

## THE CIRCUIT

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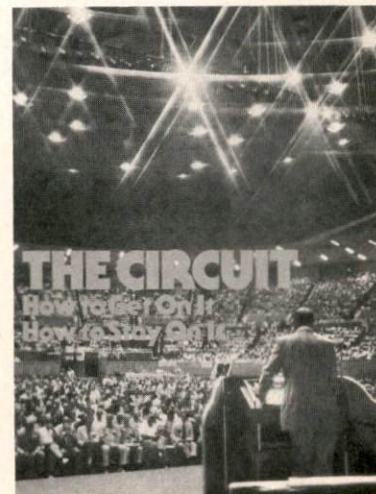
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# Letters

## An Open Letter to Diane

Dear Diane: I'm writing about your article that appeared in the August issue of *The Toastmaster* ("I'm Proud to Be a Toastmaster's Wife").

Diane, I think that with your wit and wisdom, you're depriving the world of Toastmasters of some of your many talents. I watched you in action at the Founder's District Meeting at the Disneyland Hotel. And the election you and Chris staged was a joy to behold. You are two of the most colorful characters we have yet to brighten the Toastmasters scene!

But have you ever thought how much more you could brighten our world by becoming a Toastmaster yourself? I'm sure you can pop off at those PTA meetings, but how about sharing some of your talents with us?

Since joining Toastmasters, I no longer think of myself as the "silent partner" in the O'Toole household. I think of myself as a Toastmaster. I have always loved to read, but now I read with greater purpose. Every book and periodical contains potential material for an interesting speech.

I used to feel that observing was fun, but now the total immersion — the actual participation in the listening, thinking and speaking process is totally stimulating. And all those meetings and workshops are far more interesting when you are a part of them!

*The Waltons* have monopolized your Thursdays long enough, Diane. How about sharing your creative ability with the world of Toastmasters. I, too, am proud to be a Toastmaster's wife . . . but I'm also proud to be a Toastmaster!

Patty O'Toole  
Santa Ana, California  
*Patty, you'll be glad to hear that Mrs. Gratsinopoulos has already followed your advice. Our records show that she recently reinstated with the Town and Country Club 2488-F in San Bernardino, California. Now, how about the rest of you? —Ed.*

## One for Evaluation

I just wanted to take this opportunity to congratulate both you and

author William Gutgesell on one of the finest articles dealing with evaluation I've seen in quite some time ("How to Constructively Evaluate a Speech," August 1977).

I only hope that every one of our members takes time to read it — and then practice it in their clubs.

Dick Storer, ATM  
Past International Director  
Des Plaines, Illinois

## Success . . . At 11,000 Feet

Recently, while on a return flight from Amarillo, Texas, to Boston, Massachusetts, I was introduced to Toastmasters and the "grand potential" it offers to all races, creeds and colors. Yes, there was a copy of *The Toastmaster Magazine* in the pocket of the seat directly in front of me.

It took little time for me to ponder about possible membership in such an organization — to try to become a pleasant, pleasing, personified speaker. The very thought of all of this at an elevation of 11,000 feet was one of anxious anticipation!

As I recall, there was only one airstrip open because of a vast snowstorm. The delay in landing was an hour and a half, but my mind was really unconcerned about our safe landing; Toastmasters occupied my innermost thoughts.

After landing, and while on the way home from Boston to Worcester, Toastmasters was mentioned over the radio. A coincidence? Later, after arriving at home, the first thing I heard on the radio again was about Toastmasters. Indeed!

To make a long story short, I did join Toastmasters — and enjoy it more than words can ever say. And would you believe that I am our club's sergeant-of-arms!

Today, our three children enjoy hearing of the various speakers we listen to at each club meeting, and our whole household and life has a grand new dimension.

Forgive this lengthy epistle. But I just wanted to relate to you and yours the element of happiness and joy found at Toastmasters. Amen to our

programs and to people like you who make life and living more worthwhile!

Mrs. Mary A. Cooper  
Worcester, Massachusetts  
. . . *And all because she happened to see a copy of The Toastmaster Magazine. Hmmm. . . —Ed.*

## Bob Did His Share!

In today's world, one only has to attend a public function, or watch certain officials on television, to realize just how great is the need for an organization such as Toastmasters.

So many people holding high positions have no idea whatsoever of how to deliver a speech. They have no conception of the very basics of public speaking, which we are taught at our "Ice Breaker" stage. Eye contact, gestures, voice modulation, the limited and discreet use of notes, and the special element of knowing when to sit down mean nothing to them.

If only these people could somehow be made aware of our existence, the resultant benefits would, I am positive, be felt in all strata of our society. Unfortunately, our attempts to obtain publicity for Toastmasters are so often fruitless that it has been left to us — the individual members — to go out and actively look for potential members. But are we all doing our share?

This has been a reasonably good year for Toastmasters in South Africa due in no small way to the enthusiasm generated by the visit late last year of Bob Blakeley, our International President. Bob impressed everyone — both Toastmasters and others — with his charm and sincerity, and did a great deal to cement relations between Santa Ana and South Africa.

For this, Bob, we thank you!  
Peter Maxwell, Chairman  
South African Toastmasters Council  
Sandton, South Africa

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

# The Way I See It

by Durwood E. English, DTM, International President

## There've Been Some Changes Made

Over the past few years, I, as an officer of your organization, have had the good fortune to meet and talk with many of you — to share your likes and dislikes, ideas and opinions, successes and failures. During this time, I've had the opportunity to hear a number of good things about your Toastmasters organization. There is one comment, however, that I've found to be fairly consistent with most of the members with whom I've talked. And that concerns *The Toastmaster Magazine*.

You seem to like it! And so do I.

Since the magazine was first published by Dr. Ralph Smedley in April of 1933, it has helped thousands of Toastmasters meet and exceed their goals of becoming better communicators and leaders by providing them with outstanding articles and features on all aspects of the communication and leadership process. Yes, for more than 44 years it has been a leader in its field, and I'm sure you'll agree, has continued to get better and better with every issue.

But as in any kind of project — no matter how small or how large — a certain amount of change is inevitable. And that's why, in our continuing efforts to improve the overall quality of the magazine, we've instituted this change — and modernization — in format.

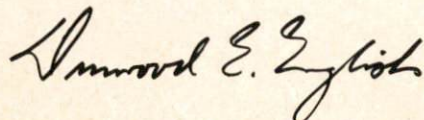
What exactly does this entail? First, let me emphasize that this change will not affect the magazine's editorial content. We'll still continue to provide you with top educational articles from some of today's foremost experts in the field of communication and leadership. We'll continue to provide you with those valuable "how-to" information pieces from your fellow Toastmasters. And we'll continue to give you all the information you need on the various Toastmasters programs throughout the year.

What we *do* hope to accomplish with this change is to provide you with a more modern and professional magazine with which to spread the word of Toastmasters throughout your community. But in order to do that, we need your help.

Why not get with the holiday spirit and offer a gift subscription to your local library, doctor's office or chamber of commerce? (And be sure to leave the appropriate information on how those interested can get in touch with you!) Why not give a subscription to your friends, your local college or university, or place of business? In short, why not offer to share your Toastmasters experience with others? Believe me, there's no better time to do that than during this joyous time of year.

This, then, is the "new look" of *The Toastmaster Magazine*. I sincerely hope you like it as much as I do.

On behalf of your Board of Directors and your World Headquarters management team, may I wish you and yours a happy holiday season . . . and a very prosperous New Year!



What does it take to become a professional speaker? In this candid conversation with *The Toastmaster*, two of America's fastest-rising professionals give their thoughts and opinions on what it takes to get on "the circuit" . . . and stay on it once you're there.

# Getting On (and Staying On) the Circuit

The room is packed, every available seat is taken (at \$10 a head!), and it's "standing room only" for those less fortunates. Suddenly, there's a hush over the huge room as the house lights dim and the master-of-ceremonies begins to make his way to the lectern. ". . . Now ladies and gentlemen," he says, after giving the speaker a sparkling introduction, "would you please welcome one of the greatest speakers in the world today. . ." The spotlight blinks on.

And the spotlight's on you!

Ridiculous, you say? No. Unbelievable? Not really. Anyone who has ever given a speech before a live audience has undoubtedly experienced this same kind of fantasy. And it really makes no difference where the fantasy takes you — to the annual business meeting of the "Chicken in a Bucket" stores, a plumbers' convention or an encyclopedia sales seminar. What does matter is that those people really want to hear what you have to say . . . and are willing to pay for it!

But how do you become a professional speaker?

It's probably safe to say that this same question has been asked thousands of times since primitive man first crawled upon a rock to vent his feelings (and frustrations!) to his fellow cave dwellers. It's come from every fragment of our society: from plumbers, ministers, salesmen, college professors, taxi drivers — and on and on.

Unfortunately, there is no single answer to this question. The road of the "circuit speaker" — of the endless one-nighters and "rubber chicken" affairs — is not an easy one to follow, and may be even harder to find.

There are those, though, who have managed to tame the road and turn "the circuit" into an enjoyable and even profitable occupation. Two such men are Don Hutson and Joel Weldon.

Don Hutson, past president and currently a director of the National Speakers Association (NSA), is probably one of the youngest professionals ever on the speaking circuit. His "top fee" engagements run in excess of 150 per year, and sales of his three-cassette album packages run into the thousands. To date he has addressed over 3000 audiences throughout North America, averaging over 100,000 air miles per year.

Joel Weldon, also a director for the NSA, is a former member of the Scottsdale Club 2013-3 in Scottsdale, Arizona, and was awarded third place in Toastmasters' 1974 International Speech Contest. Recognized as one of the fastest-rising professional speakers in the nation today, Joel, according to NSA Executive Director Bill Johnson, is the "perfect example of a guy who makes it because he is so good . . . without unnecessary promotion or fanfare."

So how do you become a professional speaker? In a recent interview with *The Toastmaster*, both men gave us their thoughts and opinions on what it takes to get on the professional circuit . . . and then stay on it once you're there.

**THE TOASTMASTER:** Gentlemen, how does someone who has had some experience in public speaking — as have most Toastmasters — get started on the professional speaking circuit?

**DON HUTSON:** There is one easy way, and several hard ways, to get

started on the circuit. The easy way, of course, is to become famous and make yourself available for speeches! But if you are not famous and don't know how to become famous, you'll probably have to succumb to the route of hard labor! A Toastmasters background is bound to be helpful in getting on the circuit, but you must accept the fact that much time, patience and promotion is necessary to get there. Therefore, it might be advisable to maintain your current job until at least some momentum has been created toward your goal.

The rapidity of your success or acceptance on the circuit is usually determined by two things: first, the effectiveness of your marketing efforts, and second, how good you are. If you are a great marketing expert but an incompetent speaker, you are fighting a losing battle. In some extreme cases I have found some super speakers who are so new on the horizon that they know practically nothing about promotion, but are so good that they catch on like a prairie fire on a windy day.

**JOEL WELDON:** I agree with Don. The best way to get started is to give as many free talks as you can. I'd send letters to the Rotary, Kiwanis, service clubs, real estate boards, insurance organizations — make yourself available to anybody who'll listen. After you've given approximately 50 of these presentations, I think you'll be ready to start thinking about charging money . . . if you're any good.

**TM:** But can you tell if you're any good?

**JW:** Simply listen to what people tell you after the presentation is over. You

might even consider using an evaluation form. I have a standard form I use. When I know people in the audience, I ask them to fill out a critique sheet as honestly as they can. Hopefully, this person was a Toastmaster, like myself, and knows the importance of constructive feedback.

**DH:** One word of advice is not to get disappointed after the first year or two. The first 18 months I was attempting to get on the circuit I spent more money on direct mail and telephone promotion than I made. If you believe in yourself and your ability, and more importantly, have some other people who offer continuous encouragement, you might eventually really make it big!

**TM:** Let's assume that I've really made it "big" and am about to go out on the speaking "circuit." Are there any subjects more advantageous than others that I should be talking about?

**JW:** Talk about the subjects you know. Don't try to talk about anything and everything. If you're in sales, talk about sales. If you're in the educational field, stay with the educational framework. Talk about what you know. That's the best topic.

**DH:** I agree. If this question is asked in the context of a speaker's marketability, I'd say that there are obviously some subjects which gain much greater appeal. A speaker specializing in topics pertinent to "underwater basketweaving" is probably not going to have his phone ring off the wall, even though he might be a better speaker than one who happens to have a speech with more title appeal. An example of a speech with title appeal was one I managed to come up with during our recent recession entitled, "The Business Boom of '75," a talk I wrote contradicting the prophets of doom who were obsessed with assuring us that America was going down the tube. For some reason, meeting planners really liked that title.

**TM:** What about the speech designed primarily to entertain? It seems to me that this would really be popular on the circuit.

**DH:** A purely entertaining speech has a place in the market, but it is my opinion that it is not much more diffi-

cult to tie in a central theme encompassing some "meat." To my way of thinking, "meat" is much easier to come up with than pure entertainment.

**JW:** I don't ever give an entertaining speech. Parts of it are entertaining, but my method is to communicate a message. There are, as you pointed out, some very clever humorists who make their living making people laugh — people who have a great sense of humor and can blend it into entertainment with a message. Most of my presentations, however, are message-oriented, with some humor and entertainment built in.

**TM:** What about controversial subjects?

**JW:** Stay away from them. I don't think you can afford, especially as a beginning speaker, to talk about something that is controversial. Let the more experienced speaker handle it.

**DH:** Controversial subjects in speeches usually receive a varied



**DON HUTSON** — "The best road to becoming a pro is to become a talented amateur first."

response. If you do plan to talk about such a subject, be certain to evaluate your audience carefully and give considerable thought to exactly how you plan to express your ideas. As a word of caution, don't invite criticism and controversy because of a lack of forethought, like choosing to voice your views in favor of the recent amnesty given to draft evaders at a VFW convention!

Someone once said that "practically any issue or topic can be considered controversial, depending on who you are talking to." This is a valid consideration. After all, if every side of a given question has been discussed, decided and acted on, why waste time rehashing it?

**TM:** That brings up an interesting point. How does the professional speaker go about adapting a speech to the different audiences he has to face?

**JW:** You must learn to adjust your material to the people you're talking to. A standard presentation doesn't work every time with every group. The basic concepts can stay the same, but the presentation must be adapted to the needs of the audience, customizing it.

**DH:** Joel's right. Most professional speakers have an established repertoire of material from which they pick and choose content for a given talk, simply by adding some current events, pertinent references to the audience's particular interest group, etc. Personally, I feel it is especially important to arrive at a meeting early enough to get a "feel" for tempo, attitude, etc., to get to meet some of the people, and to have an opportunity to ask some questions. Incidentally, it never hurts to do some of this well in advance of the meeting, either.

**TM:** From the various circuit speakers I've seen over the years, it seems that a great many of them give the same speech over and over again. Do most professional speakers use only one speech on the circuit?

**JW:** There are some speakers who give the same speech over and over again, but I don't believe in it. One of the speakers on the circuit once told me that he has one speech and a thousand titles. That, unfortunately, is true of too many professionals. One school of thought says that you should develop one planned presentation and stay with it. My experience is that we can use some basic material over and over again, but a good percentage of the material has to be adapted to the people that we're talking to. In this way, the speeches are the same, but they are different.

**DH:** Yes. Any professional speaker who has only one talk has bestowed a severe, self-imposed ceiling upon himself. He has also limited the chances of his being invited back to speak to the same group very soon. In addition, if he only has a one-hour talk, he cannot accept engagements for

conducting seminars. True, you must crawl before you walk, and having one "super talk" is a great way to get your career rolling, but just don't spend 20 years perfecting that talk without broadening your horizons . . . unless that is really what you want do.

**TM:** Let's get to style. Those of us who were in Toronto last August saw the exciting and flamboyant style of Cavett Robert. And I'm sure you both have your own distinct styles. How does the professional speaker find and develop his own particular style?

**DH:** The "style" of a given speaker — as is the case with Cavett — is usually established over a period of time, with much conscious and some unconscious input. We are all the sum total of our exposure. I believe our style is created based on our personality and the aforementioned exposure we have with the various types of communicators we have observed all of our lives.

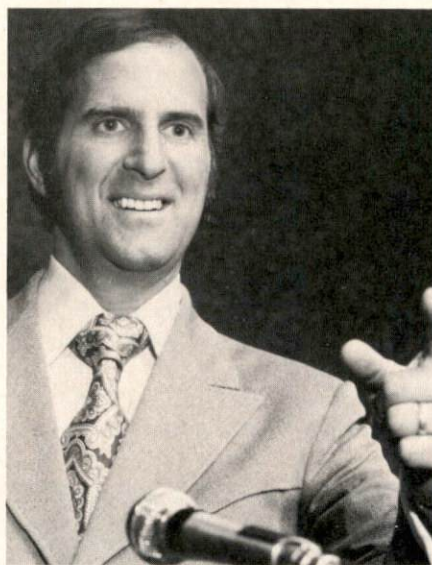
**JW:** Contrary to what you said in your original question, I don't believe you develop your own style. I think you can "find it" if you can tape yourself, videotape yourself, watch your strengths and weaknesses, and then repeat those strengths and eliminate the weaknesses. It's really just a matter of asking people what they like best about your presentation, and then repeating it over and over again.

**TM:** Okay. Let's say that I've got my speech. I feel I'm ready for the circuit and have partially developed — or found — a style that I like. How do I make the necessary connections?

**DH:** Most speakers begin their attempt to gain engagements via direct mail advertising with promotional brochures. Since he is an unknown quantity at first, this is a logical starting point in an effort to gain some visibility.

Numerous mailing lists are available, depending on the type of clientele you have interest in. Most professional speakers, for example, have a tendency toward a clientele of associations and corporations. Our National Speakers Association, for example, has workshops and panel discussions at the annual convention where we spend hours discussing prospecting, mailing lists, brochure layout, etc.

But let me stress that you should also attempt to gain visibility any other way possible. A good speaker will often find that he practically has a self-perpetuating career. That is to say that he gets enough invitations from those in his audiences — plus from the word-of-mouth advertising he does — to always stay booked. But don't plan on this too early in your career. You will have really "paid your dues" before you are this fortunate.



*JOEL WELDON - "Many speakers say that you can be the best-kept secret in America if you don't promote. And the best way to promote is to be the best speaker in America."*

**JW:** Here's where Don and I differ a little. I believe that the necessary connections generally will happen as a result of your past performances. If you do a good job, the people in the audience will tell other people — especially if it's a business organization. So you might be invited back again to talk to the same group. Doing a great job is the best way to promote yourself. Many speakers say you can be the best-kept secret in America if you don't promote. And the best way to promote is to be the best speaker in America. Provide excellent service, do a great job and people will find you — if you haven't found them yet.

**TM:** Do most speakers handle their own bookings or do they use agents?

**JW:** The professionals that I know of, in most cases, handle their own bookings. There are a few people who work through booking agents. But I've re-

cently had the experience to work through one, and I personally don't like it. I lose a lot of the control that I like to have in my negotiations. Primarily, I'm dealing with the people — finding out what they want, getting the history of the company, and so on.

**TM:** Negotiations! Now we're coming to the interesting part of this conversation. How do I decide how much to charge for my services?

**JW:** In the beginning I don't think the novice speaker charges anything. My first paid engagement happened by mistake. I gave a presentation, not expecting any money, and at the end of the program the chairman gave me \$25 in the form of a check called an "honorarium." I didn't even know what that meant at that time! I later found out it meant "for my speaking services." Since then, my speaking fees have escalated based on my confidence, the feedback I get from the people I work for, and the demand that I find for my services. There are some speakers, like Earl Nightingale, that get \$2500 to \$3000 a talk. Paul Harvey, I understand, gets \$5000 to \$7000 for an hour presentation! Then there are people like most of us that are in the area of \$350 to \$1000 for a program or a presentation.

**DH:** There's a standing joke among professional speakers about a guy who comes up to you and says he has decided he is going to become a professional speaker and wants an opinion as to how much he should charge. He might have little or no speaking experience, has done nothing lately to develop any speaking talent, but still wants to know how much he should charge! This reminds me of the man who stands in front of the "stove of life" and says, "Okay, stove. Get me warm, then I'll put some wood in you!"

Develop your talent, have something to say, and a demand for your services will be created. If you don't do this first, \$12.50 is too much to ask.

**TM:** What about bargaining?

**DH:** My advice is to use considerable discretion if you plan to maintain and enjoy credibility in the marketplace.

**JW:** Bargaining? Absolutely! I have no



ualms about bargaining with my  
ents. I don't say, "That's my fee. If  
ou can't pay it, get someone else." If  
want the business, I'll bargain. Many  
of the associations that I work for — or  
ubs or other groups — have a limited  
udget. If they only have \$200 of my  
ormal fee — which is \$350 — and  
an't fit into that budget, I'll accept  
ne \$200. One of the speakers around  
own says, "Never cut your prices,  
cause then once the word gets out,  
hey'll chew you down!" In my opinion,  
have not had that problem. I will  
egotiate.

**JW:** I think the material a speaker  
ends out is vital. But please, don't  
start off by listing yourself as "Ameri-  
ca's Number One Speaker!" As  
Charlie Jarvis once said, he's the  
"number two" speaker in America  
only because there are 268 "number  
one's."

Nevertheless, the brochure you turn  
out is critical. It should be professional,  
concise and to the point. The material  
should be done professionally, first-  
class. It doesn't cost that much more to  
have a pro do it. Many brochures I  
get look like they were done on the  
picnic table in the backyard during the  
summertime. And believe me, they  
won't get engagements. Any good ad-  
vertising agency around town can give  
you the name of a printer or a graphics  
specialist who does these types of in-  
dividual brochures. Every city and  
town has one. So your printer is prob-  
ably the best place to start.

**DH:** A speaker's literature is some-  
thing I feel very strongly about. Most  
recipients of speakers' brochures get  
dozens of them a month, most of which  
hit "file 13" with hardly a glance.  
Since a speaker is faced with estab-  
lishing an image and successfully mar-  
keting an intangible, I don't think he  
can afford to print and distribute a less  
than first-class brochure. So plan to  
spend some money on it. As Joel said,  
you may want to consult an advertis-  
ing agency or some design profes-  
sionals to assist you. If you produce  
just another brochure, I think you can  
safely assume that it isn't going to be  
read by very many decision-makers.

**TM:** Now let's put all the preparation  
time, negotiations and advertising be-  
hind us. The big night is here — our  
first paid performance. When a

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speaker faces a "paying" audience for  
the first time, are there any intangibles  
he should be aware of?

**JW:** Not really. If you've prepared,  
have confidence in yourself and the  
value of your ideas, and are sold on  
your own message, don't expect any-  
thing to go wrong. People are won-  
derful. If you have the right attitude,  
you'll communicate that to them. If  
something does happen that comes as  
a distraction — or there are skeptics  
or hecklers in the audience — ignore  
them. The audience will take care of  
them for you. Don't even think about  
that as a possible problem. It'll never  
happen. And if it did, you can handle it.

**DH:** Audiences usually don't know  
whether a speaker is being paid a fee or  
not, and I have never heard of a  
speaker make reference to any differ-  
ence between an audience at a fee-  
paid engagement and an audience at a  
"freebie" with any particular dis-  
tinction.

The best road to becoming a pro is  
to become a talented amateur first.

**TM:** What do you think audiences  
have come to expect from speakers on  
the professional speaking circuit?

**JW:** Professionalism — a pro who's  
prepared, committed, enthusiastic and  
sold on what he's saying.

**DH:** That's right. But there are so  
many different types of speakers that  
audiences usually don't know exactly  
what to expect unless the introduction  
specifically tells them. This works in  
favor of the speaker, but always keep  
in mind that if they know you are a

pro, they expect a professional per-  
formance. If they expect anything, it is  
probably an interesting talk with some  
meat, some humor, and perhaps,  
some concepts designed to motivate  
or entertain them.

A professional speaker is expected  
to be good regardless of the circum-  
stances . . . even if he has a "jury"  
for an audience.

**TM:** One last question. What, if any-  
thing, should a speaker expect from  
his audience?

**DH:** Audiences — while some are  
warmer than others — are fairly pre-  
dictable. The more experience you  
have, the better you are at judging  
what they might be responsive to. You  
can safely assume that the better  
speaker you are, the better your audi-  
ences will be. I know they certainly are  
better than when I first started years  
ago!

**JW:** What should a speaker expect  
from his audience? Absolutely nothing.  
The audience is a reflection of the  
presentation. If you're giving a good  
speech, the audience will react accord-  
ing. If you're not, you're getting just  
what you deserve, and probably  
shouldn't be there. An audience is like  
a mirror — it shows back what you're  
giving it. If you're prepared, con-  
vinced, excited, relevant and cus-  
tomize the material to meet their  
needs, they'll respond to it. If they  
don't respond, it proves that you  
haven't communicated your ideas ef-  
fectively. You get what you deserve,  
period. Audiences are great if you are.

**TM:** Gentlemen . . . we thank you! ■

# After-Dinner Speaking: It's Not All Spotlights and Gravy

*His notes upon the lectern lay  
A stack two inches thick,  
If ptomaine poisoning strikes  
him down,  
Dear Lord, please make it quick!*

**by Richard S. Warren, ATM**

After-dinner speakers are a much maligned species, and many times deservedly so. Organizations frequently must cope with poor speakers.

But speakers must also cope!

A considerable amount of resiliency, hard-shell and sense of humor are required to cope with the embarrassments, abuses and frustrations perpetrated by organizations and program chairmen upon their speakers.

For instance, take introductions. It doesn't take long to give up on the ability or the unwillingness of club program directors to give speakers a satisfactory introduction. At a meeting of a sorority group I recently spoke to, I indicated to the president that my screen and projector were in place and I was ready to start. Not even rising from her seat at the rear of the room, my introduction consisted of a few finger snaps to quiet the girls, and then, "Girls, girls, Mr. Warren will now show us some slides."

Whenever I confirm a speaking engagement, I always include a sample introduction for my speech. Now, we've all read the articles in a number of magazines and newspapers detailing how "Johnny and Mary can't read." Well, neither can Mom and Pop!

I've given a talk called "A Covered Bridge Story" more than 150 times. The sample introduction that I've prepared for it states that I am a member of the National Society for the *Pre-servation* of Covered Bridges. Nevertheless, when introducers read my

sample introduction, three times out of five I emerge as a member of the National Society for the *Prevention* of Covered Bridges . . . which isn't what I'm interested in at all!

Fortunately, this miscue by the chairman can usually be turned to my advantage, and a chuckle from the audience at the start of a speech is always a good start.

## **A Classic Example**

But the classic example of a poor introduction was given to me by a good friend who had invited me to speak to his Lion's Club. I still remember that the Ladies' Auxiliary of the Volunteer Fire Company served us all the fried oysters we could eat. After we could no longer do justice to the oysters, my friend stood up and discussed seafood in general — and oysters in particular — for five minutes, and then started to introduce me. Needless to say, since this was before I had learned to write my own introductions, it was the longest one I was ever given.

He told how we worked together in scouting — he as packmaster, me as his assistant. He explained how my wife was a den mother and that I helped as assistant den mother. He told how the boys enjoyed the meetings so much because of the way that we helped them to make birdhouses, feeders and Conestoga wagons, and finally ended by saying, "And I'm sure glad he accepted my invitation to come down here to talk to us this evening. I'd like you to meet my friend, Dick."

It might not have been too bad an introduction if I had planned to talk about seafood or scouting, but I hadn't! When I stood up I realized that my audience had no idea who I was (except that my first name was Dick), what my subject was, nor what my qualifica-

tions were to speak on that subject. As a result, I spent the first few minutes of my time qualifying myself as the manager of corporate salary administration and a member of the American Compensation Association, to speak to them on the subject, "You and Your Paycheck."

## **The Trouble With Slides. . .**

If you like to give slide presentations, your problems immediately multiply. Once, when I was ten minutes into my "Covered Bridge Story," my projector light died. Changing a burned out projection bulb is difficult enough when you are in your own recreation room with only your family present. But when you are ten minutes into your 45-minute speech and have about a hundred people waiting for you to get going, it is almost impossible to release that searing hot bulb from its socket.

I was finally ready to resume. But when the switch was flicked, there was still no light! So there was another ten-minute delay while a building maintenance man was located to check the possibility of a blown fuse. No such luck. The fuse was not blown. And then some joker in the audience suggested, "Hey, maybe you're not plugged in!" Yes — you guessed it — I wasn't! Someone had accidentally kicked the plug out of the receptacle and I never did have a blown bulb. The plug is now the very first thing that I check if the light goes out.

One of the strangest bits of confusion I ever experienced on a speaking engagement resulted one night when we discovered that a safety-conscious amateur electrician had wired the building so that when the ceiling lights were turned off, this also killed the wall receptacles. This was to prevent any appliances from still being turned on when the last person left the hall.

great idea . . . but not for a slide show! With my two extension cords that I always carry, plus three that they were able to borrow from neighbors, we were finally able to reach a live outlet in the men's room. Live, of course, if the ceiling light was on!

Lancaster County, Pennsylvania, is farm country, and my home. We have approximately 35 chapters of the Society of Farm Women, and many of them meet on Saturday afternoons. For some reason, I'm always cautious about daytime slide presentations. And when invited to give one during the day, I always personally check out the facility before accepting the engagement, to make certain that the room can be darkened.

Many of these slide shows to the

noon I glanced off to my right and there — in the front row on the end seat — was a lovely young lady. Her eyes were on the screen, but her blouse was open as she calmly and unabashedly nursed her several-month-old baby. I'm sure that I missed a thought or two in my talk because that just isn't the sort of thing a speaker expects to see as he tries to maintain eye contact — even in a darkened room. Later on, when I glanced back that way, Momma was still looking at the screen, lunch had been put away and Junior was sound asleep.

### Of Rooms and Arrangements

Meeting rooms and arrangements are two other things to be concerned with. Once, after winning an area and

and I was ready to present my most popular slide presentation, three ladies and one loudmouthed man were seated in our room; the main dining room had been filled. After I was introduced, the lights were turned off and I started my talk. When the waitress returned with their order, the man loudly insisted that the lights be turned on so they could see to eat. After some delay, their table was illuminated with an individual lamp. When I resumed, my talk was interrupted a number of times by remarks such as, "Hey, look Helen, I know where that one is! Hey Mac, that's the bridge over in back of Ephrata, ain't it?"

Obviously, meeting arrangements are sometimes considerably less than



Farm Women are given in the basement playrooms of private homes. A friend once asked my wife if she felt that it was safe for me to go down in the basement with all of those women and then turn off the lights. My wife thought for a minute and replied, "I think that it's much safer for Dick to go down in that darkened basement with a whole group of them than with any single one of them!" She thought for a moment and then added, "As a matter-of-fact, that also goes for any married one of them!"

Now any audience at a slide show has the feeling that the room is dark except for the screen. Working next to the screen with a remote control for the projector, I'm not always too visible. But the audience is very visible to me because of the reflected light from the projection screen. One after-

divisional speech contest, I was invited to speak to a women's club on the subject of "Effective Speaking." Upon arriving at the tavern-restaurant, I found that the group had been evicted from their usual meeting room because of a much larger banquet booking. To accommodate the group, several temporary folding screens had been placed across a corner of a barroom to shield us from view of the drinking public. It shielded us from view all right, but not from, "Three beers and a Whiskey Sour" and "Two Bloody Mary's and a Pink Squirrel." But at least none of the folks on the other side of the screen actually tried to interrupt my speech, as a loudmouth did on another occasion.

Again, it was a women's group and they had reserved a side room in a restaurant. Just as dinner was finished

ideal. Even the corner of the barroom wasn't too bad after the friendly bartender disconnected the jukebox. But I still recall (with a hoarse voice) the worst speaking situation I ever encountered. It was a large room that could be divided into three smaller rooms with accordian-type doors. It is alleged that doors of this type deaden the sound from the other side. This is a lie! I have never ripped one of these doors apart to prove my theory, but I maintain that, during the manufacturing process, an industrial saboteur from a competitor inserts miniature public address systems within the folds. These turn on automatically when the door is pulled from the side wall, picking up the slightest sound and amplifying it through the hidden speakers into the adjoining room.

One night I was the speaker at a

club, sales and  
political meetings  
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Have a new prospect you can't sign up until after the first of the year? Don't worry! Details on our 1978 program will be announced next month!

Couple's Club annual banquet in Room B (in the middle). Room A was occupied by the choir of a large local church. During dinner they sang occasionally, but after dinner they sang constantly, beautifully, but very loudly. Meanwhile, over in Room C (the other side of my sandwich), the annual banquet of a bowling league was taking place. There were 50 bowlers, and I'd swear that each took home at least three awards, with each presentation accompanied with much applause, hooting, hollering and laughter. Unfortunately, this establishment had no public address system, and, as a result of trying to make myself heard, I was barely able to whisper my goodbyes.

**A Strange Breed**

We now come to those responsible for the actual program itself — the program chairman. A strange breed, especially to those of us who have to deal with them.

A few years ago I received a call to give my "Covered Bridge" talk to the American Businessmen's Club. When the program chairman contacted me, I explained that I had given this talk to them about six years ago. He said that he had been a member only a short time, but that he would check with some of the other men and call me back. He did. "Mr. Warren," he said, "we would like to have you give your illustrated talk again. I've found that we've had about a 50 percent membership turnover since you were here. We figure that of those who were members then, probably no more than half of them attended that particular meeting. And of those who did attend, it's a good bet that at least half of them don't remember what you said anyway!"

Despite the wording of that invitation, I did accept because I had a lot of friends in the club. I prefaced my speech with an explanation of the backhanded invitation I had received, and we all had a good laugh. I did caution them, however, to pay attention; I wasn't going to come back a third time!

Program chairmen constantly amaze me. Some of my speaking engagements have been scheduled six to twelve months in advance. Upon resolving all of the details, no other communications occur until I show up for the meeting. One time I told a chairman of an Optimist Club, "You must have nerves of steel or truly be

an optimist. After nine months, how did you know that I would remember to show up tonight?" "Well," he said, "you sent me your confirmation and I figured if you couldn't make it you would let me know." "But what if I had forgotten or even dropped dead?" I quickly shot back. "Oh," he deadpanned, "I'm sure I would have seen your obituary in the newspaper!"

Although it's easy to blame these chairmen for a lot of things, it's usually hard to pin the length of the actual program on them. Even in our own Toastmasters meetings, the business session sometimes get a bit out of control. (And we are supposed to have some knowledge of parliamentary procedure!) When you start to speak to service clubs in your community, you will witness some of the most horrendously conducted business sessions imaginable. Many times the president has no idea how to get things started, how to stimulate discussion, how to keep to the point or how to shut things off at the proper time.

One evening I was scheduled for a 40-minute version of my "Hiking the Horseshoe Trail" slide presentation. This talk can be arranged ahead of time to fit a broad time span based on the number of slides included. But once the slides are arranged, the timing is pretty much locked in. I was scheduled to be introduced at eight o'clock, but due to one of the worst conducted business meetings I have ever seen, my turn did not arrive until eight-forty. The chairman turned to me and said, "Look, Mr. Warren, we like to be out of here by nine o'clock. Could you cut your talk down to 20 minutes?" Normally I'm a reasonable fellow, but by now my patience was worn a little thin. "Certainly I can cut it to 20 minutes!" I said. "Do you want the first 20, the last 20 or the middle 20?" He sheepishly admitted that maybe that wasn't such a good idea, so he introduced me and, except for a few who slipped out after the lights were turned off, a very responsive audience remained.

I must admit that part of my impatience that night resulted from the fact that they gave me a big sell on how much they wanted to hear my talk. "Unfortunately, being a service club we have no budget for speakers, but we can promise you a fine meal!" No, I don't insist on gourmet food when

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# The Idea Corner

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ot out to speak, but canned fruit  
cocktail in a paper cup and a breaded  
veal cutlet (75 percent bread) just  
doesn't do it! But the real clincher  
that night was that the treasurer's re-  
port of a checking account balance of  
just over \$2500, and \$3000 in certifi-  
cates of deposit.

Some years ago I came across a  
little verse that went something like  
this:

*The speaker bores you, gentlemen?  
He's also boring me;  
But treat him kindly when he's done,  
He comes to us for free!*

## A Great Experience!

As a member of a Toastmasters  
speakers bureau, you will not make  
much money if you speak primarily to  
service clubs. But you will acquire a  
collection of brass rulers, more letter  
openers than you will ever wear out,  
ballpoint pens, pocket knives, statues  
of lions, plaques, facsimiles of the  
Declaration of Independence, and a lot  
of funny, crazy experiences.

Our highly successful speakers  
bureau is a joint effort of the Lan-  
caster Red Rose Club 1723-38 and the  
Conestoga Club 1090-38 in Lancaster,  
Pennsylvania. We organized in 1959,  
and now have had a total of 71  
speakers who have given over 2,000  
speeches to more than 70,000 people.

As a charter member of the bureau,  
I have given close to 350 speeches  
to outside groups on a variety of  
subjects. If my recital of experiences  
makes me appear to be a disgruntled  
speaker, not so! When it is no longer  
fun — no longer a challenge — I'll quit.

You should try it! But you've got to  
realize that there will be times when  
you will be embarrassed, abused and  
frustrated. Develop resiliency, harden  
your shell and, above all, develop your  
sense of humor. You'll need it, espe-  
cially after that beautiful introduction  
when the chairman says, "And now,  
ladies and gentlemen, it is my very  
great pleasure to present to you . . .  
what did you say your name is?" ■

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Richard S. Warren, ATM, is a member  
and past president of the Lancaster  
Red Rose Club 1723-38 in Lancaster,  
Pennsylvania. A retired personnel  
director for the Hamilton Watch Com-  
pany, he has served as director,  
moderator or instructor for his club's  
annual Speechcraft program since  
1957.

## The "Super Bowl" of Speaking

Want to encourage interclub meetings in your area or district? If so, you may want to listen to this idea, sent to us from District 15's *Marvin E. Kline, ATM*.

The idea involves the "Challenge Cup Contest" and was originated by District 15's former Area 4 Governor Joe Marincel. Designed to encourage such participation with a panel-type group discussion, the contest has been held twice so far and, according to Mr. Kline, has turned out to be a virtual Area 4 meeting both times, with all five area clubs attending.

The contest rules, says Kline, are simple. Each contest consists of two competing clubs and a host club, from which a discussion group (2-3 members) and moderator are chosen. The topic is picked by the challenging club, and the winner gets to keep a beautiful Challenge Cup trophy until defeated.

"The trophy," continues Kline, "has a nameplate for engraving the names of the winning clubs. When the nameplate is completely filled with club winners, the club winning the trophy the most times gets to keep it permanently. Then we purchase a new one and start all over."

According to Kline, recent topics of such contests have been somewhat controversial in nature, thereby lending themselves to an invigorating and educational discussion. The first topic was: "Would gun control effectively curb crime?" The second: "Should the Teton Dam be rebuilt?"

"We feel the contest adds a new dimension to Toastmasters," said Kline. "The contest permits experienced Toastmasters to use their speaking ability to effectively discuss a selected topic in some depth. The contest is very popular in Area 4, and certainly provides a great way to get the Area 4 Toastmasters and their partners together for an educational, fun-filled evening of good food and fellowship. We encourage other clubs to try the Challenge Cup Contest!"

## Up . . . Up . . . and Away!

Here's another idea on how to promote interclub visits in your area or district. This one comes from *L. W. Beaumont*, a member and past president of the Plains Club 3144-42 in Regina, Saskatchewan, Canada.

It seems that Toastmasters clubs of Southern Saskatchewan felt the need for a stimulating method of promoting more interclub activity. Well, according to Mr. Beaumont, they've found one.

The method they use is known as the "Galloping Gavel," and uses an oversized gavel as the symbol of the program.

"The gavel, when presented to a club, becomes the responsibility of the past president," writes Mr. Beaumont. "It is his job to contact another club and establish a date for an interclub visit within six weeks. He informs the president of the club he plans to visit that he will bring the gavel with him for presentation, along with some of his fellow Toastmasters to fill the roles of Toastmaster, speakers and evaluators for the evening. A record book accompanies the gavel, and all visits are properly recorded.

"With little effort, a good meeting is guaranteed and considerable knowledge is exchanged, thereby upholding the great tradition of Toastmasters!" ■

*When you accept an invitation to speak before any kind of audience, you assume a great responsibility — not only for your own speech, but for the ultimate success of the meeting itself.*

# What to Do When They're Depending On You

by **Winston K. Pendleton**

*Ed. Note: (This article is based on a chapter from Win Pendleton's new book, How to Make Money Speaking. It is printed here with the special permission of the Pelican Publishing Company, Gretna, Louisiana.)*

**Y**ou have just accepted an invitation to give the main address at a convention banquet. The moment you said "Yes," you set into motion a series of events that should receive your most careful attention.

Keep in mind that booking you was only one of the many chores that the program chairman faced as he put his meeting together. It is your obligation to relieve him of as much work as possible regarding your appearance, just as it is his obligation to treat you properly as his guest.

Here are several steps to take to make things easier for him, to minimize the chance of misunderstanding, and to help you receive a warmer reception when you arrive at the meeting place.

1. *Confirm your appearance in writing.*

In your acceptance letter, leave nothing vague or to chance. Repeat the date, time and place of the meeting. Restate the financial terms that were agreed on. If the program chairman said he would make a hotel reservation for you, thank him, thereby reminding him of his promise. Also, let him know the approximate time of your arrival. Ask that he reconfirm these arrangements in order to avoid mistakes. (Several times I have been

invited to speak on a given day and date that didn't match up, like Tuesday the 24th when Tuesday fell on the 23rd. Which did he mean — the day of the week that he gave me or the date? This sort of confusion could cause a bit of trouble.)

2. *Enclose a photograph.*

People in show business and public speakers are expected to furnish publicity pictures for advance notice about the meeting, either for the local newspaper, a trade publication, a club bulletin or the convention program. If the chairman asks for more than one print, send them to him. Don't hint in any way that you expect the prints to be returned. That would be just one more chore for the program chairman to worry about, and your office overhead should be strongly enough based to absorb the cost of a few photographs.

Your publicity picture should be of high quality, made by a professional portrait photographer. You will need from him an 8 x 10-inch glossy print. From that print, you can have smaller copies made by some company that specializes in mass produced prints. A few years back, printers and newspapers generally requested 8 x 10 prints. Today, the handiest sizes are 5 x 7 or 4 x 6. Either are acceptable. Prints of that size can be purchased for about 25 cents each when ordered in lots of 100. (It is well to note that this article is being published in 1977. There is no telling what they will cost when you read this. Even so, the bulk price for 5 x 7 glossy prints is about one-tenth the price of 8 x 10's purchased from a portrait studio.)

Your letter and the other material

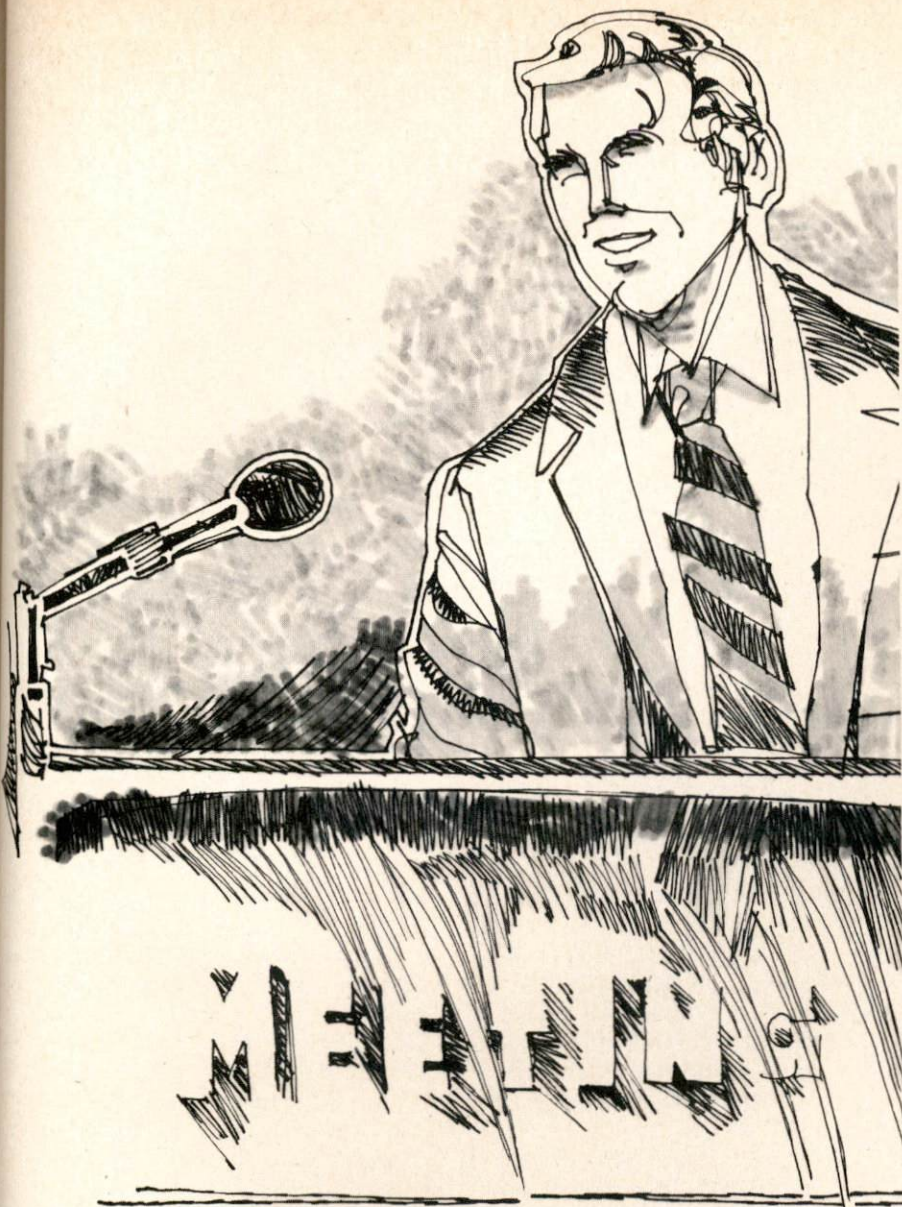
you mail with it should be enclosed in a 5 x 8 envelope with a piece of stiff card to protect the photograph from being bent or otherwise mistreated in the mails. The photograph should be identified on the back to keep it from becoming lost at the printers. A small sticker giving your name and address, like you buy for about \$1 a thousand (again the 1977 price) will do nicely.

3. *Enclose a news release for advance publicity.*

If you are looking for an easy way to take care of this matter, write out what you would consider an ideal announcement for your talk. Then have copies made, leaving blank places for the publicity chairman to fill in the time, place and name of the organization. Interest can always be heightened by quoting a few highlights from your speech.

4. *Enclose an introduction for the person who will have that honor.*

This should not be a "biographical sketch," but a finished introduction, written exactly the way you would like it given. This is important. What is said when you are introduced to your listeners is just as important as your opening remarks. If you know exactly what your introducer is going to say, you can have your response carefully rehearsed. Your opening funny story (if you are going to use one) can be written to tie-in with your introduction. With a carefully-planned beginning combination such as that, you'll be off and running in high gear with no need to stumble around and grope for a starting point. How you are presented to your audience should not be determined by the whim of the



program chairman or the fumbling efforts of someone who was assigned the job at the last minute.

A carefully-prepared introduction will also make the program chairman's work easier. Whether he is going to make the introduction himself or turn it over to someone else, he won't have to put something together from bits and pieces of information that you have sent him. He'll appreciate your thoughtfulness and, most of the time, will see that your introduction is followed closely.

Make your introduction short, concise and to the point. Try to keep it within one minute. If it is too long, and if the person introducing you is not a good speaker, the audience might become bored even before you start to speak.

### Writing Your Introduction

After all is said, you will have to write your own introduction. That should be easy, because if you can write a speech, you certainly can write the introduction to it. Since your introduction will be written word for word the way you want to hear it, try this: Shut your eyes and imagine you are being presented to a thousand people seated in the grand ballroom of your favorite hotel. Listen, in your mind, as the chairman tells the audience about you. Let him say it better than you have ever heard it before. Then write it down.

Here are a few guidelines that might help you:

- *Who are you?* Your name is important, so tell your audience your name. There are some schools of

thought which say the name of the speaker should be mentioned only once as the final word in the introduction. Having listened to hundreds of introductions, I don't think much of that idea. With only one chance to mention your name, suppose the chairman mispronounces it? Suppose someone sneezes just as the chairman says it, or someone moves a chair, or the air conditioner comes on with a roar? Think of your listeners. Mention your name often enough for them to hear it, and remember it.

- *Where are you from?* Put the name of your town in your introduction. It could be more important than you think. I once heard a man introduced who had the most familiar sounding name of Herb Johnson. There was a well-known attorney in town by that name. I had never met him or even seen him, so I assumed he was the speaker. The talk was about salmon fishing and I wondered what Herb Johnson knew about it. About halfway through the speech, things began to come into focus when Herb brought out the fact that his home was Nome, Alaska. Think how much more impressed the audience would have been had they known that Herb Johnson had come all the way from Nome to speak to them, and that he had been fishing for salmon since he was six years old.

- *What is your background?* Confine this to your most prestigious accomplishments, your present position. Include only those details that bear on the subject of your speech. This portion of your introduction could become boring if you include a brief history of your life, as often is the case. Cull out all extraneous facts.

Common sense is your best guide. For example, if you are speaking to a luncheon club, who cares what colleges you attended and what degrees you have and how many children you have and whether or not you are a Baptist or an Elk? The audience wants to know your qualifications for speaking on your chosen subject, except — and here you must be careful — if you are addressing a Rotary Club and you are a Rotarian. That's important! Don't dare leave that out.

If you are going to discuss the current economic situation and you hold a master's degree in economics and were formerly employed as an economic advisor to Bernard Baruch,

## Listen to what you missed. . .

Even if you couldn't make it to the 46th Annual Convention, you can still hear some of the speeches — delivered exactly as they were in Toronto — that made it such an outstanding success. A great cassette package!

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for goodness sake say so! On the other hand, if you are speaking on a church layman's day your audience will be more interested to know that you serve as an elder in your own church and that you teach a Sunday school class than if you tell them your hobby is stamp collecting. In filling in your background, mention only those things that might be of interest to your audience and which bear directly on your upcoming remarks.

• **What are going to talk about?**  
 If you are a stockbroker and you are going to talk about investments, say so. Don't go on and on about a lot of places you have traveled or awards you have been given for civic work and then be introduced as the man who is going to talk on the subject, "What can we look forward to in the next three years?" I heard that one time and thought the man being introduced was a male counterpart to Jeanne Dixon. I thought he was going to make all sorts of interesting predictions. Instead, he was the county tax assessor, warning us that our taxes were going to increase by 13.6 percent during that time.

• **Why are you speaking?** What are you there for — to raise money for some civic project? To help people grow better tomatoes? To tell us about some amazing experiences you had in the jungles of Brazil? Your audience has a right to know, not only what you are going to talk about, but why they should listen.

If you have more than one speech in your repertoire, have an introduction for each one.

To illustrate some of the principles that have been mentioned, let's put together a sample introduction. (This comes entirely from my imagination. If a name, place, subject, or anything else fits some individual, please believe me — you are witnessing a coincidence in its purest form.)

### Sample Introduction

(Scene: The annual meeting of the Spring Park Chamber of Commerce.)

Our speaker tonight is J. Quintas McMerry, director of city beautification for Arlington, Michigan. Mr. McMerry has worked as a landscape architect for more than 30 years. He holds a master's degree in agronomy from Purdue University and one in architectural design from the Pittsburgh College of Fine Arts.

Under his direction, the city of

Arlington has won five first place awards in the past seven years for "the most beautiful small city in Michigan."

He is going to talk to us tonight about some of the problems of making a city more attractive. He will tell us how we can start a city beautification project in our town. And just to let you know that he understands the problems from our point of view, I want to say that he is a past president of the Chamber of Commerce of Arlington (this sentence can be inserted when he speaks to a chamber of commerce and can be left out for some other groups).

That introduction will take only one minute, plus or minus a few seconds, depending on whether the program chairman is a fast-talking New Yorker or a slow-drawling citizen of Alabama. It tells you all you need to know about this man. It establishes him as a fellow who knows what he is going to talk about. You know that when he discusses the problems of city beautification, he is speaking from experience.

You heard that odd name of his a couple of times, too, so that you were able to "get it" and not sit around wondering if you had heard correctly. You will note particularly that nothing was said about his hobbies, his church affiliation, his family or half a dozen other subjects that did not touch on the substance of his address.

### That Precious "Extra" Gift

One final word: Even though you mailed a copy of your introduction to the program chairman when you confirmed the speech, carry an extra copy in your pocket when you go to the meeting. Always ask the man who will introduce you if he has a copy of the introduction. About one time in twenty he will say it wasn't given to him, or he lost it, or he left it in his other suit. Hooray! When he says that, you can hand him a duplicate and say, "Gee, that happens about half the time. Here is a copy. All you have to do is give it word-for-word as it's written. Nothing to worry about." ■

Winston K. Pendleton is one of America's best known after-dinner speakers. The author of five books, including his latest, *How To Make Money Speaking*, he is a frequent contributor to *The Toastmaster*.



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# How to...

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The act of writing a speech can, for some, be a dreadful experience. This month's "how to" offers a look at speech preparation and how you can make it a little easier . . . by the book!

## Turn Your "Agony" Into "Ecstasy"

by Richard A. Taylor, ATM

I can well remember those moments of agony — those interminable moments that stretched into hours, typewriter clattering away past midnight, eyes bleared and bloodshot, coffee cold and cup half-emptied — those about-to-give-up moments that somehow ended and, finally, bore fruit.

I was writing a speech.

The first few were quite a bit like that. There were also times when I firmly believed that no speech could be prepared without some ritualistic ripping of pages, the violent crumpling of paper, and the slinging of same into the (expletive deleted) trash can.

But then it got easier, and I think I know why.

It's because I invested the *agony*. The time I spent in learning the mechanics of speech preparation — in forcing myself to *do what the manual said* — finally paid off!

Now I find speech preparation to be a relatively easy chore. It certainly takes a lot less time than it used to take. And, although I may not win many contests, I now find that I can select a topic, assemble my thoughts, gather facts, organize them into a coherent framework and reduce them to a simple outline with considerably less labor than I could before, and with only mild anesthesia.

The moral of this story is that the best way to build speech preparation skills is to prepare speeches . . . by the book!

Our *Communication and Leadership Manual* has (especially before its recent revision) often been criticized for its tiresome lack of variety from project to project. There may have been some merit to this charge.

In retrospect, however, it seems to me that it does a creditable job of building speech preparation skills. The Toastmaster who faithfully follows project guidelines will exercise the fundamental elements of speech preparation, while being gradually introduced to the dynamics of speech delivery. But I have found that many Toastmasters are not really interested in learning to prepare a formal speech. Instead, they're merely interested in learning how to speak with little or no preparation. And I include myself in this group.

However, my experience indicates that the best way to learn to speak with little or no preparation is to have thoroughly prepared a number of manual speeches. A Toastmaster who has, for example, thoroughly prepared projects one through six will find that he has acquired a strong grasp of the basics of speech preparation.

Then, presented with a situation in which very little time is available for preparation, he will immediately — and almost instinctively — begin to:

1. Narrow his topic
2. Isolate two or three key points
3. Think of reasons or facts to support key points
4. Add an anecdote or illustration

5. Decide upon the most appropriate mode of organization (general to particular, particular to general, chronological, etc.)

6. Develop an outline from which to speak

7. Add a catchy opening and an effective conclusion.

One of the members in my club recently observed that "nobody joins a baseball team to keep his eye on the ball. Everybody is on the team because he wants to hit the home run! But how can you hit the home run if you don't learn to keep your eye on the ball?"

I've never heard of a Toastmaster who joined the club to improve his speech preparation skills. But I've never met one who didn't want to become a better speaker. All Toastmasters can improve their speaking abilities by learning to prepare better speeches. With practice, speech preparation becomes much easier and takes less time. But to make this happen, you have to pay the price.

You have to invest some agony! ■

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Richard A. Taylor, ATM, is a member and past president of the Rock Hill Club 2040-58 in Rock Hill, South Carolina. A maintenance training supervisor with the Celanese Fibers Company in Rock Hill, he is currently serving as District 58's Area 6 governor.

*Humor can do great things for a speech.  
It can help you break the ice, drive home a point,  
add remembrance value . . . provided you know how to use it!*

# Do's and Don'ts for Using Humor in Your Speech

by Robert P. Levoy

**R**ecently I heard a program chairman attempt to close a meeting by telling a joke. His problem was that he chose to tell it after the thunderous applause the dynamic wind-up speaker received. Laughs? Nobody even listened.

Which only proves the addage: A good story, told at a bad time, will fall flat.

Yet, judiciously used, humor can do great things for a speech. It can "break the ice" at the beginning. Make people receptive. Drive home a point. Regain attention. Add remembrance value. Be the perfect change-of-pace. End a meeting on a high note.

People enjoy humor, and they will like you for making them laugh.

Here, then, are some speech-tested do's and don'ts for its proper use:

- *Don't read it.* Never use a funny story that you don't know well enough to tell from memory. People who read jokes usually sound stiff and dull. Their timing is off. They lack spontaneity. And they rarely get laughs.

- *Do personalize it.* The most effective humor is the "first-person experience." Rather than "tell" a joke about a guy who goes to a fancy restaurant and finds a fly in his soup, tell a "story" about the time you went to a fancy restaurant, etc., etc. If the audience believes that the incident really happened, they will listen more attentively, be more surprised at the outcome, laugh louder at the punch line.

This is the reason that top comedians, after getting a laugh, will often use the expression, "But seriously..." It's a device to set the audience up for the next story by inferring it really happened.

Recently I heard a speaker tell a

group, "When AFL-CIO boss George Meany tells his grandson a bedtime story, he begins, 'Once upon a time-and-a-half. . .'"

Using a known personality in a gag like that is another way to "personalize" a story. It "hooks" the audience. Makes them sit-up. Pay attention. It makes the story "believable" and, in the end, funnier than if the speaker said, "Did you hear about the union leader who. . . ." Of course, you have to be careful on whose toes you tread and how far you go in personalizing your stories.

Of all the ways of personalizing a story, especially at the beginning of a speech, perhaps the oldest is the show business classic that starts, "A funny thing happened on the way here. . . ."

Many, many stories can be adapted to this premise by referring to the little old lady or the four-year-old or the doctor, salesman, Senator or famous celebrity who sat next to you on the plane or stood in line with you, etc., etc. There are endless variations.

The audience will know you are pulling their leg — but they won't mind.

I once heard a speaker begin with, "Speakers are always saying how a funny thing happened to them on the way to a meeting. Well, I've been giving talks for 15 years, and never once in all those years has *anything* 'funny' ever happened to me — UNTIL TODAY!"

What followed was a hilarious account of the speaker's taxi ride from the airport to the hotel. Fictional or not, the audience loved it. The ice was broken, and the speaker was off to a flying start.

- *Don't telegraph humor.* You'll lose the priceless ingredient of surprise if you say to an audience, "That reminds me of a funny story."

Why announce it ahead of time? If it's funny, the audience will laugh anyway. If not, the less said, the better.

- *Don't berate an audience if they don't laugh at your humor.* It's not their fault. It's certainly not a conspiracy. Maybe your story isn't as funny as you think it is. Maybe you didn't tell it well.

After getting a zero-response to a surefire, audience-tested one-liner, I once asked an audience, "Where did I go wrong?" Their reply was, "The previous speaker used the same line" — which itself got a laugh and became a running gag for the rest of the program.

- *Do keep your stories short.* Unless it's an after-dinner speech and you're a master storyteller, the shorter the jokes, the better.

One-liners are an effective way to spice-up a speech. They're short. Easy to tell. Provide a good change-of-pace. And audiences like them.

Long stories, even if they're told well, are a poor choice of humor for several reasons. One is that members of the audience may have heard them before. If most have, it'll be a disaster. Another reason is that business and professional groups, especially those who have paid registration to attend courses, have high expectations of the program. Long jokes are a let-down. Long, lousy jokes are an insult, and a waste of time.

- *Don't apologize.* Don't downgrade your story or yourself by saying, "Maybe you've heard this story before. . ." or "This is an old story. . ." or "I'm not good at telling jokes, but here goes. . ." or "Stop me if you've heard this one. . ." Such statements program the audience not to laugh, and are self-defeating. If your story isn't funny, an apology won't save you

or salvage the situation. If your story is funny, an apology isn't necessary.

● *Do keep it clean.* One of the most frequent complaints I hear about speakers is their use of off-color stories. For a man to tell them to a mixed audience by first apologizing to the women, or worse, by making some crack about women's liberation, is doubly insulting and offensive. As a general rule for such material, if in doubt, leave it out.

● *Do watch your timing.* It's everything. The record-breaking laughter that Jack Benny received during a radio skit in which he was accosted by a mugger who demanded "Your money or your life" would never have occurred if Benny hadn't waited so long to answer. And the longer he waited, the funnier it became. Finally, at the peak of the laughter, when the impatient mugger again demanded "Your money or your life," Benny replied, "I'M THINKING! I'M THINKING!"

His *timing*, even more than his words, was what made this skit so hilarious.

● *Don't make yourself the "hero" of a funny situation.* Make yourself the "goat." The world laughs at those who can laugh at themselves.

Recently I heard a speaker introduced as "the wizard who just completed an oil deal in Oklahoma in which he made two million dollars."

The speaker began by thanking the program chairman for his kind words and added that "the introduction wasn't quite accurate. It wasn't an oil deal. It was a real estate deal. . . And it wasn't in Oklahoma. It was in Florida. . . And he got his figures a little mixed-up. It wasn't two million. It was two hundred!"

With each correction, the laughter increased.

"And besides," the speaker continued, "it wasn't a profit. It was a loss."

Not only did this bit of (planned) self-deprecation bring down the house. It made the speaker "human" — and instantly likeable.

There are many ways to poke fun at oneself. For example, if you ever have occasion to say "That reminds me of. . ." when recalling an incident, pause and add, "Well, it doesn't really remind me of it. It's right here in my notes." Or, when acknowledging a very flowery and flattering introduction, try, "I want to thank the

chairman for that very gracious introduction. He read it exactly the way that I wrote it." Or ". . . I can hardly wait to hear what I'm going to say."

Audiences respond well to speakers who do not take themselves too seriously.

● *Don't tell a joke for the sake of telling a joke.* If a story doesn't have a point — if it doesn't relate to your presentation or to the occasion or to something relevant to the meeting — then it's out of place and presumptuous to tell it. You can, however, modify, adapt or change countless jokes to fit a speech, drive home a point or help an audience grasp an idea.

I heard a speaker tell a Miami Beach sales group, "This is the first time I've been in one of these fancy (Miami Beach) hotels, and I wanted to make sure to tip the bellman properly. So, as he was taking me to my room, I asked, 'What is the average tip here in Miami Beach?' And he said, 'Five dollars.'"

"Not wanting to look cheap," he continued, "I gave him the five bucks. But I said to him, 'If five dollars is the average tip around here, you must be getting rich.' 'No sir,' he replied. 'In all the time I've worked here, this is the first average tip I've ever received.'"

The story not only got the audience laughing, it also helped the speaker make the point that "averages can be deceiving" — which tied-in perfectly with his presentation.

His story also illustrates several points made earlier. It was a "first-person experience." This made it more interesting, more believable, and at the end, more surprising and funnier than a "joke" with the same punch line. The speaker also made himself the "butt" of the story, not the hero. It made him more human, more likeable.

● *Don't apologize for a story that falls flat.* And don't explain it. Doing either will only emphasize that you flopped.

If you must, you may try to salvage the situation by poking fun at yourself. For example, "That's the last time I use that story. . ." is the kind of remark that will show that you are, at least, a good sport. Not a good story teller. But a good sport.

When a joke dies, I've seen speakers tap the microphones and say, "Testing — one, two, three. . ." I've seen them pause, confront the stony silence,

throw a page of their notes into the air and keep going as if nothing happened — and most times, turn a "loser" into a "laugh." Such comebacks can be effective if one is expert in their use. But they're not for everyone.

● *Do know when it's time to quit.* For best results, at least at business or educational meetings, humor, like seasoning, should be used sparingly. Better too little than too much.

● *Do practice.* The only way you're going to be able to tell a story convincingly — effectively — with the proper gestures and timing is with practice. There's no substitute.

Try new stories out on friends, associates, even total strangers. Experiment with different versions. Vary the timing. See if a pause at a key juncture might make the punch line more climactic. Tape record the story and listen critically to the playback. Keep refining the story until you have it down pat.

For an important speech, don't gamble with a story that you don't know well and haven't told many, many times. You'll hate yourself if you fluff it.

● *Most importantly, be yourself.* Don't try to imitate another speaker's (or comedian's) style if it doesn't come naturally. Trying to do a Johnny Carson-type delivery for example — and missing completely — will make an audience cringe. Not only won't they laugh, they'll feel sorry for you.

To avoid this embarrassment, determine which type of humor you do best, comes easiest and is the most comfortable for you. Experiment with one-liners, jokes, dialects, real-life anecdotes, sight gags, puns, or whatever. Then develop a repertoire of the ones that get the best results.

Use a dash of humor in your next speech — incorporating the foregoing principles. You'll see how it'll improve your platform performance, and delight your listeners! ■

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*Robert P. Levoy has conducted over 2500 management and sales training seminars for business and professional groups, government agencies, leading universities, and client firms throughout North America and overseas. He is the author of over 300 articles and two books published by Prentice-Hall, Inc.*

*The late Vince Lombardi, describing his success as a National League football coach, once said, "We block, we tackle, we win. It's a matter of concentrating on fundamentals." Job hunting, under the tight business conditions we are experiencing today, demands the same: hard work, dedication and concentration on the fundamentals.*

# How to Succeed in the Business of Finding a Job

by Clemm C. Kessler III

**W**hen job hunting, most would-be managers do not feel they need to devote an inordinate amount of time to marketing themselves and their skills. This is a mistake, even when times are good, because hiring always involves competition. Of course, in a seller's market, the chances of getting a job are improved. But under the tight business conditions we are experiencing today, competition for openings is great. If the applicant wants the job of his choice, he must plan his job-hunting effort as carefully as a marketing manager plans a new sales campaign. A well-planned job-hunting effort, combined with a clear understanding of how to capitalize fully on each step in the hiring process, can give one applicant the edge over another and boost his or her chances for obtaining a desired position.

Making employers aware of your availability and attributes is the first step in job hunting. To let people know you are seeking a job, any and every route should be tried, including:

- Contacting friends and acquaintances, former employers, instructors from school and former work and school associates.
- Placing job-wanted advertisements in newspapers as well as professional magazines and newsletters regularly read by employers.

- Placing your name with public and private employment agencies that operate locally, regionally, or even nationally if you are willing to relocate.
- Attending meetings and conventions in your area of interest. Besides contributing to your self-development effort, such meetings represent contacts that could lead to a job.

Even at this early stage in the job-hunting effort, never forget in giving information about your interests and skills that your "advertising" acts as a selection device in and by itself. If it is too narrow, or if it fails to impress, you lose prospective employers. Don't worry about getting involved in something that may not appeal to you. You can always reject offers. The point of the game is to get them.

## The First Contact

The resume is the first formal contact between a company and a prospective employer. It serves two purposes. The first is to call attention to yourself so that the organization reading the resume will request an interview. Then, after the interview has taken place, the resume acts as a business card, reminding the employer that you are around.

Personnel officers in major corporations receive more than 200 resumes every day. So, to receive attention, your resume must be constructed in such a way that it makes you stand out from the crowd. At the same time, it must not be so unconventional as to turn the employer or his organization off. Superficial attention-getting devices such as funny comments or

marginal drawings detract from your image as a professional. As a candidate, your aim is to impress those who do the hiring, not provide them with light entertainment.

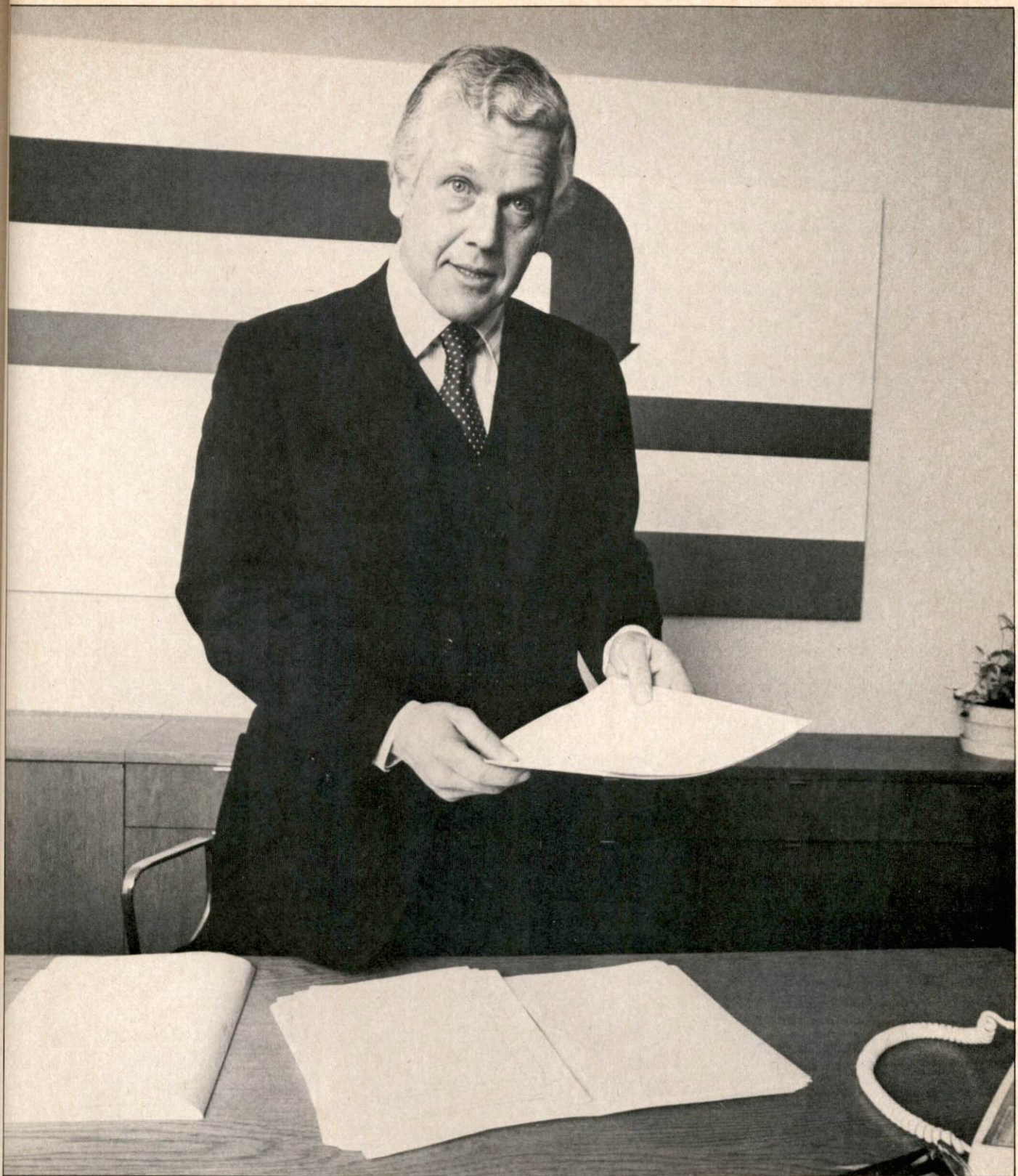
If you know the "type" of people a particular organization wants, tailor your resume accordingly. If you are "shotgunning" — that is, sending the same information to a number of places on the chance that a position is available — here are a few rules to remember:

- *Keep your resume short.*

One or two pages in length should suffice. The content, not the length, of a message is what counts. Employers don't like to have to wade through pages of data to find the few bits of information they are seeking. To make the best impression, your resume should be constructed in such a manner that it provides the most pertinent information about you in the simplest and most easily digestible form. A resume that rambles in making its point may end up in a wastepaper basket without a second's thought by the screener.

- *Include name, home address, work and home telephone numbers, the places and dates of education, and the degrees received.*

These are standard items everyone expects or needs to have on a resume, and they should be simply stated. You should not put in information about age, marital status, number of dependents, draft status or state of health. It is illegal for an employer to inquire about the first four, and including them shows a prospective employer that you are unaware of federal law. The



fifth item — the state of your health — will be checked when and if you are hired, so you do not need to include it now. Most employers will assume you are in good health.

If you have a physical handicap, you should not mention it in your

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resume, provided you can do the work for which you are applying. It is illegal to discriminate against the physically handicapped if they can do the work that has been advertised.

• *Stress in your resume what you have done (your relevant work experi-*

*ence) or what you can do.*

If you have held relevant jobs, give the position titles and dates of employment, then state what you accomplished on each job. Try to stay away from describing job duties; instead, stress end results. For example, instead

of writing that you "conducted training programs," put down that you "conducted (number) training programs of (type) involving (number) supervisors." This may seem a minor point, but it can be important. The question "What did you do?" is different from the one "What did you get done?" And you want to demonstrate that you can get things done.

If you have had little work experience, concentrate in your resume on listing the skills and areas of knowledge you have that represent what you can do — for example, "can survey land" or "can perform systems analyses." Don't list the courses you have taken. You want to convince the prospective employer that you can make a contribution to his organization, and the fact that you took a certain course is no guarantee. Besides, you may possess useful skills or knowledge not gained in a formal manner.

In preparing your list of skills and knowledge, make sure you separate the wheat from the chaff. The list should not cover everything you know or can do; it should include only those items that are relevant to the kind of work you are seeking. Furthermore, the list should be highlighted; one way is to title that section "Skills" or "Competencies." (Naturally, if you have relevant work experience, such a section would be unnecessary because you would have already revealed your skills or areas of knowledge under the description of what you have accomplished in your previous jobs.)

- *Do not write your resume so that it narrows your opportunities.*

Statements such as "interested in applying the Barton market-survey method to small Southern towns bordering on the coast" will not exactly open doors. If you list areas of interest in your resume, make them broad and general — for example, "interested in acting as an intervention agent to accomplish organizational change" or "desire to be involved in all phases of plant operation."

- *Avoid talking in specific terms about future goals.*

Good advice is to worry about your future when it becomes your present. Your immediate concern right now is getting a job. Besides, if you do talk specifically about future goals, there is always the danger that you will be taken literally and be rejected because your goals are not exactly what the

company has in mind. Also, the prospective employer may think you want too much or too little opportunity. He may also reject you as a candidate if he thinks you are unrealistic to establish objectives with no idea as to the opportunities that do or do not exist.

- *List those items that make you stand apart from your competition and show your commitment to your previous job, field or work as a student.*

For example, you can list honors received, the names of periodicals in which you have been published, the offices held, or the committees on which you have served.

Consider carefully what you list as avocational pursuits.

If you list too many, you may give the impression that you are a braggart or that you spend more time playing than working. If you list no avocational interests, you may look like a drag.

After completing your resume, you should have it reviewed by one or more people involved in the hiring process of an organization. Ask them, "How does this resume strike you?" Revise the resume according to their suggestions, bearing in mind that they may not be representative of all employers. Also, don't forget that their "reviews" offer you opportunities for exposure. That you are wise enough to ask for advice will demonstrate your intelligence, and they may offer to help you in your job search.

### **The Deciding Factor**

In many instances, a good portfolio can be the deciding factor in obtaining a job if you make it to the interview. Such a portfolio, to be worthwhile, should include examples of what you have done and listed under work experience or competencies in your resume. Reports, papers, research summaries — all professional products may be included. If you are a recent graduate or have had little work experience, you should include samples of your completed assignments.

If there is a high correlation between what the organization wants and what you have done, the proof will be in the portfolio. If there is a low correlation, the quality of your work will still demonstrate your general competence, ability to perform and learning potential. Be aware that more than the obvious is being evaluated. That you presented a written report on "The

Implication of Sunspot Eruptions on Foreign Trade" may be of little interest to a prospective employer. However, your ability to communicate clearly, organize material well and use language effectively may convince him or her that you deserve to be hired.

Your portfolio should be taken to each and every interview you attend. But exercise judgment as to if, when and what parts of the portfolio you show. You need not wait for an opportunity to arise in order to present it; you can *make* such an opportunity. But don't try to slip it into the interview in a clumsy or artificial manner or at an inappropriate time.

### **Do You Need References?**

The question of whether or not to bring references and letters of recommendation to an interview is a difficult one to answer. In the first place, references are coming increasingly under fire on the grounds that they violate fair employment requirements and intrude on privacy. In the second place, we know little about the influence of references on hiring decisions. When a source indicates nothing bad about you, is that good? Is a realistic evaluation, with both good and bad points thrown in, preferable? These are still unanswered questions.

For the sake of illustration, let us assume that references are requested and that you are allowed to specify the sources. Here are two tips:

1. Always obtain the permission of the reference source to use his or her name. Using someone as a reference is a compliment. But not asking that person in advance is inconsiderate.

2. Seek reference sources that know you and your performance well, can evaluate performance that is relevant to the business world (in most cases, a character reference from your neighbor is not a very meaningful assessment) and can communicate effectively, either orally or in writing, their thoughts and feelings about you.

### **Making the "Sale"**

An effective job-hunting campaign culminates in an invitation to a job interview. This is your opportunity to tell your story, to develop a linkage between the needs of a particular organization and the services you have to offer, expanding on the picture sketched in your resume. It is your chance, in marketing yourself as a prospective employee, to wrap up the sale by convincing the buyer — the

interviewer — that he or she needs and wants what you have to offer.

The mark of a good interviewer is that he or she asks questions. An interviewer who makes statements, does a lot of voluntary informing and spends a large portion of the interview time answering your questions is not doing a good job. The individual's primary purpose is to solicit information from you about your qualifications for the job opening. If the interviewer does not know how to do the job, it is up to you to do it for him or her. Take the initiative in the interview.

During a job interview, the first judgment you make relates to the interviewer's skill level. The second concerns the kind of behavior that will impress him or her. Remember, you must get by the interviewer to get the job. In trying to impress, though, don't resort to such unethical practices as lying or being hypocritical; they may come back to haunt you.

If you are interviewed by someone who asks questions, take time to organize your thoughts, then reply in a deliberate manner. You will be able to do this if you have prepared yourself before the interview by objectively evaluating your strengths and weaknesses in relation to the business world and by asking and answering the kind of questions you may be asked during an interview.

Bear in mind that both the content of what you say and the style in which you say it count. You must learn to state things positively, but open-mindedly. Don't be wishy-washy, but also don't make statements that make you seem to have a closed mind or a "know-it-all" attitude.

If your interviewer both informs and asks questions, go along with him or her. Don't be passive. Ask questions and make comments that show you are keeping up with him or her and that you are interested in contributing to the interview. Try to control the interview only to the extent that you make the interviewer explore those areas that you wish to have known about you. If the interviewer, in asking questions, overlooks your "selling points," ask whether he or she would like to hear about this or that. Or, when answering a question, use an example or an analogy that throws in the item you desire to mention or that changes the topic to the one you wish.

The comment that interviewers who do not ask questions are incompetent requires one major qualification. Working with a good interviewee, an acute, highly-skilled interviewer may prefer to let the prospective employee ask the questions, evaluating the candidate's thinking and a good measure of his or her ability from the kinds of questions asked. But most interviewers lack the skill to refine the interview process to this degree.

The trick for the interviewee is to ask good questions about the right topics. "How much will I be paid?" and "How many vacations do we get?" are questions that show concern for the traditional — and the unimportant. They will not set a candidate apart from his or her competitors for a job. But such substantive questions as "How much freedom of action and decision will I have?" will.

Another word of advice about job hunting and interviews: Don't judge the quality of a company by the interview or the performance of the interviewer. Don't reject an organization simply because you had a poor interview. Likewise, don't accept a job offer just because you had a good one.

Finally, make the interview work for you. Even if you don't get the job, you may be able to get the interviewer to help you in your job search. Ask him or her for advice, for feedback on your performance during the interview, and for the names of people you can contact. You should try to leave every interview with a new friend, plus some information that will increase your probability of getting a job.

Implementing an effective job-hunting campaign is basically no different from launching an effective sales promotion campaign. Anyone who wants the job of his choice must plan his job-hunting effort as carefully as a marketing manager plans his new sales effort. If you plan well and have a clear understanding of how to capitalize fully on each step in the employment process, the return on invested time can be a job offer or, more likely, a number of job offers from which you can choose. ■

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*Clemm C. Kessler III is an associate professor of psychology at the University of Nebraska at Omaha and a consultant to local business.*

## Let Earl Help!



Three 30-second television public service spots, plus two radio spots, are now available to help you publicize the Toastmasters program . . . with a little help from Earl Nightingale, Toastmasters' 1976 Golden Gavel recipient. Here's your chance to put Toastmasters in the forefront in your community!

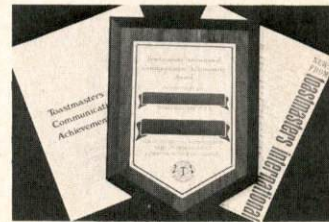
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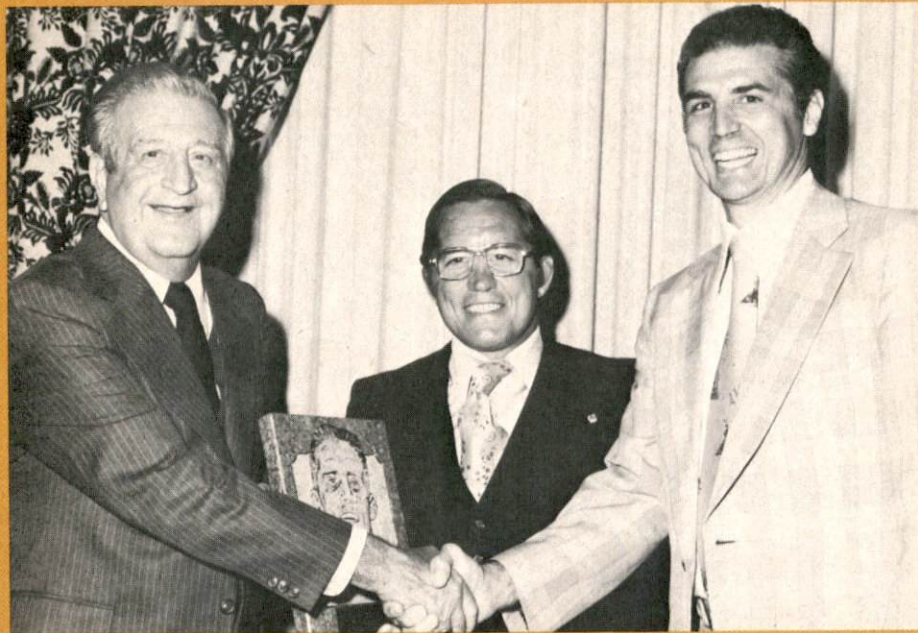
## You Could Use the Exposure!

Expose your club to the community by presenting the Toastmasters **Communication Achievement Award (267)** to a worthy member of your town or organization. The Communication Achievement Award helps make your club the acknowledged leader when it comes to communications. A total package including award, instructions and publicity tips is available now. Get the exposure you need—order the package today!



*Communication Achievement Award Package (267). Contains special award plaque (engraving not included), instruction booklet, sample news release. \$15.00, plus 15% postage and handling. (California clubs add 6% sales tax.) Engraving is available for an additional charge of 8¢ per letter.*

# People



## Terry McCann Inducted Into Wrestling Hall of Fame

Stillwater, OK — The fires of competition burn brightly with all champion athletes, but never more intensely than in the heart of TI Executive Director Terry McCann, who was one of ten champions recently inducted into the National Wrestling Hall of Fame at Stillwater.

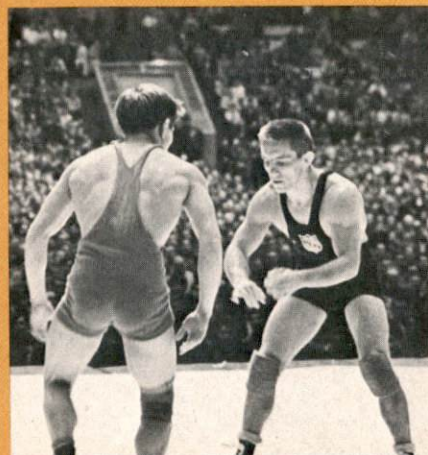
And oddly enough, says Terry, it was his win over Nejdet Zalev of Bulgaria for the gold medal in the 1960 Rome Olympics that gave him his first introduction to Toastmasters.

"It was after I won the Olympic title," he recalls. "I was asked to speak all the time, and I was really scared to death. I knew I needed some help, so I joined the Oil Capitol Club in Tulsa. And here I am."

Terry started his wrestling career in the Chicago playground programs at the age of 12, where he soon advanced through high school championships to the University of Iowa. There, under coach Dave McCuskey, he lost only three matches in three years, winning three Big Ten titles and twice was national collegiate champion.

Business interests took him to Tulsa, Oklahoma, where he joined the YMCA

*HALL OF FAME — TI Executive Director Terry McCann (center), who was recently inducted into the National Wrestling Hall of Fame, was joined on that special occasion by two of his proteges from the University of Iowa — Dave McCuskey (left), Terry's former Hawkeye wrestling coach, and Steve Combs, now Executive Director of the U.S. Wrestling Federation.*



*The accompanying photograph, which depicts Terry's medal-winning form (dark jersey), is one of a collection that will be on display at the National Wrestling Hall of Fame in Stillwater, Oklahoma.*

team and won three national freestyle championships, earning outstanding

wrestling honors in the national tournament of 1959. That same year, he was undefeated in eight dual meets with a Russian national team.

Because of injury, he started the 1960 Olympic trials at the bottom of the 125.5-pound ladder, but earned a trip to the Rome Games on the freestyle team coached by Port Robertson and scaled the ultimate heights to a gold medal.

After winning the gold medal, Terry spent three years coaching junior high wrestlers in Tulsa, winning conference and state titles. Then, returning to Chicago, he took the helm of the Mayor Daley Youth Foundation and coached that club team to six national freestyle and five national Greco-Roman championships in seven years.

In 1965, Terry teamed with Myron Roderick and others to spur creation of the United States Wrestling Federation, and served as a charter member of the Governing Council.

Upon dedication of the National Wrestling Hall of Fame, Terry's first reaction was to nominate another wrestler, Russell Vis. He wrote: "Since I was a small boy, my heroes were not those of others my age. Instead of Babe Ruth, Bronko Nagurski or George Mikan, I admired the deeds of America's great wrestlers. My heroes were people like George Mehnert, Russell Vis, Robin Reed, Bobby Pearce, Franks Lewis, and later, the great Bill Koll. These were my heroes, the men whom I hoped some day I could emulate."

And emulate them he did.

## Hannibal Toastmaster Follows the Legend of Mark Twain

Hannibal, MO — If you ever want to know anything about the legendary author Mark Twain, just ask the Rev. A. Willard Heimbeck. If he can't answer your question, no one can!

Rev. Heimbeck, who just happens to be a member of the Hannibal Club 2577-8 in Twain's historical hometown of Hannibal, Missouri, is president of the Mark Twain Foundation and a member of the board of directors of



the Mark Twain Museum. As a member of this board, he was chosen to accept a recent gift of \$4000 from a local Bicentennial committee, to be used for restoring part of the Mark Twain Home as an addition to the local museum.

As pastor of the Presbyterian Church that Twain attended with his family when he was known as Samuel Clemens, Heimbeck has always been interested in the great man and the Mississippi River he immortalized in his writings. So interested, in fact, that he recently spent several weeks touring other homes where the author and his family lived in the east.

"The direct objective of the trip was to visit the Mark Twain sites and to be in correspondence with those who were operating these sites, their direc-

Connecticut, where he viewed the magnificent home Twain owned before he left for Europe in 1890.

What were the results of this trip?

Rev. Heimbeck said he hopes that the board members and directors at the numerous Twain sites can meet once a year and provide for a mutual exchange of ideas.

"We're anxious to prepare for the 100th anniversary of *Huckleberry Finn*, which is coming up in 1985. We know that we let the 100th anniversary of *Tom Sawyer* go by with little attention because it came during our nation's Bicentennial. We want to be ready for 1985, however."

### **Toastmasters Helps Police Overcome Hostility, Distrust**

*Daly City, CA* — In the mid 1960s, there was a great outcry in this country demanding that police departments come out of hiding and join the rest of society. Community relations was touted as the answer to rising crime, rioting in the streets and distrust of police by the general population.

Police officers were accused of losing the personal touch of the old-fashioned beat patrolman. They were described as robots, functioning in a steel and glass enclosure, insulated from the atmosphere of the neighborhoods they served. In many respects, says *Thomas Culley*, a lieutenant in the community division of the Daly City Police Department in Daly City, California, and a member of the Daly City Club 1881-4, the accusations were not far from correct.

In the early and mid-60s, says Lieutenant Culley, community relations units were created and officers were selected to go into the community and "relate with the people." Overlooked, however, was the need for the police officers in general to "relate" by all but a few departments.

"In Daly City, a city of some 70,000 people, the need was identified early and a method of response developed. The program was called 'Talk to the People.' The order was for officers to get away from the limits of the patrol car and begin to get acquainted with the inhabitants of their districts."

Considering that most people were accustomed to seeing police officers only in times of trouble, or when they were cited for a traffic violation, there was a certain level of suspicion and

doubt to overcome.

To expand further on this idea of being available to the public, the Daly City Police Department formed a speaker's bureau and notified organizations in the area of the availability of speakers on any subject related to police services.

"To enhance the ability of the speakers," continued Culley, "officers were encouraged to join Toastmasters, and the Department sponsored some memberships. Eventually, the policy was established that Toastmasters training would be considered essential to membership in the speaker's bureau."

David A. Hansen, ATM, the Chief of Police and a past president of the Daly City Club, set the example for his personnel by maintaining his Toastmasters membership for some five years. At the present time, every major unit of the Department has been represented by at least one member.

"The policy of the Department has been to reach out to serve the community and to be involved in civic affairs. By the broad representation of citizens in Toastmasters, much knowledge and information regarding community attitudes and problems is easily available. And there is a second benefit to this kind of participation. It permits community persons to see the officers in non-stress, social situations. As a result, many of the myths about police are destroyed, and the individual officers are seen as ordinary people, working and living in the community, and concerned about community issues.

"In many cases, officers are called upon to deal with rumors or problems with little warning. Suddenly, they may be confronted by a delegation of citizens who feel they have a grievance that must be answered. Toastmasters training in impromptu speaking and techniques of debate can be of great value at such times."

For many years, police administrators have been voicing the thought that police must professionalize if they are to function in modern society. The demands of professional demeanor, reporting and testimony are obvious today. A police officer must have good bearing and delivery if he is to be a credible witness or a successful leader. Toastmasters is helping to develop such qualities in the Daly City Police Officers. ■



**DEEP ROOTS** — The Rev. A. Willard Heimbeck, a member of the Hannibal Club 2577-8 in Hannibal, Missouri, has his roots deep into the heritage of one of Hannibal's most famous inhabitants, Mark Twain.

tors and board members. I was also collecting information on how things were done in other places."

Rev. Heimbeck started his trip in Fredonia, New York, where Twain's sister and mother lived while the author was in residence in Buffalo. He continued to Elmira, where Twain met and married his wife and went on to write *Huckleberry Finn*, *Tom Sawyer* and *The Prince and the Pauper*, among others. Finally, he visited Hartford,

*Of all the variables associated with public speaking, perhaps none are more important — nor more misunderstood — than the individual voice qualities and their interaction in the speech process.*

# How to Speak Up... or Down

by Maurice Lubetkin

**T**he ability to speak effectively in public depends, to a great extent, upon a sound understanding of individual voice qualities and upon their interaction in the speech process. Every one of us is aware of such things as volume, rate, pitch, enunciation and pronunciation. But we generally consider them in a group situation, rather than treating each one as an entity with specific characteristics setting it apart from the other qualities.

If we take just a few minutes a day to examine each voice quality and an extra minute in trying to better our use of them, we cannot help but improve the overall quality of our oral communication. So let's take a look at them, one by one.

## **Can They Hear You?**

The first item to consider is *volume* (intensity of sound). When you speak, are you heard in all areas of the room? If not, the audience will turn you off in rapid fashion. But how can you be sure of reaching all members of the group? Try this, and you'll never doubt yourself again.

Speak loudly enough so that you hear the sound of your voice bounce back at you from the walls. This doesn't mean that you scream like some frustrated drill sergeant, but it does mean that when you hear your voice filling the room, you've reached what is known as the "resonant frequency" of that area, and you will be heard. (Naturally, if you're in an auditorium, an amplifier would be the common sense approach.)

Now don't misunderstand me. When I said you must be heard in all areas of the room, I didn't mean to imply that you do so with an unvarying level of volume. Heaven forbid! If the intensity of sound remains at one level, you'll soon develop a monotonous delivery guaranteed to put the audience to sleep in record time. No, the sound should vary for two very good reasons: first, for maintaining interest, and second, for placing emphasis and stress on those words and ideas which are the heart of your presentation.

Without appropriate emphasis, listeners soon become confused as to the important items in your talk. To clarify this, let's break down a speech into its three areas of emphasis: First, there are the major points of the speech, which require the most emphasis; second, the "should-know" information, which provides support to the main theme; and third, the "nice-to-know" area, which is akin to spice and variety but carries no great importance in the development of your topic. If emphasis is apportioned (according to this breakdown) by varying the volume for stress, you'll find a much more interested audience than you would if your talk is delivered without meaningful indicators for audience guidance.

## **Watch Your WPM**

Another one of the voice qualities is *rate*. This refers to the number of words per minute (wpm) used in presenting your information. A very fast rate often eliminates comprehension, whereas a very slow one produces a soporific effect, lulling the audience into a mesmerized state.

Sure, rate is one of our personality attributes. If we're from the Deep South, we tend to speak slowly. If, on the other hand, we're from the North or East Coast, we really roll along like a bat out of the proverbial place. Neither type of rate, however, is effective in communicating ideas.

The most effective rate for communicating ideas is one which varies between 120 and 150 words per minute. Notice that I said it varies between 120 and 150, and not that you should pick a number and never vary the speed. Your rate must vary for a number of reasons, the most important of which is interest. Once again, it's the same old story. A constant rate is boring, while a varied rate holds interest.

#### How's Your Vocal Variety?

*Pitch* is another of the misused voice attributes. (Or should I say unused?) Today, there are far too many speakers who fail to understand the need for total variety in the voice. Basically, pitch refers to the placement of sounds on the musical scale. It means changing the notes on the scale to provide an interesting and listenable voice quality. Just think about that for a minute. How many times have you listened to a speaker who failed to vary the pitch and whose ensuing monotone soon made it difficult for you to listen without dozing in your seat? Now I certainly don't mean to say that you should sing your words. But you should provide tonal changes to create a more interesting and animated presentation.

Practicing with a tape recorder is a good method for self-improvement in the pitch area. Repeat your talk over and over, each time varying the tones and inflection until you find the one tone group which provides the interest and emphasis you need to make your point.

#### Will You Be Understood?

Next in the voice qualities grouping is *enunciation*. The dictionary

definition is "... the distinctness of the sounds we utter." Let's just call it clarity. We Americans are the world's worst enunciators, which isn't all bad since we don't speak English in this country. What we do speak (conversationally) is a form of English loaded with slang terminology, colloquialisms, idiomatic expressions and a good deal of rubbish. Nevertheless, we do manage (somehow) to communicate on a one-to-one basis with others, even though our word endings are lost, many beginnings are slurred and our overall pattern is highly elusive.

We all know that when you're up before a group, you want to be as natural as possible and certainly don't want to sound artificial and affected. If you have a problem of confusing your words through a lack of enunciative care, the thing to do is to practice in the following manner. Take any newspaper or magazine and read from it aloud, taking care to enunciate every syllable clearly and carefully. Go slow. Make certain you're correct in your pronunciations. You'll sound ridiculous as you listen to the preciseness of your diction, but remember, this is *not* how you'll deliver your talk in front of the group. *This is only for practice at home*. Keep reminding yourself that if you practice in this fashion, you'll develop a conscious respect for the need to enunciate clearly whenever you present a talk. After that, there will be no need to sound artificial or stilted, nor to come across garbled and confusing. You will be able to tailor your words and diction to the needs of the people in front of you.

Many people seem to confuse enunciation with this last voice quality, *pronunciation*. Problems with pronunciation occur because of the vastness of the country, the differences in psychological, sociological and cultural environments, as well as geographical variances. These all tend to create a multiplicity of pronunciations, some of them humorous — but understandable — and others just plain confusing. In boiling pronunciation down into its essence, we might say that the problem lies in the manner in which we produce our sounds and accents.

To prove this to yourself, write the word *cavalry* on a piece of paper or a chalkboard and ask a number of people to pronounce the word as they always do. You'll find that half of

them will say "cavalry," while the other half will choose "calvary." Simple transpositions such as this cause many of the problems in communications. Sometimes, however, the problem exists in the addition of unneeded letters at the end of words. As an example, take the word *idea*. How many times have you heard it pronounced as "idear"?

No person expects you to be a paragon of perfection, but listeners do have the right to expect correctness in your oral delivery, which helps to develop an understanding of the topic. Practice the following ideas until they become second nature to you, and your pronunciation will surely improve.

Make certain that you pronounce every syllable in the word. When practicing, be deliberate. You'll sound stilted, but the practice will develop your consciousness of the need for this rule. Make certain the sounds you use are correct (according to a good dictionary) and, finally, make certain that you develop a familiarity with the words you use. If the words are new, study them, understand them and use them until they flow over the lips and tongue in an informal and facile manner.

The rules given in this article are not to be taken as some magical formula; no such potion exists in the field of public speaking. But they are a series of reliable guides which will help you to become a much more proficient, confident and eagerly sought-after speaker — one who can speak up . . . down . . . or all around. ■

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*Maurice Lubetkin served as an education specialist at the Faculty Development Branch, USASCS, Fort Monmouth, New Jersey. Now retired, he was primarily involved in the development and presentation of new approaches to effective communications for supervisory groups and individuals at Fort Monmouth.*

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# Hall of Fame

## DTM's

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

**Kenneth B. Himes**  
Northrop 212-1, Hawthorne, CA

**John C. Nelson**  
Sunrise 3253-25, Longview, TX

**Henry H. Sharton**  
Pathfinder 2734-30, Chicago, IL

**Jerome P. Starke**  
Milwaukee Metro Speakers 945-35,  
Milwaukee, WI

**Donald L. Krout**  
Alexandria 1748-36, Alexandria, VA

**Martin R. Gardner**  
Annandale 3122-36, Annandale, VA

**Robert Gelfand**  
Venetian 952-47, Ft. Lauderdale, FL  
Pacesetter 1685-47, South Broward, FL  
Hollywood 3770-47, Hollywood, FL

**Ronald G. Ellis**  
Yarra Valley 26-73p, Croydon, Vic., Aust  
Ringwood 3805-73p, Ringwood, Vic., Aust

## ATM's

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

**Linda Folkard-Stengal**  
Fullerton 37-F, Fullerton, CA

**William J. Thomas**  
Lake Norconian 1583-F, Corona, CA  
Corona 1976-F, Corona, CA

**Dennis C. Mahr**  
Indio 2528-F, Indio, CA

**Thomas A. Glass, Jr.**  
Blue Flame 2717-F, Costa Mesa, CA

**J.D. Bliss**  
Greyhound Early Risers 213-3, Phoenix, AZ

**Ronald Reuther**  
Cambelleros 2783-4, San Jose, CA

**Terrence C. Honikman**  
Lee Emerson Bassett 33-5, Palo Alto, CA

**David E. Hopkins**  
San Diego Gas & Electric Co. 545-5,  
San Diego, CA

**James E. Doll**  
Wenell 435-6, Minneapolis, MN

**Marvin E. Tracy**  
Hilltop 1638-8, Jefferson City, MO

**Myron R. Compton**  
Officers 440-9, Richland, WA

**Evelina G. Yates**  
Officers 440-9, Richland, WA

**Benjamin B. Brown**  
Moses Lake 1349-9, Moses Lake, WA

**Robert D. DeBoard**  
John D. Ewing 188-15, Caldwell, ID

**Page D. Waller**  
Highway Men 1692-16, Oklahoma City, OK

**Dr. John R. Fowler**  
DuPont 1664-18, Wilmington, DE

**Leslie J. Smith**  
Clarion 2316-19, Clarion, IA

**Leo W. Kueper Jr.**  
Speak-Easy 3588-19, Dubuque, IA

**Randolph R. Farmer**  
Albuquerque 122-23, Albuquerque, NM

**Dan F. Perrotta**  
El Paso Natural Gas 2461-23, El Paso, TX

**Ronald A. Mortensen**  
Revellers 1796-24, Omaha, NE

**Charles D. Turner**  
Early Birds 3546-25, Waco, TX

**William E. Wells**  
Rocky Mountain 739-26, Denver, CO

**James A. Evans**  
Huron Valley 1909-28, Ann Arbor, MI

**Sam R. Bhamani**  
Baxters 2447-30, Morton Grove, IL

**David E. Mahoney**  
Northshore 3908-31, Beverly, MA

**Paul Von Minden**  
Totem 1322-32, Keyport, WA

**Kenneth Rossi**  
Sierra 135-33, Fresno, CA

**Ronald E. Oest**  
Eye-Opener 1675-33, Lancaster, CA

**Fred E. Crosley**  
Giant 968-36, Greenbelt, MD

**Helen L. Burkett**  
George Washington University 1237-36,  
Washington, D.C.

**David L. Johnson**  
Suburban Maryland 2082-36, Silver Spring, MD

**Dr. Padman S. Sarma**  
NIH 3421-36, Bethesda, MD

**J. Max Kent Sr.**  
Salisbury 2380-37, Salisbury, NC

**John H. Gibbert**  
New Bern 2812-37, New Bern, NC

**John G. Borland**  
Camden County 1189-38, Haddonfield, NJ

**William E. Thornton**  
Hooker Oak 662-39, Chico, CA  
Ishi 3316-39, Chico, CA

**Ken R. Thiemann**  
Sierra Sunrise 2318-39, Reno, NV

**Clement Simard**  
Jackson County 1865-40, Ravenswood, WV  
Marietta 3341-40, Marietta, OH

**Dennis Hueppelsheuser**  
Kitowin 2928-42, Red Deer, Alta., Can

**Everet D. Reynolds**  
Natural Gassers 1875-44, Amarillo, TX

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

**George W. Salisbury**  
Calliope 2821-47, Orlando, FL

**Virginia Hedding**  
Early Bird 3659-47, Ft. Lauderdale, FL

**Ben F. Cooper**  
Auburn-Opelika 2165-48, Auburn-Opelika, AL

**Thomas E. Alton**  
Ala Moana 3701-49, Honolulu, HI

**John W. Poole**  
Lockheed 1653-52, Burbank, CA

**Philip Stone**  
Hardware City 1461-53, New Britain, CT

**George O. Wickman**  
Auroraland 629-54, Aurora, IL

**Jack Garner**  
Harlingen 860-56, Harlingen, TX

**Michael J. Donovan**  
Concord 2056-57, Concord, CA

**Jerome A. Laska**  
Concord 2056-57, Concord, CA

**Phillip A. Schultz**  
LRL Microcentury 2797-57, Livermore, CA

**Jed C. Alexander Jr.**  
Kalmia 1239-58, Aiken, SC  
Aiken 1355-58, Aiken, SC

**Gordon L. Oliver**  
Red Bank 2091-58, Charleston, SC

**William J. Groom**  
Embassy Diplomats 3492-61, Ottawa, Ont., Can

**Adolph D. Shay**  
Hi Noon 1021-62, Port Huron, MI

**Kenneth N. Spencer**  
Oak Ridge 1858-63, Oak Ridge, IN

**William C. Schrader**  
Cookeville 2744-63, Cookeville, TN

**Lee L. Schultz**  
Monday Mumbler 2976-63, Chattanooga, TN

**William M. Crawford Jr.**  
Tuesday Toasters 3004-63, Kingsport, TN

**Alan I. Tufo**  
Postprandial 3259-65, Rochester, NY

**Geoff T.H. Robinson**  
Lakenheath-Mindenhal 2352-71,  
Suffolk, England

**Ronnie P. Schlatter**  
Wellington 1046-72, Wellington, NZ

**Quentin Milne**  
Auckland 3593-72, Auckland, NZ

**Trevor F. Horne**  
Nelson 3758-72, Nelson, NZ

**C.W.A. Jessop**  
Whitehorse 1060-73p, Blackburn, Vic., Aust

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## New Clubs

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**85-1 Flying Eagles**  
South Gate, CA — Thurs., 8:00 p.m., Eagles  
Aeire, 8100 Otis (866-9174). Sponsored by  
Huntington Park-Bell 14-1.

**102-1 Kellogg & Andelson**  
Los Angeles, CA — 1st Tues./3rd Wed., 6:00  
p.m., meeting place changes (550-7555).  
Sponsored by Irving Kellogg and Catherine Clay.

**49-4 Gold Brickers**  
Salinas, CA — Tues., 7:00 p.m., Mac's Res-  
taurant, 213 Monterey St., (722-7747).  
Sponsored by Jet Stream 2624-4.

**3225-5 Waterfront**  
San Diego, CA — Mon., 11:30 a.m., Building  
77, Conference Room, 32nd St. Naval Station  
(562-1709). Sponsored by Mt. Helix 126-5.

**431-9 Moonlighters**  
Spokane, WA — Thurs., 7:30 p.m., PEDC  
Conference Room (456-5360). Sponsored by  
Lamplighters 449-9.

**694-11 Torrington**  
South Bend, IN — Wed., 12:00 noon, The  
Torrington Co., Bearings Division, 3702 W.  
Sample St., (288-9161). Sponsored by Friday  
"Y" 578-11.

**640-13 Allegheny Center**  
Pittsburgh, PA — Mon., 12:30 a.m., 847 A & B  
Conference Room, Two Allegheny Center  
(553-4296). Sponsored by Alcoa 1092-13.

**2915-13 Foster Plaza**  
Pittsburgh, PA — Wed., 8:15 a.m., Board Room,  
L.B. Foster Co., 415 Holiday Dr., (928-3428).

**1020-17 Loma**  
Loma, MT — Thurs., 7:30 p.m., Big Sky Aerial  
Photo (739-4334). Sponsored by Rainbow  
488-17.

**2127-23 Border Toasters**  
El Paso, TX — Mon., 6:30 a.m., Howard John-  
son's Restaurant, 8877 Gateway West  
(598-6952). Sponsored by El Paso Natural  
Gas 2461-23.

**3365-25 Good Hands**  
Irving, TX — Fri., 6:45 a.m., Allstage Regional  
Office, 200 W. Highway 114 (298-7455 or  
252-0553). Sponsored by Irving 3365-25.

**2718-25 Fox & Jacobs Management  
Development Program**  
Dallas, TX — Mon., 7:30 a.m., Marriott Inn,  
LBJ & Coit (242-6561). Sponsored by Red  
Bird 2047-25.

**3150-25 Longview Evening**  
Longview, TX — Tues., 7:00 p.m., Charlie  
Brown Restaurant, Loop 281 (759-1206).  
Sponsored by Sunrise 3253-25.

**2030-30 VA Data Processing Center**  
Hines, IL — Thurs., 11:30 a.m., VA Data  
Processing Center (681-6680).

**3533-33 Simi Valley**  
Simi Valley, CA — Thurs., 8:00 p.m., Church  
of Religious Science, 1364 Patricia Ave.,  
(526-8284 or 982-6467). Sponsored by Day-  
breakers of Westlake 3332-33.

**2777-39 Woodland**  
Woodland, CA — Fri., 6:30 a.m., VIP's, Hwy.  
13 & Interstate 5 (666-4418). Sponsored by  
Camelia 1787-39.

**3262-39 Security**  
Reno, NV — Tues., 4:00 p.m., Security National  
Bank (329-9711, ext. 367). Sponsored by  
Sierra Sunrise 2318-39.

**1184-47 Offshore Power Systems**  
Jacksonville, FL — Mon., 5:30 p.m., Waldz  
Restaurant (724-7700). Sponsored by Bold City  
Challengers 2092-47.

**3164-47 Courthouse**  
Ft. Lauderdale, FL — Fri., 12:00 noon, Broward  
County Courthouse, Room 365 (765-5675 or  
765-5641). Sponsored by Early Bird 3659-47.

**3882-53 Spa Speakers**  
Clifton Park, NY — Thurs., 6:30 p.m., Roma  
Restaurant, Rt. 146 (371-3472 or 459-1150).  
Sponsored by Uncle Sam 1138-53.

**2675-63 Bluegrass**  
Bowling Green, KY — Wed., 7:30 a.m., Produc-  
tion Credit Association, 2009 Scottsville Rd.,  
(781-6034 or 781-1234). Sponsored by Ward  
Elliott and Tom Grogan.

**2404-69 Centre**  
Brisbane, Qld., Aust — Tues., 8:00 p.m., The  
Relaxation Centre, Brookes St., (Brisbane  
399-7401). Sponsored by M.D.I. 2764-69.

**1315-U Benoni**  
Benoni, Republic of South Africa — Wed.,  
7:30 p.m., Van Riebeeck Hotel, Great North Rd.,  
(Johannesburg 54-3365). Sponsored by  
Johannesburg 113-U.

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## Anniversaries

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### 30 Years

**Tarsus 532-8**, St. Louis, MO

### 25 Years

**Trinity 1190-25**, Dallas, TX  
**Waukesha 1173-35**, Waukesha, WI  
**Main Line 1198-38**, Ardmore, PA

### 20 Years

**Eyeopener 2607-3**, Tucson, AZ  
**Jet Stream 2624-4**, NAS Moffett Field, CA

### 15 Years

**Dee Cee 71-2**, Seattle, WA  
**Minnehaha 2563-6**, Minneapolis, MN  
**Navy Finance Center 3502-10**,  
Cleveland, OH  
**Hattiesburg 3553-29**, Hattiesburg, MS  
**North Shore 3543-70**, Sydney, N.S.W., Aust  
**Miranda 3554-70**, Sydney, N.S.W., Aust  
**Melbourne 3362-73p**, Melbourne, Vic., Aust




### 10 Years

**Saddleback 2657-F**, El Toro, CA  
**Forty Liners 2419-4**, San Francisco, CA  
**Mt. Gambier 1537-73p**, Mt. Gambier,  
South Aust

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