baggetta**  
Mill Braers 2168-4, Mill Brae, CA

**Donald M. Waters**  
Professional Mens 624-5, San Diego, CA

**William G. Stevens**  
Solar 2183-5, San Diego, CA

**Charles D. McCarthy**  
Granite City 679-6, St. Cloud, MN

**David R. Weaver**  
Salem 138-7, Salem, OR

**Norman D. Webb**  
Gresham 783-7, Gresham, OR

**Louis G. Locke Jr.**  
Early Words 3657-7, Longview, WA

**James C. Casterline**  
Mouth of the Columbia 3762-7, Astoria, OR

**Joseph W. Leady**  
Talu 1098-8, Moberly, MO

**Charles C. Brown**  
Salem 2430-8, Salem, IL

**Thomas F. Carr**  
Salem 2430-8, Salem, IL

**John L. Volanski**  
Lake 2093-10, Mentor, OH

**Norm Isaac**  
Richmond 707-11, Richmond, IN

**Roger N. Stemen**  
New Castle 1035-11, New Castle, IN

**Albert J. Brown**  
Mallory 1170-11, Indianapolis, IN

**Robert L. Kilgore**  
Derbytown 3688-11, Louisville, KY

**Subodh K. Das**  
Alcoa Technical Center 1729-13, New Kingston, PA

**James C. Hester**  
Southside 3894-14, Robins AFB, GA

**Ronald E. Anderson**  
Downtowners 2696-15, Salt Lake City, UT

**Robert H. Rice**  
Helena 487-17, Helena, MT

**Paul J. Waite**  
Airport 380-19, Des Moines, IA

**Frederick J. Habiger**  
Pioneer 272-20, Moorhead, MN

**Robert J. Harding**  
Suburban 1009-22, Johnson County, KS

**Charles J. McGinn**  
University Park 2984-23, University Park, NM

**Eve Cleary**  
Cornhuskers 955-24, Omaha, NE

**Keith Sheets**  
Salt Creek 2742-24, Lincoln, NE

**Charles R. Elliott**  
Big M 2146-25, San Antonio, TX

**Don G. Thompson**  
Daybreakers 2899-25, Dallas, TX

**Muriel B. Kidder**  
The Daybreakers 2429-26, Rocky Ford, CO

**Judith A. Ellis**  
Gates 3413-26, Denver, CO

**Everil A. Quist**  
Stevens Point 570-35, Stevens Point, WI

**James W. Rhodes**  
NAVFAC 3396-36, Alexandria, VA

**William J. Volz Jr.**  
Jenkintown 2684-38, Jenkintown, PA

**C. Carl McGinnis**  
Sperry New Holland 3155-38, New Holland, PA

**Dewey E. Pasquini**  
Greater New Stockton 64-39, Stockton, CA

**Orville W. Gran**  
Capitol City 2998-41, Pierre, SD

**Bruce G. Lokey**  
Lubbock 884-44, Lubbock, TX

**Christopher V. Stuart**  
First Bahamas Branch 1600-47, Nassau, Bahamas

**Robert B. Rogers**  
Burbank 125-52, Burbank, CA

**Eddie A. Rigdon**  
MWD Watermasters 445-52, Los Angeles, CA

**Diane E. Foley**  
Northridge 1906-52, Northridge, CA

**Maurice J. Kelly Jr.**  
Uncle Sam 1138-53, Troy, NY

**Marilyn DeKing**  
Siete Banderas 1910-56, Laredo, TX

**Rachel S. Wilkens**  
Las Juntas 2473-57, Walnut Creek, CA



**Marzale L. Marken**

Lock City 2649-62, Sault Ste. Marie, MI

**Violet C. Bogle**

S. Central State Farm Ins. 2409-63, Murfresboro, TN

**Lyle C. Thoburn**

Chesapeake 3142-66, Portsmouth, VA

**Jim Lichtwark**

Lower Waikato 3157-72, Taupiri, NZ

**Jack W. Gallagher**

Guatemala 1284-U, Guatemala City, Guatemala

**Phyllis E. Matson**

Great Land 3069-U, Anchorage, AK

## New Clubs

**519-F Parkers**

Irvine, CA — Wed., 7 p.m., Sambos, 3001 Bristol, Costa Mesa (552-0718 or 833-3000). Sponsored by Mission Viejo 691-F.

**4062-F Desert Wonderland**

Yucca Valley, CA — Mon., 7:30 p.m., Allstate Savings &amp; Loan, 56711 29 Palms Hwy. (365-1725). Sponsored by Indio 2528-F.

**4063-F Canyon Lake**

Canyon Lake, CA — Wed., 7 p.m., Canyon Lake Country Club, Railroad Canyon Rd. (679-1068). Sponsored by Moreno Valley 2169-F.

**4064-F Rialto Toasters**

Rialto, CA — Tues., 7 a.m., Lucky's Restaurant, Foothill Blvd. (885-7236). Sponsored by Norton Toasters 1556-F.

**2854-1 Prudential**

Los Angeles, CA — Wed., noon, Prudential Life Ins. Co., 5757 Wilshire (498-4096 or 857-4477).

**3429-11 Evansville Scottish Rite**

Evansville, IN — Tues., 7 p.m., Scottish Rite Cathedral, 203 Chestnut St. (359-4330). Sponsored by Champion 1216-11.

**4060-14 Lockheed-Georgia NMA**

Marietta, GA — Mon., 4:30 p.m., Lockheed-Georgia Co., 86 S. Cobb Dr. (424-5993). Sponsored by Buckhead 1520-14.

**4070-24 MRD**

Omaha, NE — Wed., 11:30 a.m., Corps of Engineers, 125th &amp; W. Center Rd. (221-7229).

**4069-26 EPA**

Denver, CO — Tues., 11:30 a.m., U.S. EPA Reg. Administrator's Conference Rm., Lincoln Tower, 1860 Lincoln, 9th floor (837-5927). Sponsored by Thunderbird 1731-26.

**773-33 Coalinga**

Coalinga, CA — Wed., 6:30 a.m., Lacy's Cafe, 5th and Elm (935-1831).

**4059-37 Tech Talkers**

Winston-Salem, NC — Thurs., noon, Western Electric Co., 2400 Reynolda Rd. (727-3650). Sponsored by Reynolda 3380-37.

**4061-37 Glass House**

Winston-Salem, NC — Thurs., 12:01 p.m., R.J. Reynolds Industries, World Headquarters Bldg. (765-1075). Sponsored by Twin City 1356-37.

**4065-37 Pacesetter**

Charlotte, NC — Mon., 5 p.m., Allstate Ins. Co., 401 McCullough Dr. (788-3939). Sponsored by Monday Six-O 1312-37.

**2924-52 San Fernando**

San Fernando, CA — Tues., 6:30 p.m., Fin and Feather, 800 San Fernando Rd. (994-1163). Sponsored by Encino 303-52.

**2966-52 Pru-West**

Woodland Hills, CA — Wed., noon, Prudential Life Ins. Co., 5800 Canoga (992-3800).

**4058-56 SABOR**

San Antonio, TX — Fri., 8:30 a.m., San Antonio Board of Realtors, P.O. Box 13340 (696-8400).

**4066-45 Houston High Noon**

Houston, TX — Thurs., 11:45 a.m., Crawford &amp; Russell, Inc., 8313 Southwest Fwy. (464-3340 or 988-2002). Sponsored by Speakeasy 2208-56.

**2298-58 Palmetto Mastercrafters**

Columbia, SC — Fri., 8 p.m., Lion's Head Restaurant, 741 Saluda Ave. (328-8892). Sponsored by Yarn Spinners 2965-58.

**4057-63 Raytheon Sundowners**

Bristol, TN — Thurs., 4:45 p.m., Raytheon Co., Vance Tank Rd. (764-1122).

**1798-74P Golden City**

Johannesburg, South Africa — Wed., 7:30 p.m., Moth Memorial Centre, Noord St. (011 43-6857). Sponsored by CIS-Johannesburg 1150-74P.

**4067-U Jakarta**

Jakarta, Indonesia — Wed., 7:30 p.m., Jahid Jaya Hotel, Jl., Jen., Sudirman.

**4068-U Stammtisch**

Rhein Main AB, Germany — Tues., noon, Recreation Center, Rhein-Main AB.

## Anniversaries

**45 Years****Davis Monthan Saguaro 16-3**, Tucson, AZ  
**Redwood City 27-4**, Redwood City, CA**40 Years****Eugene 145-7**, Eugene, OR  
**Akron 151-10**, Akron, OH  
**Pittsburgh 144-13**, Pittsburgh, PA**35 Years****Henry W. Grady 289-14**, Atlanta, GA  
**Portland 288-45**, Portland, ME**30 Years****Alliance 767-10**, Alliance, OH  
**Boulder 769-26**, Boulder, CO**25 Years****Oak Park 614-30**, Oak Park, IL  
**Quantico Officers 1681-36**, Quantico, VA  
**Municipal 1668-49**, Honolulu, HI  
**Santa Clarita Valley 1670-52**, Santa Clarita Valley, CA  
**Brass City 1628-53**, Waterbury, CT  
**Hong Kong 1364-U**, Hong Kong  
**Tokyo 1674-U**, Tokyo, Japan**20 Years****Richfield Legion 232-6**, Richfield, MN  
**Galion 3062-10**, Galion, OH  
**Ada 2970-15**, Boise, ID  
**Penticion 2392-21**, Penticion, B.C., Can  
**Woodland 3051-33**, Santa Barbara, CA  
**Pentaf 2014-36**, Washington, D.C.  
**Elm City 1430-45**, Waterville, ME  
**Aruba 2688-U**, Netherlands, Antilles**15 Years****Morning Tour 2503-26**, Casper, WY  
**Pacific Voices 3841-49**, Hickman AFB, HI**10 Years****Campbelleros 2783-4**, San Jose, CA  
**West Gate 3159-28**, Toledo, OH  
**Toastmasters 57 1758-35**, Elkhart Lake, WI  
**The Forum 2344-42**, Edmonton, Alta., Can  
**Good Morning Club 2096-47**, Hollywood, FL  
**Fort Mill 1370-58**, Fort Mill, SC  
**Shillelagh 2620-71**, Upper Heyford, England



# 1979 CONVENTION CASSETTES

## Motivating Messages from Masters of Public Speaking

Find out what makes Toastmasters' International Convention the most spectacular speaking event in the world. Through these cassettes, you can experience the excitement of the Minneapolis '79 Convention in your own home or office. Don't miss these great speeches. They'll inspire you to reach for greatness.

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**GOLDEN GAVEL ADDRESS.** By Bob Richards. In this exciting speech, Golden Gavel recipient Bob Richards reveals his special formula for successful inspirational speaking. "The greatest experience a human being can go through is the moment of motivation," Richards says. You'll experience that great moment as you listen to the powerful words of this world famous motivational speaker and Olympic gold medalist.

### ROBERT MONTGOMERY/ LILYB MOSKAL

**LISTENING YOUR WAY TO SUCCESS.** By Robert Montgomery. An internationally known communications expert shares his six-point program for better listening. Find out how active, concentrated listening can lead you to success. •GOTTA BELIEVE. By LilyB Moskal. Known as the "lady with the million-dollar attitude" and one of the most sought after speakers in the country, this inspiring Toastmaster shares her sure-fire formula for success.

### INTERNATIONAL SPEECH CONTEST

**THE WORLD CHAMPIONSHIP OF PUBLIC SPEAKING.** Nine of the best speakers in Toastmasters compete for the world's top speaking award. Listen to Dick Caldwell's winning speech "Dream Your Dream" and discover his secrets of successful speech-making. This collection also includes the speeches given by second and third-place finishers — Malcolm Lumby, ATM, and Ted Mathew. If you want to make it to the top, you must hear each of these great speeches.

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### DR. CHARLES JARVIS

**HUMOR WORKSHOP.** By Dr. Charles Jarvis. Known as the "finest pain-killer on the platform circuit" and one of the best humorous speakers in the United States today, Dr. Jarvis will keep you in stitches as he tells you why humor is important and how to use it effectively.

**BONUS TAPES Not In Convention Album**

### ERIC K. STUHLMUELLER, DTM

(2051) — **INAUGURAL ADDRESS.** By 1979-80 President Eric K. Stuhlmueller, DTM. In this moving inaugural address, 1979-80 International President Eric K. Stuhlmueller explains the significance of his presidential theme "Your Opportunity ... Belong ... Participate ... Succeed." President Stuhlmueller asks all Toastmasters to work together to make the coming year the most successful in our organization's history. And when you've heard his call to action, you'll be just as eager as he is to get involved. (Sells for \$2. Not available in convention album package.)

### EDUCATIONAL SEMINARS

(2052) — **CLUB PROGRAMMING SYMPOSIUM.** Moderated by Past International President Durwood E. English, DTM. Four successful Toastmasters offer tips on how to strengthen clubs. Panelists are R. Dik Buntrock, DTM; Nate A. Parries, ATM; Joe Garmeson and Bob Leiman. •**SPEECH CLINIC.** Moderated by Past International President Robert W. Blakeley, DTM. Toastmasters Evelyn-Jane Davis, Keith Frost, Jack High, DTM, and Richard A. Ward, DTM, discuss methods of adding power to your speeches. (Sells for \$6. Not available in convention album package.)

## TOASTMASTERS INTERNATIONAL

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