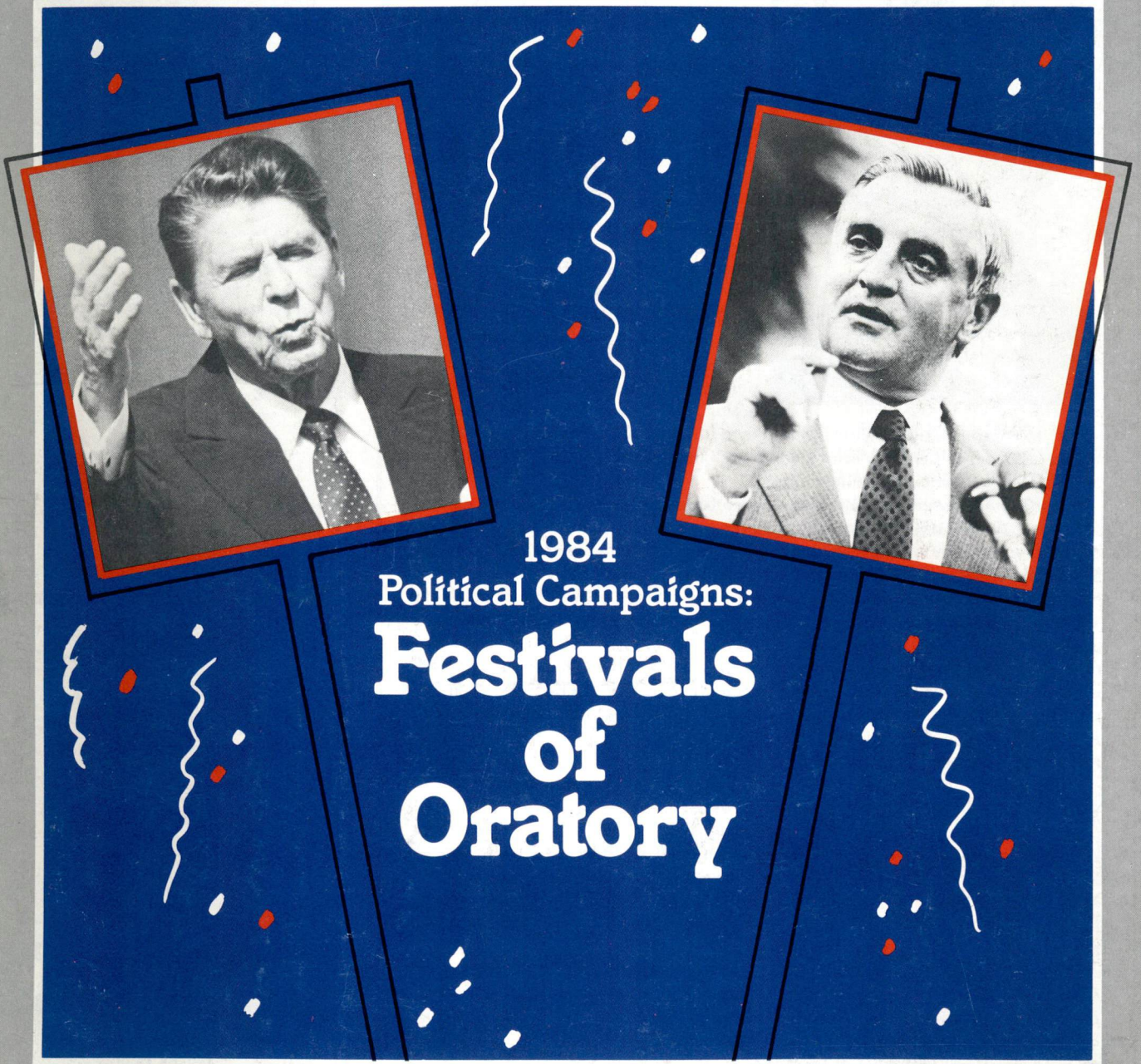


December 1984

# THE TOASTMASTER



1984

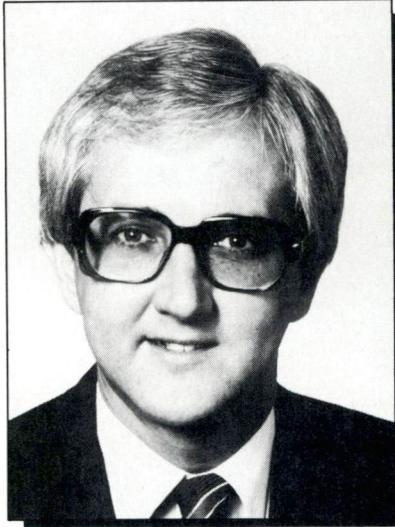
Political Campaigns:

**Festivals  
of  
Oratory**



## A Chance to Advance

One of the many joys of visiting districts this Fall as International President has been the willingness of our members to share their personal success stories with me—success resulting from involvement in Toastmasters' educational programs.



It is a well-known fact that Toastmasters has helped millions of people develop their self-confidence and self-esteem through improvement of their communication and leadership skills; but the 1984 editions of "The Toastmasters Story" has sent a "bolt" of enthusiasm through this international officer during those long return flights to my home in California.

As I mentioned in my inaugural address last August, a Toastmasters club meeting offers our members the opportunity "to change from a life stalled by fear to a life filled with achievement, from a life hampered by timidity to a life excited by new directions and possibilities, from a life blocked by inexperience to a life enhanced by a zest for action, and from a life slowed by an inability to communicate to a life uplifted by additional opportunities for growth."

A successful club essentially is a "greenhouse" that soothes the fear, the timidity and any inexperience one might have.

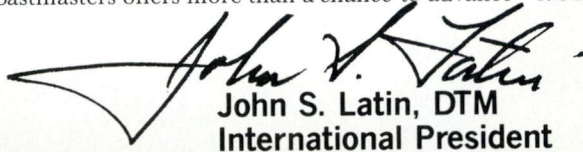
Toastmasters programs contain no secret formula for advancing one's career. Instead, they offer us the opportunity to prepare for real situations by strengthening our communication skills—an ability recognized by most employers. Basically, it is attaining success the old fashioned way—by earning it!

Early in 1981, my employer received a request from a service organization to have one of its employees speak to a group of high school seniors—school leaders from approximately 110 high schools in Central California. The speech was to offer these students practical suggestions in preparation for their formal entry into the business world after completing high school or college. As an active member of the company speakers bureau, I received the assignment some three months in advance of the actual presentation date—plenty of time, I thought, to write a 45-minute speech.

Like most people with several projects going on at the same time, I tend to work the hottest items first. Therefore, it wasn't until a week before the actual presentation date that the speech became my first priority. I remember sitting down at my dining room table with an empty pad of paper and a few pencils along with a personal commitment to get something started—at least an outline of the speech. I sat there for about 10 minutes wondering how I was going to approach the topic when the thought came to me that all I really had to do was describe the "Toastmasters Experience."

The ideas started to flow quickly as I reviewed my many years as a Toastmaster. I moved quickly from goal setting to the importance of associating with success-oriented people, from learning to communicate effectively to learning to make decisions based on knowledge, and from developing an attitude of sharing to the importance of a lifetime of continued learning. Wow, within a short period of time I had to stop—I had too much data for a 45-minute speech.

I realized then the important role Toastmasters International must have played in so many lives. Toastmasters offers more than a *chance* to advance—it's more like a *guarantee*.

  
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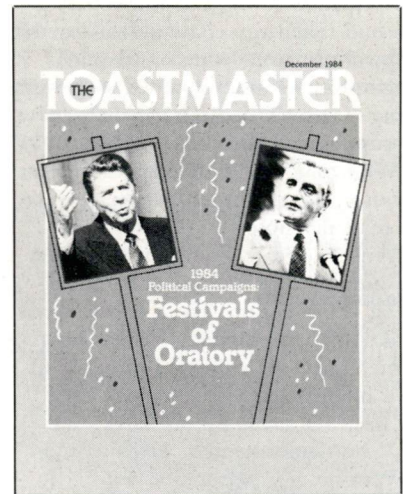
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## COVER

Some of the best speeches in American history were delivered during the 1984 U.S. presidential campaigns, creating exciting festivals of oratory. Part of the festivities sprang from the history-making firsts: a major party nominated a woman for vice president; a black presidential candidate addressed a major party convention; a Democrat was a Republican convention featured speaker. The many speeches spotlighted the emotion and drama, and provided many lessons, according to author Thomas Montalbo, DTM.

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I had abandoned a set of notes about gesturing during speeches, on the chair at the Midas waiting room, when the mechanic called me to show me what was wrong with my brakes. As I returned to the waiting room, a man had taken my chair and notes. He sheepishly returned them and said, "I thought you weren't supposed to gesture during a speech. I thought you were just supposed to be still."

"Who told you that?" I wondered curiously, partly unnerved because he had read my notes.

"Well I used to know this preacher who used to flap and wave his arms during his sermons, like a goose about to take off," he replied. "Then he got married, and his wife told him not to move his arms any more. She made him keep his arms by his sides, like this," he demonstrated, arms akimbo.

"Was he any better that way?" I asked.

"Nah, I liked him better when he used to flap," he said.

It's no wonder the novice speaker is confused about what to do with his arms and body while speaking, if the average person thinks no movement is the standard. No movement is the safe way to avoid looking silly like the flapping preacher, but still, it isn't the answer.

If the speaker wants to give an effective speech, he can't simply ignore his arms and body. Rather he must learn how to use his body to speak, so that gesturing helps him express his verbalized ideas.

### Speakers Are Like Actors

The novice speaker is often afflicted by prevalent ailments of the amateur actor. Both know they are supposed to be moving. Both are uncomfortable with their movement, and both make the audience uncomfortable.

Whenever someone drags me to the local little theater musical I go knowing I will spend my entire evening mentally critiquing the poor acting. I'll be amused watching actors mechanically walking with arms crossed against their chests, as if the costumer sprayed super glue on their shirts.

Others, like the preacher after marriage, play it too safe. They stuff their hands into the womb-like safety of their pockets. Then there are the brave experimenters who try to punctuate their words with awkward arm gestures because they know they are supposed to move. They move for the sake of moving, just as the preacher did before he found wedded bliss. This group is afflicted with ill-timed, thoughtless movement that is needlessly repetitive.



# GESTURING: AN ACTOR'S APPROACH

by Marie Zima

Many actors and speakers are too tentative in their movement. They feel so diffident that any effort they make to move or gesticulate is stopped almost as quickly as it's initiated. They listen too closely to that careful censoring defense mechanism in the brain that prevents humans from making fools of themselves.

Another common problem is the actor or speaker who is so conscientious and vain that he may spend hours in front of the mirror practicing his movement. He may have slickened his gestures down to a choreographed pattern. Even so he too misses the mark, for his gestures aren't natural, and though perhaps less awkward, they still leave the audience unsatisfied.

Speakers can learn what not to look like by studying the amateur, but still not know how to achieve the status of dynamic, effective speaker.

### Study the Pros

Speakers should emulate the professional actor, who approaches his move-

ment with the precision and applied thought of a scientist. There's little room for error, and experiments are highly controlled.

One of the most important lessons a speaker can learn from professional actors is that effective gesturing can't be separated from speech. Words and movement must be interdependent on each other if the speech is to be effective.

In other words, if you practice gestures in front of a mirror to see how they look *before* you incorporate them into your speech, you are on the wrong track. Instead, study your gestures *while* you are speaking. Allow yourself to change the dynamics of gesturing and speech with the emotional subtleties of your chosen words. Design your movement with the words always in mind.

But before you even think of gestures, if you aren't moved a certain way, there's no way you can effect others. You should allow yourself to get worked up about the subject without thinking about what movements you will use.



Then relax and allow the movement to come from what you feel inside.

If you don't feel like moving during a certain passage of the speech, then you shouldn't move merely for the sake of animation. Intuitions are generally correct. When you don't feel moved enough for your emotions to naturally flow and extend into your body movement, chances are it isn't the right time to move.

Constant movement is as ineffective as none at all. You should strive to find selective movement generated from impulses you get from the emotional parts of your speech.

### Watch Yourself

When you are aware of what you feel strongly about in your speech, watch yourself. The best way is candidly, on videotape, where the immediate feedback of a mirror-like monitor won't disturb you, effect your free movement or inhibit the creativity of your speech.

However, if videotape is not available to you, have Toastmasters club members watch and critique you. You may want to even organize a gesture workshop.

As a last resort, watch yourself in a mirror a few times, but don't rely on it, or it can be more harmful than good. Using a mirror as a learning tool is a poor method, because you can't divorce yourself emotionally from the immediate feedback and it will probably inhibit your creativity. And there's a chance you may become more involved with your reflection than with focusing all your concentration on your speech.

After watching yourself or receiving a critique, eliminate movement that seems awkward or inappropriate. Time your gestures to effectively punctuate what you want accented. Remember the gestures that seem to work and retain them.

Try not to practice so much that your gestures start to look like carbon copies of what you did in your previous practice sessions, or you will look stale and artificially choreographed. Keep the essence of your practiced movement but be flexible enough to slightly alter movement with each new speech.

### Don't Look Canned

Once you've given the speech repeatedly, you can fall into a new trap. It can start to look canned. You might as well be on film, because you're so slick you could do the speech in your sleep.

A good actor, though he's performed a show over a hundred times, knows that he must create the illusion of it happening for the first time. Likewise a speaker must find ways to keep his ideas fresh and vital, and his gestures natural

and unchoreographed.

One way to do this is to approach your speech the way a method actor would look at his script. Search for the nuances you've been overlooking. Get back in touch with your feelings for your speech, and feel it from the inside out.

In other words, don't fake your feelings; really feel them and don't pretend. As long as you don't take your speech for granted, but try to keep feeling it sincerely, it should remain vital.

There are no overnight secrets to make a polished pro out of a novice. As a freshman actress in college, I wasn't chosen at an audition into the acting program. During the critique afterward, the professor broke my heart with his appraisal of my acting: "Your body isn't connected to your voice. Your voice is

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## USE MUSIC TO MOVE YOU.

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there, good, even, but your body doesn't go along with you.

"Your movement isn't an organic part of your acting," he continued. "It works apart from the emotion you feel inside. It isn't working in conjunction with your voice. Learn how to move, and we'll let you into the program next year."

Instead of quitting, I kept working and eventually made it into the program. It took years for me to understand my professor's words to the point where I was able to practice what he wanted from me—connected movement to the voice, not apart from it.

Unless he is a rare and natural talent, the novice speaker can't hope to have dynamic movement that's naturally connected to his voice without conscientious practice and study of himself and

others.

Although the speaker shouldn't be impatient for quick results, certain exercises will quicken the process of acquiring graceful, dynamic gestures. Every person moves with different rhythms and dynamics.


Discover your patterns of movement, and then try to learn how to move in ways that are not so natural to you, in order to broaden your range and make you more interesting at the podium.

### Use Music to Move You

Before you practice your speech, gather several records of jazz, rock and classical styles. Play several minutes of each style and then change tempos and styles. Move with your arms and body to the music, constantly trying new rhythms and levels, feeling the music in your body.

Relax, yet try to feel the energy of the music in your movement. Change music and change your movement patterns to fit the new music. Now you should practice your speech.

Try to incorporate in your speech delivery some of the new movement patterns you've discovered with the help of the music. Using music to help the movement of your speech is especially helpful when you aren't happy with the way your speech is going, or when it needs more variety of movement to keep it interesting.

Coordinating and connecting speech and movement can be a great frustration for any speaker. Strides forward are often slow for even the most dedicated speaker. Yet dedication and practice and use of helpful actors' techniques should speed up the process. If you learn how to feel your words and movement emotionally, you'll soon be moving your audience, and getting the ovations you've hoped for. 

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Marie Zima is an actress and freelance writer based in East Haven, Connecticut.

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# Get Your Own Way...

## NICE & EASY

by Vivian Buchan

Do you ever wonder why some people always seem to get their own way without half trying... and do it in a nice and easy way? Have you ever noticed that, like a cork rising to the top of water, one person in every group automatically seems to be selected as leader and becomes the catalyst for any achievement the group makes?

Why some people are successful in negotiating situations and others never are has been the focus of studies made to see if persuasiveness is the result of some inborn trait or if it is something that can be mastered as a skill. Now, we're not talking about people who manipulate others for their own personal reasons or to gain power, but people who are able to persuade others to happily go along with some project or proposal.

Let's take two men, each an example of a loser and a winner. We'll call the loser Joe and the winner Randy and see how they conduct themselves in negotiating situations. Observe what Randy does that results in him getting his own way and getting it nice and easy... as well as achieving the best results for everyone concerned.

**1. SETTING THE STAGE FOR THE MANEUVERS.** Joe's a happy-go-lucky guy who's always agreeable to suggestions others make. As a result, when anyone suggests that the group meet in a certain place, Joe's willing to abide by that decision. Even though Joe has a pleasing and quite forceful personality, he never quite succeeds in handling a group discussion or shaping policy.

Randy, on the other hand, has learned that anyone who expects to be persuasive in a group tries to set up the meeting on familiar territory... his own turf, if you will.

A study made by psychologist Ralph Taylor and his colleague Joseph Lanni evaluated 60 university students for their dominance in a group situation. The volunteers were divided into groups of three; each group consisted of one member low in dominance, one average and one high. They were assigned the subject of university budget cuts and had to decide equitably where such cuts

should be made.

The groups met in various rooms to carry out their discussions, and evaluations of the meetings produced these results: The volunteers who met in the room belonging to the host, who was also the group leader, were more in accord than those groups who had met in other than the high-ranked leader's room.

Thus, the home-territory has an advantage in negotiations just as football teams seem to do better on their own gridirons.

**2. ESTABLISHING YOUR APPEARANCE AS A WINNER.** Joe has the idea that as long as he has good ideas and is willing to work hard in a team effort that it makes no difference how he looks, how he speaks or how he writes. He pooh-poohs the idea that people judge others by the way they look, act and speak.

Randy, however, knows that a winner looks like a winner. He's always dressed appropriately for the occasion in well-fitting clothes. He never appears unshaven, needing a haircut, looking rumpled.

Experiments with volunteers who were sent door-to-door soliciting signatures on petitions were divided into two groups. One group was sloppily and carelessly dressed with no regard to the way their hair was groomed or how clean their clothes appeared. The other group looked opposite.

Which group was able to obtain the most signatures? The opposite one, whose members appeared poised, well-groomed and intelligent, were far more successful in persuading people to accept them and their petitions.

**3. STANDING IN THE OTHER PERSON'S SHOES.** If you can't identify with the other person's ideas or understand how he feels about something, you're going to approach that person from your point of view rather than his.

Let's take a hypothetical situation. Joe has been assigned the task of organizing young volunteers to spend a Saturday morning shoveling walks for senior citizen and handicapped homeowners.

He begins by lecturing them, "Now,

instead of fooling around Saturday having a good time, do like I did when I was your age. Spend some time helping people who're too old or handicapped to help themselves. You owe it to your community to do something besides goof off in your spare time. You're not paying taxes, but you could be doing something worthwhile anyway."

Are the kids turned off? What do you think?

Now, let's observe Randy's approach and see how he persuades the kids to grab snow shovels and set to work clearing the snow from dozens of sidewalks.

"I know it's asking quite a lot to give up several hours on a Saturday morning when you don't have all that much time of your own to do fun things. But if we all pitch in we can get this job finished in a single morning.

"I'll assign a leader for each group who'll get together the tools, work out the transportation for the various crews and outline the areas where we need to work. And I'll be around from time to time if you need any more help. Okay, team, let's go!"

What Randy's done is appeal to the teenagers on their own level by relating to their interest and ability to be of value in the community. Randy knows that praise and respect for a person's self-image will result in cooperation and willingness to carry a project through to completion.

Research conducted by Donald J. Moine, a psychologist who has his own communications training firm in Redondo Beach, California, shows that people who can match their tone of voice, posture, speech patterns and even rhetoric to those of the person they're talking to are persuasive in enlisting their support.

They know that biofeedback mechanisms are effective in sending back the same kind of signals that are being sent to them. It's a mirror image and mirror language that relates one person to another. And until that relationship has been established, it's pretty hard to be persuasive.

**4. RESPECTING OTHER PEOPLE'S**



**FEARS OR DOUBTS.** If you can't relate to how a person's past experiences may be affecting his attitudes toward you or what you're proposing, you're going to be shadow boxing and wondering why you can't seem to get a grip on the situation.

Let's say a new couple has moved into the neighborhood, and Joe, wanting to be friendly, goes next door to call on them. He wants to impress his minister by bringing in some members, so he puts a lot of pressure on the couple to visit his church next Sunday. Joe doesn't wait to find out just what religious persuasion they may already be committed to, and he jumps right into his argument.

"Well folks, I've been a member of my church for 10 years, and I can tell you there's no better church in this whole city than mine. I'll be over about 10:30 next Sunday morning to take you to church and introduce you to a bunch of my friends and our minister. No, no. I won't take no for an answer. You just be ready when I stop by."

You can draw your own conclusions as to why the new couple will resist Joe's advances and find some excuse to avoid going with him to his church on Sunday.

Let's see how Randy approaches the newcomers. He would respect their reluctance to accept all propositions that strangers would be coming up with. As new people in town, they're going to be suspicious and wary about joining groups that aren't familiar to them until they know just who and what they want to be aligned with.

Randy might go at his introduction and welcome this way: "I just dropped by to welcome you to town, and to offer my help in any way that I can. I know that as newcomers you are going to need time to get your bearings and decide just who and what you want to become affiliated with. And I think you're wise to take your time about joining any group.

"I would like to take you as my guest to my service club if you aren't already affiliated with one. We meet Wednesday noon, and I'll be happy to take you next week if you would like to go. You can decide then if you're interested in our projects or interested in our members. You may find that our focus isn't right for you, and I'll certainly understand that.

"My wife would be glad to take your wife to the next P.T.A. meeting because I know your kids are about the same ages as ours and will be going to the same school. If your wife is interested in going to the next meeting, I'll have my wife call her.

"There's no hurry about making your decisions, so take your time, and I'll check later on in the week to see what you've decided. Anyway, glad you're on board with the rest of us."

Randy has offered friendly help without putting any pressure on the newcomer, thus giving him room to move around the idea without feeling guilty about a negative response.

Randy has gained credibility by accepting the fact that there are two sides to every situation and saying, in essence, that if the man doesn't accept his offer he will not be offended. He's far more apt to persuade the newcomer because he has respected the man's reluctance to jump for any offer made by a stranger.

**5. DON'T DEPEND ON OPINIONS INSTEAD OF FACTS.** Joe thinks that because he's known to a group of people that what he has to say will be accepted

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## RELATE TO OTHER PEOPLE'S FEARS AND DOUBTS.

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*per se.* He depends on his opinions instead of hard, verifiable facts when he's trying to persuade people to accept his advice or proposal.

Opinions, however, remain just opinions until they're backed up with facts. Furthermore, facts by themselves aren't significant, either, because it's the source that makes the facts reliable.

A group of college students were asked to evaluate an appetite-curbing drug sold over the counter to aid people on diets. They were told that a certain magazine (fictional) with an impressive title like the *Journal of New Medical Breakthroughs* had endorsed this particular drug.

Another group was told that this over-the-counter drug had been investigated by a popular woman's magazine without medical support. Which group do you think voted for the drug?

The winner, like Randy, approaches any controversial discussion not only with facts to support his argument but with facts supported by verifiable and respected sources. After all, facts you quote need to be trustworthy facts and not just irresponsible remarks you've picked up through hearsay.

**6. SPECIFIC EXAMPLES AND CREDIBLE STORIES ARE NEEDED.** Let's say, for example, that both Joe and Randy have used cars to sell.

They've advertised in the local newspapers and prepared to interview prospective clients.

Joe's client asks questions like, "What's your gas-mileage ratio? How long has it been since you had the tires rotated? How often have you changed the oil and had engine tune-ups?"

Joe says, "Gosh, I can't answer those questions. I have no records of any kind. I suppose I could call the garage and ask the salesman what gas-mileage ratio is standard for this model car. But I haven't any idea how often the oil has been changed. And, for the life of me, I can't remember if I ever had the tires rotated."

Needless to say the client leaves in disgust wondering about the condition of any car that belonged to an owner as negligent and indifferent as Joe appears to be.

Randy, on the other hand, has his car's records all up to date and can produce all maintenance dates. Not only that, but he's checked used car lots in the area and can compare the price of his car and its condition to others being offered in the same price range.

His approach to a prospective client inspires confidence and trust which means that the sale of his car will be quick and pleasant for both Randy and the new owner.

You can see now that a persuasive person isn't some kind of a magician who uses tricks or a con man who uses charm, and he is not someone who lies or some overbearing person who demands cooperation. You can also see that the art of persuasion is not inbred; it is something you can learn.

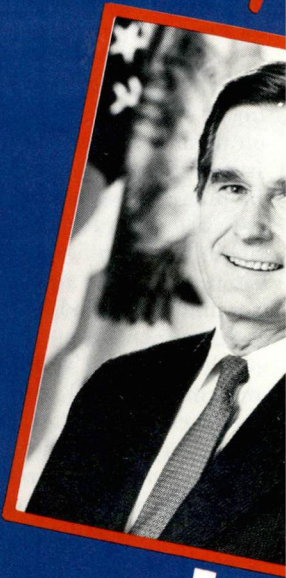
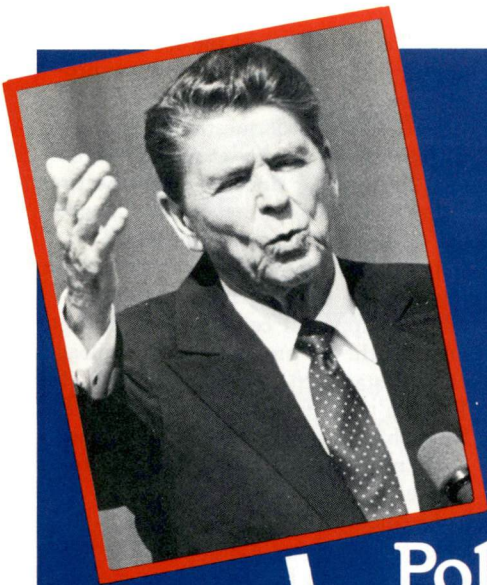
A persuasive person who always seems to get his own way and get it nice and easy is someone who's done his homework, has respect for the people he's working with and presents his argument or proposals in a convincing and trustworthy way. He's a person that shows respect for and interest in the people he's trying to persuade.

And you can probably get *your own way*... nice and easy... by doing what persuasive persons do so effectively, and so charmingly. 🗣️



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





1984

# Political Campaigns: Festivals of Oratory

by Thomas Montalbo, DTM

**I**f you didn't watch the Democratic and Republican conventions on television this past summer, you missed an opportunity to see a variety of public speakers in action.

Since the many speeches ranged from the sublime to the mediocre to the absurd, you can learn from them both "do" and "don't" lessons. The conventions were festivals of oratory not just for the speeches but for the history-making settings in which they were delivered.

Geraldine Ferraro was the first woman and the first Italian-American ever nominated by a major United States political party for vice president. Jesse Jackson was the first black presidential candidate to address the convention of a major party.

It was also the first time a Democrat—Jeane Kirkpatrick—was invited as a featured speaker at a Republican convention. The unprecedented large number of women who delivered speeches

on the podium of the 1984 Republican convention would have thrilled the pioneer women orators of the early 19th century. Those trailblazers braved scorn and even physical threats when it was considered shocking and scandalous for women to speak on public platforms.

## Exhilarating Cuomo

New York Governor Mario Cuomo, delivering the keynote address at the 1984 Democratic convention, made watching and listening to him on television an exhilarating experience. With its plainspoken eloquence, his riveting speech grabbed attention from the beginning and held it to the end. The International Platform Association granted Cuomo its 1984 Theodore Roosevelt Award for "the greatest keynote address in American history."

His well-crafted speech was enhanced by Cuomo's graceful, effortless and

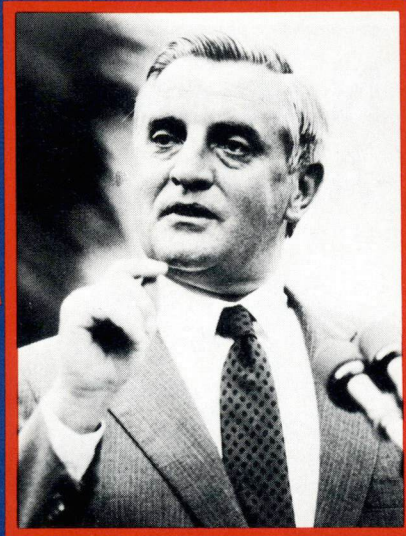
strong delivery. Using an intimate platform style, he spoke sharply and clearly with his words, gestures, expressions and pauses all working together in harmony. Without a single trace of a smile he appeared totally serious.

Cuomo mocked President Reagan's vision of America as a "Shining City on a Hill" by transforming it into his own metaphor of a "Tale of Two Cities."

Said Cuomo: "A shining city is perhaps all the President sees from the portico of the White House and the veranda of his ranch, where everyone seems to be doing well. But there's another part of the city... There is despair, Mr. President, in faces you never see, in the places you never visit in your shining city."

Cuomo also painted a striking metaphor of the nation as a "wagon train." He charged that the Republicans take the strong aboard the wagon train and leave all others behind.





Using the family as an analogy, he talked to the audience like a father to his family. Visualizing the Democratic Party and the nation as “family,” he said, “The Republicans tell us that the strong will inherit the land. . . We Democrats believe that we can make it all the way with the whole family intact.”

Cuomo concluded with the emotional story of his poor immigrant parents who asked only for a chance to work, and thanks to the nation and its government, they were able to raise a family and see one of their children become governor of New York. He asked his audience, “Please make this nation remember how futures are built.”

Contributing greatly to the effectiveness of his speech were Cuomo’s careful choice of words and skillful use of various rhetorical devices; that is, stylistic techniques that arrange words into distinctive phrases and sentences for greater force and fluency. His use of the meta-

phor and analogy (comparing things for clarity and vividness) was shown above. Other language techniques he used are cited below with excerpts from his speech:

- Alliteration (using two or more words each beginning with the same letter to create attention and emphasize meaning)—The Republican policies divide the nation “into the lucky and the left-out, the royalty and the rabble.”

- Triad (saying things in threes to achieve clarity and force)—The Republicans won the 1980 election “with smoke, mirrors and illusions.”

- Rhetorical Question (asked to emphasize a point; assumes its own answer)—“How high will we pile the missiles?”

- Repetition and Parallel Structure (repeating the same words in the same sentence form for emphasis)—Presenting the Democrats’ credo Cuomo began each of the seven beliefs with “We believe. . .”.

### Electrifying Jackson

The best single word to describe presidential candidate Jesse Jackson’s speech at the Democratic convention is “electrifying.” Jackson proved that he’s a speaker of compelling eloquence.

His heartfelt conviction and humility drew both cheers and tears from the delegates. He reached out and touched them with words pouring forth in a passionate stream.

Intensified and enriched by some stunning, soul-baring language, his speech revealed deep feelings and evoked poignant reactions.

The moment of highest drama came early in Jackson’s speech. Suddenly his hoarse voice grew quiet. Then, speaking softly and slowly, he said: “If in my low moments, in word, deed, or attitude, through some error of temper, taste or tone, I have caused anyone discomfort, created pain or revived someone’s fear, that was not my truest



self.

"If there were occasions when my grape turned into a raisin and my joy bell lost its resonance, please forgive me. I am not a perfect servant. I am a public servant doing my best against the odds. Be patient, God is not finished with me yet."

That was an extraordinary public apology delivered with dignity. Jackson managed to be both apologetic and tri-

umphant. Soon his voice rose again to its normal pitch and he said: "Our party is emerging from one of its most hard-fought battles for the Democratic Party's presidential nomination in our history.

"But our healthy competition should make us better, not bitter. We must use the insight, wisdom and experience of the late Hubert Humphrey who said, 'When all is said and done, we must

forgive each other, redeem each other and move on.'"

Although Jackson's main message was a plea for conciliation and unity, he also attacked the Reagan administration's domestic and foreign policies. However, in dealing with Reagan's policies, Jackson overloaded the speech with statistics and made it too long.

Jackson's effectiveness as a speaker comes not just from what he believes but from the precise words he chooses and how he puts them together. The speech was chock-full of rhetorical devices. In the excerpts quoted above, for example, you'll note his use of triads, metaphors, alliteration and quotation.

### Spirited Ferraro

Geraldine Ferraro's acceptance speech was an emotional highlight of the Democratic convention. Two centuries after the U.S. Constitution was adopted and six decades after women were allowed to vote, a woman was nominated by a major party for the nation's second highest office.

So when Ferraro said, "My fellow citizens, I proudly accept your nomination for vice president of the United States," we saw the delegates weep as well as cheer.

Beginning her speech with an apt quotation, Ferraro said, "I recall the words of Dr. Martin Luther King Jr., who said, 'Occasionally in life there are moments which cannot be completely explained by words. Their meaning can only be articulated by the inaudible language of the heart.' Tonight is such a moment for me. My heart is full with pride."

Ferraro's spirited personality and nonsense approach came through in her speech. Hardly a virtuoso speaker, her voice sounding flat and somewhat thin, she nevertheless set a combative tone and delivered a ringing indictment of Reagan's policies.

Befitting her prominent jaw, she sounded tough and firm, but not harsh or loud. Smiling a jaunty smile and moving her hands for emphasis, she seemed well-poised and warm. She showed just the right amount of self-confidence and emotion. In plain, graceful words, she spoke slower than her accustomed express-train delivery.

"Under this administration," said Ferraro, "the rules are rigged against too many of our people." Notice the alliteration in that sentence. A half-dozen passages, each framed in parallel structure, followed.

She said, "It isn't right that every year, the share of taxes paid by individual citizens is going up, while the share paid by large corporations is getting

## Toastmaster Named Ferraro Look-Alike

**T**hey say looks aren't everything. But in Toastmaster Theresa D. Mercadante's case, her looks won her a national Geraldine Ferraro look-alike contest. And in turn, *she* made news. "While vice-presidential candidate Geraldine Ferraro is campaigning elsewhere, Theresa D. Mercadante is turning heads back here in the Democrat's home state," reported the New York *Knickerbocker News* in September.

As the Geraldine Ferraro look-alike, Mercadante, a Toastmaster Area Governor and member and Past President of Uncle Sam Club 1138-53 in Troy, New York, has appeared on the CBS Morning News and will make appearances at seminars, conventions and supermarket openings.

Mercadante, an information specialist with the New York State Department of Taxation and Finance, entered the contest "more or less as a lark" after a co-worker read about it in the New York *Daily News* and urged Mercadante to enter.

The *Knickerbocker News* reported that Mercadante, 40, took a day off from her job at the Tax Department, where she designs tax forms and brochures, to travel to the New York Hilton to compete in the contest. When she got to the hotel, she encountered a room full of 110 Ferraro look-alikes.

"It was really an eerie feeling, seeing so many looking like me and Geraldine Ferraro," said Mercadante.

Thanks to coaching from co-workers and her public speaking



experience, Mercadante "hammed it up" in front of the judges. She credits her confidence in the look-alike role to her active membership and training in Toastmasters.

"I went out feeling I was Geraldine Ferraro. I gave them a little of the mean and determined look," she said. She acknowledged to the *Knickerbocker News* that it was "ironic" she works for the state Tax Department, given the problems Ferraro and husband John Zaccaro have had with their federal taxes.

"I don't want to be blamed for anything with Geraldine Ferraro's income tax forms," she said, noting she just designs the forms.

Mercadante, a widow with two grown children and a grandchild, said she was thrilled Walter Mondale named Ferraro as his running mate. "It's a giant step for women to show what their worth is," she said.

Mercadante is also a member of the National Speakers Association.



smaller and smaller. The rules say: Everyone in our society should contribute their fair share."

Ferraro began the next five passages with, "It isn't right..." and ended with, "The rules say..." Such repetition created a refrain, emphasizing her points. By putting similar ideas into the same grammatical pattern, she made the words flow smoothly and coherently.

But three times in her speech Ferraro

## FERRARO SHOWED JUST THE RIGHT AMOUNT OF SELF-CONFIDENCE AND EMOTION.

used quotations without giving the source. Twice she paraphrased quotations and once gave a verbatim quotation introducing it by saying, "A wise man once said." Whenever possible, the author of each quotation should be given.

### Plain-Spoken Mondale

Walter Mondale's acceptance speech was well-crafted and he delivered it rather well, though it was not the oratorical highlight of the convention. He followed Cuomo, Jackson, Kennedy and Ferraro, whose speeches were hard to beat.

Mondale attempted to come across as a tough-talking candidate with a personal, plain-spoken message dealing forthrightly with the issues. His anger when attacking Reagan sometimes seemed forced. He sounded pinched, as if he were controlling his energy instead of letting himself go. Yet this speech may have been his best ever.

Consisting of simple, short sentences, Mondale's speech began with, "I accept your nomination." Then he asked his listeners to give him a fresh look. He said, "I'm Walter Mondale. You may have heard of me. But you may not really know me." So he reintroduced himself by telling about where he grew up and the values his parents taught him.

Showing he's not so sedate as some people think, he said, "I remember late one night, as I headed from a speech in one city to a hotel a thousand miles away, a friend of mine came up to me and said, 'Fritz, I just saw you on TV. Are those bags under your eyes natural?' And I said, 'No, I got them the old-

fashioned way. I earned them.'"

That take-off from the TV commercial was only one of the many stylistic techniques Mondale used throughout his speech. Another was to alter a familiar quotation by substituting a word. He said, "What we have today is a government of the rich, by the rich, and for the rich..."

Still another technique he used several times was to repeat a phrase at the beginning of a series of clauses to heighten impact: "When we speak of family... When we speak of change... When we speak of hope... When we speak of caring... When we speak of patriotism... And when we speak of the future..."

Mondale applied parallel structure in several places in his speech. Referring to the long and bitter primary campaign that preceded the convention, he said: "It was noisy—but our voices were heard. It was long—but our stamina was tested. It was hot—but the heat was passion, and not anger. It was a roller coaster—but it made me a better candidate."

"They" in the following excerpt refers to the Republicans: "They squelch debate; we welcome it. They deny differences; we bridge them. They are uniform; we are united. They are a portrait of privilege; and we are a mirror of America."

Because the clauses in those excerpts are lined up as paired elements, the parallel structure heightens the contrast between the elements, making them easier to understand and remember.

### Keynoter Ortega

Delivering the keynote speech at the Republican convention this year was a tough job because only a month earlier at the Democratic convention Mario Cuomo presented the best keynote address in memory and perhaps of all time.

The Republican keynoter, Katherine Ortega, opened her speech by saying she was honored to deliver the keynote, "because I know there are many members of our party more eloquent than I." That was her first mistake.

By downgrading her own public speaking ability, she revealed a lack of self-confidence and started off with one strike against her. If she acknowledged that she's not among the party's top qualified speakers, why should her audience have listened to her?

Apparently aware of this, she quickly added that what she had to say would be from "the heart" and with "deep conviction." That was her second mistake. Public speakers should *show* their sincerity, not announce or assert it.

During her monotonous and slow-

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paced delivery, Ortega remained passive at the podium, speaking not only in the same tone but with little energy. That kind of delivery hardly inspires anyone.

Ortega's 15-minute speech was too short for a keynote address. By definition such a speech presents major issues of primary interest to the delegates and provides the impetus for a pep rally.

Although she is the U.S. Treasurer, Ortega wasn't speaking at the convention in that capacity. Yet she used about a hundred words describing what's on both sides of the U.S. silver dollar.

In other parts of her speech Ortega attacked the Democrats as, "the party of special interests, the party of doom-sayers, the party of demagogues who look to America's future with fear, not hope" and hailed the Reagan record as one of "peace, prosperity and pride in America." Notice in those excerpts the effective use of repetition, triad and alliteration.

### Hard-Hitting Kirkpatrick

Jeanne Kirkpatrick, U.S. chief delegate to the United Nations, delivered at the Republican convention a hard-hitting speech on foreign policy. She began as follows: "This is the first Republican convention I have ever attended. I am grateful that you should invite me, a lifelong Democrat."

Her appearance on the platform was impressive. Unsmiling and frowning as if concentrating, her low, throaty voice commanded respect as she denounced

the Democratic party for international woes and defended President Reagan's overseas policies.

Tightly organized and worded, her speech flowed smoothly. Using a triple simile in one sentence, she contended that the Democratic party, at their convention, "behaved less like a dove or a hawk than like an ostrich—convinced it could shut out the world by hiding its head in the sand."

Effectively dramatizing this point, Kirkpatrick asked seven consecutive rhetorical questions. Referring to the matters raised in those questions, she said, "The last Democratic administra-

tion comes to increasing the tax burden of the American people."

Another stylistic method Bush used effectively was to repeat a phrase at the end of a series of sentences. Citing five achievements of the Reagan administration, he ended each one with this phrase: "—and that's a fact."

This kind of repetition creates rhythmic refrain and emphasizes the repeated phrase, which then sticks in the minds of the listeners since it is the last thing they hear. Bush concluded with an appropriate quotation from President Dwight Eisenhower.

### Reagan's Soft Shoe

President Ronald Reagan's one-hour acceptance speech at the Republican convention was a mixture of too many things: a freewheeling, head-on attack on the political opposition; a paean of self-praise for his record in the last four years; a reprise of slogans and one-liners used in his previous speeches; an Olympic torch travelogue; and a Statue of Liberty picture of symbolism. All this made his speech too long.

But Reagan's delivery style was masterful. His is a "soft-shoe" delivery. Like a tap dancer performing without metal taps on his shoes, Reagan's genial personality, smile, gentle voice and conversational style all combine to make even harsh words sound soft. That's why his acceptance speech reads less effectively than it sounded.

Reagan began his speech with an anecdote about a first-grade schoolgirl who was asked by her teacher to describe the President's duties. The girl said: "The president goes to meetings. He helps the animals. The president gets frustrated. He talks to other presidents." Reagan paused. Then he asked rhetorically, "How does wisdom begin at such an early age?"

His next words were those that are expected in opening an acceptance speech: "Tonight, with a full heart and deep gratitude for your trust, I accept your nomination for the presidency of the United States."

The schoolgirl, Olympic torch and Statue of Liberty stories—all of which required about 800 words—hardly serve the purpose of an acceptance speech. Incumbent presidents accepting renomination usually devote their speech to plans for the second term.

Instead, Reagan focused much of his speech on the past. He replayed the 1980 campaign, dwelling on what he considered the failures of the Democratic administration, and offered no initiatives for dealing with problems facing the nation in the years ahead.

But Reagan skillfully used vocal variety, pauses and rhetorical devices. He

## REAGAN'S STYLE IS A SOFT-SHOE DELIVERY.

tion did not seem to notice much, care much or do much about these matters . . . The Carter administration's motives were good, but their policies were inadequate, uninformed and mistaken." Note that she used the triad twice in that excerpt.

She concluded with one of the most powerful techniques in speechmaking, by repeating a word at the beginning of each of three consecutive clauses: "And now, the American people, proud of our country, proud of our freedom, proud of ourselves, will reject the San Francisco Democrats and send Ronald Reagan back to the White House."

### Rhythmic Bush

Vice President George Bush began his acceptance speech with the customary opening sentence, "I accept your nomination and the honor and challenge it represents." Then he properly pledged "to support President Reagan as he leads this nation into four more years of prosperity, opportunity and peace."

He built his acceptance speech around the theme that Reagan offered, "strong, principled, firm leadership" in place of a return to "the Carter-Mondale era of vacillation."

Note in the excerpts quoted above Bush's use of the triad. In attacking Mondale, Bush used a sports metaphor to highlight his point, saying, "Mr. Mondale calls his promise to raise taxes an act of courage. But it wasn't courage—it was just habit, because Mr. Mondale is a gold medal winner when

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said, "Farmers have to fight insects, weather and marketplace" and "reducing and, yes, ridding the Earth of this awful threat." Note the triad and alliteration.

Especially effective was his use of questions, which he employed at least a dozen times. He framed the questions in such a way that the audience could and did answer with shouts of "no" or "yes."

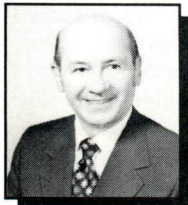
## Do and Don't Lessons

What emerges from examining the speeches of eight speakers at the 1984 national political conventions are several "do" and "don't" lessons for a successful speaking style:

- Do have something worthwhile to say.
- Do believe what you say.
- Do choose words carefully.
- Do use rhetorical devices to arrange words distinctively.
- Do vary the pitch, volume and tone of your voice as well as the pace of your delivery.
- Do identify the source of quotations.
- Don't hold back your energy.
- Don't downgrade yourself.
- Don't use too many words.
- Don't speak too long.
- Don't stuff your speech with statistics.

As Mario Cuomo said in his keynote address at the Democratic convention, to win your case on the merits, you will do it "not so much with speeches that sound good as with speeches that are good and sound. Not so much with speeches that bring people to their feet as with speeches that bring people to their senses." 

**Editor's Note:** After he wrote this story, Montalbo was contacted by The Boston Globe for his opinion of candidates' speaking styles. His analysis was subsequently included in a feature article in that newspaper.



**Thomas Montalbo, DTM**, a member of Sparkling Toastmasters Club 3602-47 in St. Petersburg, Florida, has been active in Toastmasters since 1963, is a Past Area

Governor and has received a Presidential Citation for his articles in The Toastmaster. A former Financial Manager for the U.S. Treasury Dept., he holds a BA degree in English and an MBA degree in management and is the author of *The Power of Eloquence*, a public-speaking book published by Prentice-Hall, 1984.

by Gene Perret

## Finding Good Joke Books

Several *Toastmaster* readers have written to me asking that I recommend a list of good joke books as source material. I can't help with specific book recommendations because comedy writers rarely use joke books. I make my living supplying comedians with fresh, new material and it's hard to do that if my head is constantly filled with the great old stuff from those books.

You will find in all joke books that less than 10 percent of the material in them will be usable. That doesn't mean they aren't good reference books. If a joke book boasts 2500 funny lines and you only get 200 out of it, that's plenty.

For a speaker who is simply looking for a small amount of humor to spice up a talk or to illustrate major points, these books can be quite beneficial. They are indexed by subject so you can turn right to the area that you're interested in. Do remember to glance through related areas, too. For instance, if you want something about "teachers," look up "schools," and even "children" and "family." Some of the stories in those sections may be changed to fit your needs.

Since there are so many jokes that you won't want to use, it will pay you to convert the book into *your own* reference book by marking those gags which you do like. I suggest you read through the book bit by bit, in small increments at each reading. It's not wise to bite off too much each time, because in reading unrelated jokes, your mind quickly gets calloused to the humor. You may discover after reading so many of them that nothing seems funny to you anymore. And it's possible that you may pass over some jokes that could be worthwhile.

As you're reading check off those jokes you might use. If you're in doubt, check them anyway because you'll surely go over these again when you need to select a final joke. There's no sense reading those bad jokes every time you want a good one.

Also, in using a book for speech research keep in mind that almost every joke you choose will have to be altered in one way or another. The rhythm of speech is much different than the pattern of a joke on the printed page, so you'll have to convert it to your own speaking style.

Jokes on a written page, especially in collections such as these, have no real personality. That's why the reading is so dry and boring. To really get the maximum effect from a joke you find in these books—even the outstanding jokes—you should work a little in rewriting them to suit your own style, your own personality and the particular circumstances of your speech.

As an example, most stories on paper will simply begin, "Two guys were walking down the street..." You have an opportunity to tell the audience which two guys, what street they were walking down, why they were walking on that particular street and how they managed to be there at that particular time. You are breathing some life and personality into this story now.

An important element of humor is surprise. If you begin with, "Two guys were walking down the street," the audience knows a joke is coming and you really have to deliver a *strong* punchline. However, if you are simply telling a story about two people they might know, then the punchline may be more of a surprise and you are rewarded with a bigger laugh. Use the joke books, but do some work with them. Convert them to *your* story.

One final recommendation—in researching humorous tidbits for your speech, don't forget to study some books of quotes. Many of our ancestors said some wise and witty things. They might help to illustrate your talk. I'll end this column with an apropos quote from an anonymous writer who said, "Stealing from one person is plagiarism. Stealing from many is research."

**Gene Perret** is an Emmy-winning comedy writer based in San Marino, California. He's written for Bob Hope, Phyllis Diller and Carol Burnett and publishes a newsletter, "Round Table," for comedy writers and humorists. Toastmasters with questions about using humor in their speech may write to Perret in care of THE TOASTMASTER, P.O. Box 10400, Santa Ana, CA 92711. All responses will be handled through his column.



EVALUATION CAN BE THE KEY TO GROWTH FOR  
SPEAKERS. HERE'S HOW IT CAN OPEN DOORS  
FOR YOU AND OTHERS...

# Enhance Evaluations...

## ... Of Others

Ralph W. Pehrson, ATM

**T**he major reason people join Toastmasters is to receive constructive evaluation of each and every performance. We want to be able to recognize what we do well to further enhance these assets. We also wish to be made aware of any part of our speaking performance which detracts from and weakens the positive effects of our presentations.

If you are criticizing in your club instead of evaluating, you are approaching this vital function of Toastmastering completely wrong. *You are not a critic... and should never be one!*

Criticism is a negative and destructive activity. The commonly used definition of a critic is a "person who indulges in fault-finding and censure." Such actions are detrimental to both giver and receiver and have no place in Toastmasters.

Still I continue to see and hear Toastmasters talking about "criticism"... "How to accept criticism"... "The joy of criticism." One has to be a masochist to enjoy criticism. It is a concept

to be eliminated.

### Evaluation Is Helpful

On the other hand, evaluation is a positive, helping act. As a conscientious Toastmaster, you should be striving to help your club members just as they should be working to assist you in your development. Evaluation provides help for weaknesses and reinforces strengths. This is the only way a speaker can grow!

We all have habits and mannerisms, either positive or negative, of which we are not always aware. Evaluation can point these out. We can either eliminate or enhance them to our own benefit as a speaker! For example, have you ever received a comment about your good sense of humor when you never considered yourself humorous?

Yet, far too often, I hear sugar-coated "tasteless mush" offered as evaluation. This is just as destructive to individuals and their clubs as the other extreme—biting criticism. The speaker goes away feeling the whole effort was meaningless, because he has not learned a thing.

Far too many Toastmasters spend little or no time learning to evaluate. They seem to think evaluation skills are acquired by osmosis. Yet becoming an

effective evaluator is easier than becoming an effective speaker... because you have more opportunities.

### Learn As You Teach

It is often said that the best way to learn a subject thoroughly is to teach it. Evaluating is teaching. As master evaluator, you are teaching your program participants how their performance can be improved for maximum effectiveness. In so doing, your suggestions will subconsciously teach you as you prepare future talks.

To enhance your own public speaking skills at every meeting, you can complete your own evaluations, along with the master evaluator, of both individual speakers, table topic speakers and the total meeting. Compare your evaluation with the master evaluator's. Add his comments, which you may have missed, to your own form; *underline* your comments which the master evaluator may have passed over.

### Design Your Own Form

I designed a half-page form which I use for evaluations. On the left side I've listed the items found on the standard Toastmasters evaluation form. This column I call "Areas of Consideration." They are just little "mind joggers"—reminders.

You will never be commenting upon every one of these points but they will help you avoid overlooking any important areas which may need comments. You may keep the completed evaluations for your own use. However, I like to give them to the respective speakers after the meeting for their own use.

To a speaker, receiving more than one evaluation is extremely valuable. It provides balance! When certain comments appear repeatedly the speaker knows these particular areas need special concentration.

### Using the Form

Now that we have a working evaluation form, how do we use it? In general terms, a speaker's performance is made up of three components: Physical, Audio (what you hear) and Content (including organization). Section your form for notes in these three areas.

The "physical" elements are reasonably easy. How did the speaker appear to your eyes? Was clothing appropriate to the audience? Were gestures appropriate to the talk or not? Were gestures repetitive? Did you notice annoying mannerisms, such as scratching, twitching, etc.? A speaker's physical attributes are the easiest to evaluate because they are obvious.

"Audio" is more difficult because you must listen attentively and not allow



what you hear to be "drowned out" by what you see. How did the speaker "appear" to your ear? Was the voice too weak, enunciation poor? Was pronunciation good? Were repetitive phrases (i.e. "ya know") and cliches used to excess? Give the speaker examples. Were vocal variety and tone colorful?

The third area, "content," is hardest to evaluate effectively and yet the most important. The old Toastmaster formula of "opening, body and close" is still the basic skeleton of every speech.

The opening should state the talk's premise in an orderly and alluring way. It should entice the audience to want to hear the rest of the talk. It is amazing how many speeches have a beginning but not an opening.

The body should support evidence for the opening premise. Three points, examples or illustrations make for a strong body in a five-minute talk.

Inevitably we arrive at the closing. Actually, a speaker should develop the closing first when preparing a speech, because that is the speech "destination." If you don't know where you are going, you won't know which route you should

take for the best effect, and you won't know when you have arrived.

Also, the closing contains the last words you will say, so it should drive home your message. Your audience will probably remember your last few words the longest.


Other areas of "content" consideration should include appropriateness of the subject for the audience. Did the speaker build good word pictures? Give examples. Was vocabulary colorful, descriptive?

Finally, consider the speaker's performance in light of his/her previous speeches. Was there improvement? In what areas and how? Is there a recurring problem? Be specific.

### Don't Compare Speakers

Every speaker starts at his or her own level. Some club speakers have been Toastmasters for years and others are novices. As an evaluator, you must not compare speakers. Each meeting is *not* a contest—leave competition for the formal contests. Each speaker's last performance is the only thing with which he/she is competing. . . nothing,

or no one, else.

Evaluation is the "practice" part of Toastmastering which you can do at every club meeting. Engage in it when you visit other clubs also. Your speech quality will improve as a result. And you can give your fellow club members the "priceless gift" for which they joined Toastmasters. . . effective and constructive personal evaluation. That is what it's all about! 

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*For valuable information about evaluations, see Toastmasters' new Success/Leadership program, **The Art of Effective Evaluation**. Available from the Supply Catalog, code 251 (page 5).*

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**Ralph W. Pehrson, ATM**, a Toastmaster for 18 years, is a Past Area Governor and has held several offices (including president) in Totem Club 41-2, Seattle, Washington. He is President of Pehrson and Associates, an advertising, design and printing agency.

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# ... Of Yourself

by John L. Wilson

**H**ave you noticed that there is not much connection between the number of speeches given (and hence the number of evaluations received), and the quality of the speeches you hear? Do some of your newer club members seem to be making steady progress while others fumble along and then drop out?

Do some of your more experienced members give consistently first-rate presentations while others, even after years as Toastmasters, still sound like they are working through the manual?

I imagine we all have our favorite difficulties: the gestures that look like they were done because the book says to; the speeches that end in three minutes or don't have a theme; members that complain that they can't think of anything to say. You can add to this list I am sure.

It is easy enough to dismiss difficulties such as these by simply saying, "Well, some people have it and some don't." There is some truth to that. Just as

some people are more able to jump or solve mathematical puzzles, some are going to find it easier to speak in public.

However, if Toastmasters is to mean anything as a method of self-improvement, then it needs to take these problems seriously and ask what it can do to improve our ability to improve.

### Observations and Proposals

In my work in management development I've had a lot of success in helping people to improve by having them review their performance with a very simple device: a sheet of paper divided into two columns, the first labeled "Observations," the second "Proposals."

Under "Observations," the significant events of the activity being reviewed are recorded in detail. By significant, I mean the things that were done differently, that seemed to be especially successful or difficult, or other things that were important in producing the final result.

Under "Proposals," suggestions for improvement (ideas on good practices to use in the future) and plans (specific instructions on when and how to actually do things) are recorded.

This is only a format for types of things we tend to note anyhow when we review. Its utility is in the discipline it imposes in forcing us to record what happened *and* in projecting this into the future to prepare to overcome difficulties and reaply successes.

This may seem simple enough but, as with most techniques, skill in application is what makes it useful. Here are some guidelines that will help you apply this technique to your speaking.

When I started in Toastmasters I received several comments about my gestures: "You use what I call 'businessman's gestures'." "You gesture like a professor." "You need to loosen up your gestures." "You need to gesture more." I couldn't disagree with these comments as my gestures felt awkward to me as well, but I still did not really know what was wrong.

It was after several months that a new member finally told me, "You always hold your upper arms straight by your sides and gesture from the elbows down." As soon as she said this I realized she was right and, though it didn't solve all my gesture problems, that is the point where I began to improve. With the help of her honesty I knew what I was looking for: whole arm (and later whole body) gestures.

### Record Events in Detail

The story I just related illustrates a



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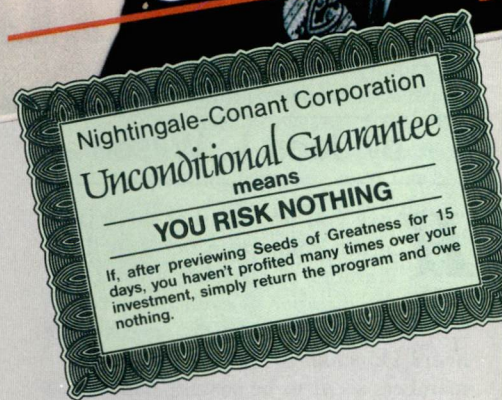
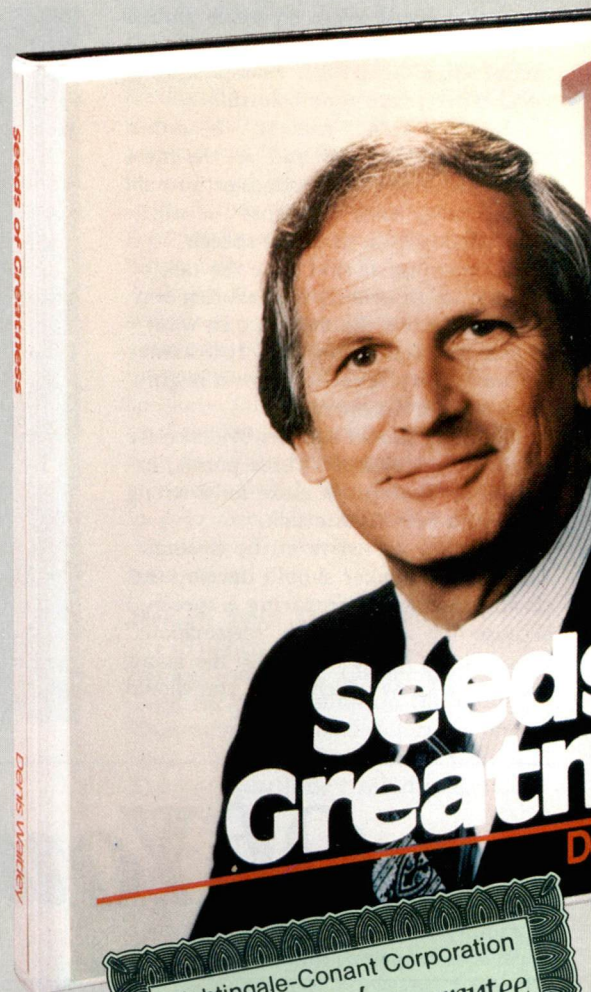
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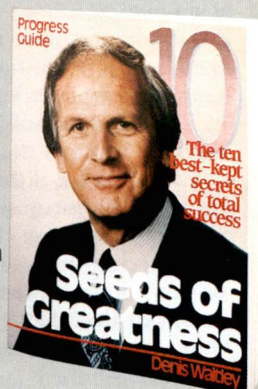
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point people discover over and over—in recording “Observations” it is important to record events in detail. Too often our own observations, like those of our critics, are too general or too judgmental to be of much use. They don’t really specify the problem.

We need factual and detailed pictures of what we did and what the effects were. We need to track down the actual and specific causes of our success and difficulties if we are to take action to

forward in dealing with clients was when a colleague and I conducted a joint client call and, quite by accident, started trading comments with each other.

The result was that we turned a presentation into a conversation. The two clients we were talking with joined this conversation and the whole meeting went incredibly well.

Since I normally call on clients alone, that is not a success I can easily recreate. However, I have found the image

However, it is useful to add notes to places where you could use the same technique or practice again. Mentally rehearse and imagine yourself repeating the practice in other circumstances. This is especially important when considering something you have seen others do as you will not have personal experience to help you.

A second key point in translating ideas into actions is to go back over review notes when you prepare your next speech. Here is where all your detail work begins to pay off. Too many times I remember going over notes and not being able to recall what I was thinking at the time I wrote them because the notes were too general.

When I take detailed notes, I find that the specific example and circumstances will pop into my mind when I go over the notes.


I usually find it most helpful to review my notes after I’ve begun to develop key points for a talk. Ideas from previous notes seem to stick better when they have something to relate to. This is not a rule, however. Try it and see what works for you and then vary it occasionally.

### Review Speech Preparation

One more point can be especially helpful to Toastmasters. During meetings and from comment sheets we get a good deal of feedback on our talks. The one thing that our listeners cannot evaluate, however, is our preparation process.

When reviewing a speech, especially a successful speech, think back to what you did differently in preparation. Did you review notes from previous talks? Did you rehearse more? Where did you get the idea for the topic of your talk? Where did you get the material, the anecdotes, quotes and statistics? What did you do to get this talk to fit the audience?

Take some time with detailed self-review. It eventually gets easier and your judgment will improve on what kinds of things are worth recording. You will also find that review is a useful practice for use in other areas of your life.

In fact, in our management development work, we use it with groups of people both as a training tool and as a planning and problem-solving device. Give it a try! 

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## SELF-REVIEW CAN CREATE MORE AWARENESS AND MORE SUCCESS.

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build on or correct them.

Once aware of my gesture difficulty, I had to figure out what to do about it. It isn’t enough to simply know that you should move your whole arm. There has to be a purpose in the movement, and people like me who have difficulty with the movement will need help to improve.

One of the most helpful comments I ever received was when a member asked if I had watched the gestures during one particular talk in our club. The speaker had consistently used natural, forceful and appropriate gestures. Well I had been listening but I was watching my fork move food. I hadn’t paid attention to the gestures, and therefore missed a good learning opportunity.

That’s when I began watching people much more carefully. I extended my new awareness to television and other situations to learn what good gestures—and other speaking skills—look like. Many of the practices I use today are ones I had read or heard about before but did not start to use myself until I saw them in action.

### Observe for Success

So it isn’t enough to simply be aware of our faults. We also need to observe for successes—both our own and those of others. We need to implant in our minds images of how to do things well and how we would like to look or act.

In reviewing yourself, be sure to record what worked well for you in your talks. These successes are things that you have proven *you* can do—hold on to them; they are resources you can build on in the future.

In some cases you may not be able to identify specifically what you or others did; the success will be more of a mood or tone that was created.

I remember one of my major steps

of a presentation as a conversation enormously helpful since then. Since I learned what success looked like, I’ve been able to develop my skill at creating conversations and an informal tone in client situations.

So we need to pay attention to what works. This is not to imply that we should copy or repeat exactly what others do or what we have done in the past. Rather it is a matter of paying attention to successes and their causes and creating mental images of what we want to accomplish so that we can figure out new ways to achieve successful results.

For many of you, the act of observing others who do things well may be obvious or so natural that you find it hard to see why I had difficulty. If so, ask yourself if you have really listened to voices, rhythms and tonal variety. Or when was the last time you really paid attention to content or dress or organization?

It is surprising how easy it is to neglect some aspects of a talk and the speaker’s style. Since people are different, we all tend to concentrate on or neglect different things. Systematic review will make you aware of more dimensions of speaking.

In the same vein, when reviewing others, don’t hesitate to point out good examples of things that seem obvious to you. They may be points not nearly as obvious to the speaker or some other member of the club.

### Translate Ideas Into Action

Once detailed observations and ways to improve are formulated, we have to translate these concepts into action. If you have recorded a success in detail under “Observations” you don’t need to redescribe it under “Proposals;” just make a note to repeat the success.

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**John Wilson** is President of *Experience Development, Inc.*, an organization and management development firm in Tucson, Arizona. After joining Roadrunners Toastmasters club 3850-3, John won the Club and Area Humorous Speech Contests.



# MAKE YOUR READING MATTER

An effective speaker faces the difficult challenge of keeping up with everything that is currently happening, as well as what is past. Without constantly refreshing, renewing and replenishing your ideas with the wisdom of yesterday's legends and today's leaders you would be on a one-way ride to ridicule and obscurity.

Whatever your specialty, you are presenting yourself as an authority. If you aren't, why should anyone bother to listen?

It's getting harder and harder to fill this role because today's instant communication makes even the youngest children critically aware of what's worthwhile. Twice-used jokes and yesterday's news are as valuable as the garbage from last night's dinner.

Consequently, avid readers agree that their books seemingly propagate themselves. They begin multiplying and spilling out of the shelves on which they were so carefully arranged. You have to watch them closely or they'll take over every corner, table top, drawer and closet.

Even Alistair Cooke's library, a reader's dream with its floor-to-ceiling dark wood shelves backgrounding red carpet and leather chairs, suffers this affliction. "I'm constantly sorting and getting rid of armloads," he said when I visited his home recently. He apologetically carried an armload of miscellaneous publications to the kitchen trash.

Attempting to be organized is one frustration of the avid reader. Another is that books collected over the years tend to become a part of you—an expensive appendage, at times.

I'm in the process of moving and three companies have estimated my current obstreperous collection of spined pages must weigh over 1000 pounds. They have assured me I could save approximately \$400 on interstate moving costs if I would send the books through the post office rather than with the moving van.

However, since I value these culprits above all my possessions, I must decide

by Dorrine Turecamo

where they would be most safe. Where would wind, lightning, fire or theft be least likely to strike?

The information between the covers of many of these intangibles is worth far more than any other type of collectible. Waiting to share with you and stir your mind and senses are the world's greatest minds since recorded history began. How could they be expected to gather dust, sedately?

## Successful People Read More

The biggest complaint of high achievers in any field is that they don't have enough time to read all they would like to. People like columnist Liz Smith, John Kenneth Galbraith, Dr. Joyce Brothers, Sylvia Porter and Steve Allen read three to four books a week and dozens of magazine articles... and they're still thirsty.

In a vain struggle to satisfy that indefinable void, many readers are involved in several books at one time. How can they possibly squeeze so much reading into so little time?

Actually, the busiest, most successful people read far more than the average person. Their work demands it, they have developed higher powers of concentration and they've learned to discipline themselves strictly in the use of every minute.

Liz Smith, for instance, watches TV and reads at the same time. And, like Steve Allen and most New Yorkers (who are accustomed to long periods of waiting at the post office, supermarket, dentist and doctor offices; waiting to buy movie tickets, waiting for a cab and riding subways and buses), Smith always carries paperback books and magazines... just in case.

Joyce Fenster, Long Island University Continuing Education Director, claims she realized at age fourteen that she'd be in an awkward minority without a book to hide behind in the nose-to-nose crammed subway crowds. One best-selling English author confesses she even props up a book so she can read while

ironing or preparing dinner.

I find collections of essays are an excellent source for brief, concise opinions on a variety of subjects. E.B. White, George Will, Barbara Grizzuti Harrison, Joan Didion, Nora Ephron, Alistair Cooke, Ellen Goodman, Shana Alexander and Russell Baker are great five-minute sources for entertainment, catharsis and stimulation.

## Speed-Reading as Placebo

Miraculous claims of remedies for the widespread affliction of "no time to read" are made by speed-reading courses. "Increase your reading speed and comprehension by ten times in just six weeks," they tantalize, with expansive adjectives in expensive ads and brochures. But few professional readers—editors, publishers, teachers, politicians or writers—follow these methods.

Norman Cousins says that speed-reading and instant knowledge are to be distrusted. "Few joys of the mind can compare with the experience of lingering over a well-wrought image or hovering over an evocative passage." He quotes Alexander Pope, "Some people will never learn anything... because they understand everything too soon."

You may not jump to conclusions or expect instant wisdom, but how many times have you daydreamed through several pages of a good book to later realize that you have no idea what your eyes passed over?

If a reader doesn't know how to approach a difficult and rewarding book, speed-reading won't help. He has to know what he's looking for and realize when he's found it. The goal shouldn't be "how fast can I read it?" but "how and when should I read at different speeds?"

Most people continue to sub-vocalize for years after they're first taught to read, says Mortimer J. Adler, founder of the Great Books Discussion Group network. Films of eye movement show that the eyes of untrained readers "fixate" as many as five or six times in the course of each line that is read.

Even worse, many regress as often as



once every two or three lines. They keep rehashing in their minds phrases or sentences they've just gone over. This is fine for poetry or for a particular meaningful sentence, but it's not practical for most nonfiction.

### Skim What's Familiar

Speed-reading works when the subject is a familiar one and there's no need to concentrate on details. Basically, it's learning to skim, choosing the critical sentence from each paragraph and paying most attention to the opening and the last two or three paragraphs which summarize the author's premises.

In most cases, it's not necessary to read the whole of every nonfiction book. Take what you need. For a busy person, dwelling on well-known detail is time wasted. What's important is to keep your head clear, forbidding your thoughts to wander or be distracted.

When William Buckley has an author of several books as a guest on "Firing Line," he skims all of the books, picking out key passages. Unlike many hosts, Buckley never pretends to have full knowledge of the books, but asks questions and calls for clarification of the author's main points.

When Richard Ney was a guest on a talk show I hosted, promoting his *Making It in the Market*, I frankly admitted to him that I was a complete novice in stocks, bonds and commodities. He replied, "Great! Then you'll react and ask the same questions that will be on the minds of most of our viewers." Ney's subject and approach was an unusual case.

Because talk show hosts are notorious for not reading books of the authors they're interviewing, publishing houses try to avoid embarrassing situations by sending the host a list of suggested interview questions, an overview of the book with key points and the author's biography.

However, the best interview generally results when the host surprises the author with unexpected and unusual questions gleaned from a careful reading of the book. The fresh responses elicited beat canned repetition any day.

### Read Condensed Versions

Another shortcut is to read books and articles after they've been digested and edited down to a brief synopsis or review by someone else. *Reader's Digest*, *Book Digest* and the *New York Review of Books* are proof of the popularity of this method.

But John Kenneth Galbraith feels this kind of reading is an even bigger waste of time. "The part left out is generally the part you want," he says.

Carnegie Hall's Julius Bloom agrees.

"Other people miss the point I want extracted." Dr. Joyce Brothers says digests skip examples and anecdotes, and she values these most.

Sylvia Porter flatly states that digests are ridiculous. "If I read a book for a column, I'm looking for something in it that nobody else has found."

On the other hand, evangelist Billy Graham always reads digests. In addition, he has a staff member with a Ph.D. who reads all the nonfiction on the weekly *New York Times* best seller list. This man, who knows what Graham wants, reports back to keep him current.

Digests are a good way to keep up with the main points and latest happen-

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## READ 'OVER YOUR HEAD.'

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ings on subjects you don't have to know thoroughly.

Many researchers, writers and editors confess to not having time to read many books from cover to cover. They also complain they seldom have the privilege of reading escape books.

Dr. Brothers, an extreme example of an aggressive information guzzler, reads standing up, tearing articles or parts of them to file for future reference. "I get more accomplished, moving around. I use more energy. It's less conducive to sloth." She only sits to type. But for pleasure, she reads in bed.

### Finding the Best Place

The many habitual bedtime readers (not including those who read to put themselves to sleep) include Galbraith and Porter. Liz Smith never waits for insomnia to become a problem. "If I'm not sleeping, it's silly to lie there and stare at the dark," she says. So she turns the light on and starts reading.

Samuel H. Phifer, Executive Training Director of Allied Stores, says he reads best in his office, with the door closed, his feet up on his desk and no interruptions. With him, as with a congregation of many thousands, the *New York Times* is almost a religion. "I actually feel guilty if I get behind or skip a section," he says.

"I read anywhere—in trains, cars, the bathtub, on the beach and always in bed," says Nancy Pines, Bantam Books' Assistant Publicity Director. "I prowl used bookstores like a detective, never knowing what will turn up. I'm becoming a bit of an expert on hard-to-find books.

"My goal is to finish each book off in one sitting, but I never get enough. I

must read a lot on the job, too. However, since I have just so much time, I must read selectively."

Mystery book readers often fall into the category of people who stay with it from start to finish, even if it means all night. Mary Higgins Clark's *Where Are the Children?* and John LaCarre's stories have this compelling quality. Buckley's *Airborn* had that effect on Alistair Cooke.

Many frequent airline passengers look forward to their airborne moments as prime reading time with no phone or other interruptions. Dr. Brothers, often a twice-a-week flyer, carries a large canvas bag full of journals, magazines and a paperback novel as a reward to herself when she's finished her self-prescribed reading.

Long Island University's Fenster looks forward to Sunday mornings where, with a cushion on her back steps, "it's only the birds and me. This is my time for sheer fantasy, no job-related reading, but something to keep me thinking in an area of unreality."

### Be Finicky

For a speaker, diversified reading is a must because you're always searching for a great anecdote. Like a detective, you sift and search the author's ideas for clues of what's familiar or pertinent to you. You mark ideas with colored pens or, like the Prince of Magazine Editors, Herbert R. Mayes, you read with a scissor or a razor in hand.

No serious reader regards the paper as holy, but the message could be immortal. Like a house that's not a show-piece, but a lived-in home, a book should be used, marked and digested for possible future reference.

Reading objectively, receiving the exact message the writer is sending, is actually harder than listening objectively. Like listening, we respond with our built-in biases.

Just as when an accident is reported, there will be as many different impressions of a book as there are different reports from accident observers. The challenge is to be open, evaluate as you go and take what you need. But give the writer a chance to tell it all before you place judgment.

It takes real effort to concentrate enough on an exceptional book so it can make a difference in your life. Active reading absorbs a paragraph at a glance because the subject is making a difference. You grow in mind and spirit from it.

Mortimer J. Adler and Charles Van Doren, in *How to Read a Book*, recommend that you ask yourself questions while you read and answer each ques-



tion in a simple, concise sentence:

1. What is the book saying, as a whole?
2. What is being said, in detail?
3. Is the book true?
4. What of it? (What's implied, suggested? What's next for you?)

### Read Over Your Head

A good book, says Adler, is over your head. It must stretch your mind or it's not good for you. Although you may have ranked most nonfiction books as informative and therefore good, this is not necessarily so. You may have a list of new facts to remember, but how has it changed your life?


When choosing a book to grow on, ask yourself what ten books you'd choose to read and reread if you had to spend the rest of your life alone on a desert island. Such books must make demands on your mind to wonder about and question some of the great and enduring truths of human life. Only one percent of all books ever written fit this category, according to Adler.

"There is no limit to the amount of growth and development that the mind can sustain," he says. "The mind can atrophy, like the muscles, if it is not used."

As an answer to most people's expressed desire to read more classics, Bantam Books has released a long list of all-time favorites in paperback form. Students—which include every thinking person—can enjoy everything from Aristotle to Huckleberry Finn to Machiavelli's *The Prince*, for the price of a loaf of bread.

"Reading," says Galbraith, "is a kind of a narcotic with me. But at my age, I won't waste time reading anything that doesn't interest me."

From Margaret Mead to Will Durant to Edwin Newman to you the speaker, thinking people hunger insatiably for knowledge and wisdom. The wisdom of the ages sits locked between covers on dimly-lit library shelves just waiting to be released into your life.

Whether you spend a long Sunday morning with a classic, soak in the tub with some nonfiction or browse through a magazine at the grocery checkstand, make your reading *matter!* 



**Dorrine Turecamo** is a freelance writer based in Edina, Minnesota. She has conducted seminars for the University of Minnesota, American Management Association, Pillsbury Company, and other organizations.

# READING THAT MATTERS

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# Adlai Stevenson: WISDOM WITH WIT

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A TWICE-UNSUCCESSFUL CANDIDATE FOR THE  
U.S. PRESIDENCY, STEVENSON WAS ONE OF THE  
MOST POLISHED AMERICAN SPEAKERS EVER  
SENT TO THE UNITED NATIONS.

by Paul Cathey

**W**it and wisdom were the ingredients Adlai Stevenson skillfully blended to place himself among the greatest speakers of our times. The man from Libertyville, Illinois, was one of the most polished spokesmen America has sent to that great world forum, the United Nations (U.N.).

Politically he had the poor fortune, or poor timing, to run for the United States presidency twice—in 1952 and 1956—against the most popular man in the United States after World War II—Dwight D. Eisenhower. But his campaigns and his service in the U.N. were always highlighted by the uniqueness that was the Stevensonian style.

What can Toastmasters learn from studying Stevenson's speeches? First, how to introduce humor into a serious subject without letting the audience forget the importance of the message. Also, how to masterfully weave anecdotes, jokes and quotes into the fabric of a well-organized speech.

Stevenson's service in the U.N. was marked by a certain spontaneity. Normally the U.N. is not a place for give-and-take debate. Speeches are made and the replies to them come much later. But in 1962 during the Cuban missile crisis, Stevenson, the U.S. spokesman, caught the Russians off-guard when he asked for an immediate response.

In his second talk during the crisis he stopped his speech to directly address the Russian representative. Stevenson said, "All right, sir, let me ask

you one simple question. Do you, Mr. Ambassador, deny that the USSR has placed and is placing medium and intermediate range missiles in sites in Cuba? Yes or no?"

(There was a pause before the translation into Russian.) Stevenson knew the Russian representative understood English, so he asked quickly, "Don't wait for the translation. Yes or no?"

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## *HE HONED HIS SPEAKING SKILLS AS A LAWYER.*

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(Laughter followed by a stream of Russian, translated to indicate the Russian felt Stevenson was acting like a prosecutor in court.)

Stevenson: "You're in the court of world opinion right now and you can answer yes or no. You have denied they exist and I want to know if I've understood you correctly."

(More Russian response with translator explaining, "Mr. Stevenson, would you continue your statement, please. You will receive the answer in due course. Do not worry." Laughter.)

Stevenson: "I'm prepared to wait for my answer until hell freezes over, if that is your decision."

### **Tough and Tender**

Stevenson, the former governor of Ill-

inois, could be tough. He could also be tender. His eulogies to Eleanor Roosevelt and John F. Kennedy proved that he could be wise and profound. He could be witty and wild.

His audiences never knew what to expect. His ability to shift verbal gears rapidly from humor to pathos and back again to humor was amazing. His use of stories, anecdotes, jokes and quotes from others was one of the most extensive ever employed by a speaker.

Side by side in his talks you'll find references to such diverse personalities as Albert Schweitzer, John Barrymore, Henry Mencken, Milaire Belloc, Calvin Coolidge and Ogden Nash. And he had the ability to weave all this material into his speeches so that it fit perfectly like pieces in an intricate tapestry.

Extremely well-read, Stevenson was described as both eloquent and elegant. He had a full verbal toolbox, replete with all the devices orators have developed since the beginning of recorded history—use of questions, repetition of key words or phrases, alliteration, colorful word pictures, symbolism, warmth and sincerity. And he used them all in a highly professional manner.

### **Born to Be a Speaker**

You might say Stevenson was born to be a speaker. It ran in his family all the way back to the days before the American Revolution. But Stevenson cleverly sharpened his natural skills by listening intently to all the famous speakers





known to his family.

His grandfather, a vice president of the U.S., was a friend of William Jennings Bryan. His father, also a politician, introduced him when he was twelve to Woodrow Wilson, then a president-to-be. As a young man he attended the national conventions of both political parties.

But Stevenson really honed his speaking skills after graduating from Harvard Law School, as an attorney practicing law in Chicago long before he became governor of Illinois in 1949.

In the early 1930s he joined the Chicago Council on Foreign Relations, and after a time became its president. Here's how John Bartlow Martin describes that period in his book *Adlai Stevenson of*

*Illinois*: "What attracted attention was his way of introducing guest speakers. Sometimes his graceful introductions were more arresting than the speeches that followed."

"Adlai raised the level of performance at the council," said an associate. Another commented, "Gosh, you'd go to those meetings and in two minutes that man had his audience. That must have been the time he first had the sense of power with audiences. After him, everybody was a comedown!"

"Stevenson always asked to be briefed on the speakers four days in advance," Martin continues in his book. He wrote out his introduction and memorized it. Most people thought Stevenson's introductions were extemporaneous but

his close friends knew better.

"Once, about an hour before he was to introduce a speaker, he was asked to insert something into his introduction and he replied, 'I'll try, but you know I learn these things by heart.' He wrote the introductions in longhand on yellow legal-size lawyers pads. He worked hard, doing a great deal of crossing out and underlining.

"The introductions were usually brief, limited to the speaker's background and subject, with as little as possible on the dull affairs of the council, on the whole sober, but with occasional flashes of wit, especially during his second year as president. Occasionally, he indulged in the self-deprecation that marked his later speeches.

"What is most interesting about those luncheons in the Palmer House is that the speaking style which during the 1952 presidential campaign came to be thought of as uniquely Stevensonian seems to have been developed during the two years he served as council president from 1935 to 1937.

"It was here that he developed the wit and the self-deprecation, the long complicated sentences, the complex syntax and high level of diction, the seriousness of thought, the use of parallelisms and other devices to impart an inner rhythm to the prose. And it was here that he developed his choppy delivery, a delivery that seemed halting and irritating to some people but to others arresting, brilliant and eloquent."

### The Mature Stevenson

The unique Stevensonian style peaked in later years, as seen in the speeches the mature Stevenson made as U.S. presidential candidate and representative to the United Nations. The following passage from his first speech during the Cuban missile crisis illustrates well his superb use of repetition and contrast.

"Has the Soviet Union ever really joined the U.N. or does its philosophy of history and its conception of the future run counter to the pluralistic concepts of this charter? Against the idea of diversity communism asserts the idea of uniformity; against freedom, inevitability; against choice, compulsion; against democracy, dogma; against independence, ideology; against tolerance, conformity. . .

"... In our passion for peace we have forborne greatly and there must, however, be limits to forbearance, if forbearance is not to become the diagram for destruction of this organization. Dr. Castro transformed Cuba into a totalitarian dictatorship with impunity. He aligned himself with the Soviet bloc with impunity. He accepted defensive



weapons with impunity. He welcomed thousands of Communists into Cuba with impunity. . . . The day of forbearance is past."

Stevenson's nomination of John F. Kennedy at the Democratic national convention in Los Angeles in 1960 shows him at his best. Note the use of repetition and alliteration.

"And how we pledge our fealty to the man who above all of us will in the next few years be the instrument of our highest purpose. He is a man brave and strong in his own right. He is a man who embodies the hopes of the generation which is rising to power in the world. He is a man whose passion for peace was bred in the agony of war. And this man, too, has shown that capacity to draw forth the unquenchable power for good which no dictator can match, no dictator can deny.

"His devotion to the ideals of liberal democracy assures our nation swift and steady approach toward the full promise of our American heritage. His nomination restores the best hope of the American past, the hope of vision, the hope of vitality, the hope of victory.

"He will lead our people into a new and sacred era not for ourselves alone but for the troubled, trembling world and he will do it with the vigorous support of all of us who have fought our party's battles in the past and who have lived to fight again. The Democratic party proudly presents to the nation, to the world, to the people, our next president—John F. Kennedy."

### Tender Tributes

Adlai Stevenson's sincerity and warmth shine through in the tribute he paid his associate in the U.N., Eleanor Roosevelt, first when she died in 1962 and later when he accepted an award given in her honor in 1965.

In 1962 he stated, "The United Nations and the world has lost one of its great citizens. Yesterday I said I had lost more than a friend, I had lost an inspiration, for she would rather light candles than curse the darkness and her glow warmed the world. She imparted this faith not only to those who shared the privilege of knowing her and working by her side, but to countless men, women and children in every part of the world who loved her even as she loved them.

"Albert Schweitzer wrote, 'No ray of sunlight is ever lost, but the green which it wakes needs time to sprout. And it is not always granted to the sower to live to see the harvest.' All work that is worth anything is done in faith. While she lived Mrs. Roosevelt rekindled that faith in ourselves. Now

that she is gone the legacy of her lifetime will do no less."

Three years later in accepting the Eleanor Roosevelt Award, he declared, "She was a lady for all seasons. . . . She was not only relevant to the times, she was ahead of them. I realize it is difficult to pluck out the mystery of the human heart. Perhaps one clue to the

### Ever-Present Humor

As has been seen, Stevenson could be compellingly serious when that was necessary. But his humor was ever-present—no matter how solemn the occasion. He had the ability to laugh at himself, telling stories about his own defects. This irritated many who thought he often took things too lightly. But he

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## STEVENSON'S GRACEFUL INTRODUCTIONS WERE SOMETIMES MORE ARRESTING THAN THE SPEECHES THAT FOLLOWED.

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inspiration of this extraordinary woman can be found in the words of e. e. cummings, 'To be nobody but yourself in a world which is doing its best night and day to make you everybody else means to fight the hardest battle which any human being can fight and never stop.' "

When John F. Kennedy died in 1963 many tributes were paid to his memory but none exceeded that of Stevenson in the U.N. "President Kennedy was so contemporary a man, so involved in our world, so immersed in our times, so responsive to its challenge, so intense a participant in the great events and in the great decisions of our day he seemed the very symbol of the vitality and exuberance that is the essence of life itself.

"Never once did he lose his way in the maze. Never once did he falter in the storm of spears. Never once was he intimidated. Like the ancient prophet he loved the people enough to warn them of their errors. And the man who loves his country best will hold it to its highest standards.

"He made us proud to be Americans and our grief is compounded by the bitter irony that he who gave his all to contain violence, lost his all to violence. Now he's gone. Today we mourn him. Tomorrow and tomorrow we shall miss him.

"So we shall never know how different the world might have been had fate permitted this blazing talent to live and labor long on man's unfinished agenda for peace and progress for all. Yet for the rest of us life goes on. Our agenda remains unfinished. So my friends we shall honor him in the best way that lies open to us and the way he would want it to be, by getting on with the everlasting search for peace and justice for which all mankind is praying."

was too wise to take himself seriously.

After his defeats for the presidency he quipped, "When I was young I was told anybody could be president and unfortunately I believed it." During the 1952 campaign he said, "They tell me I laugh too much. I don't see how in hell you could do this job without laughing about it occasionally."

Paul F. Boller Jr., in his book *Presidential Campaigns*, relates this episode which also took place during the 1952 campaign: "When Stevenson started to speak in Pontiac, Michigan, a storm which had been threatening suddenly broke and the rain began pouring down on about a thousand people huddled together. 'I'm not going to talk to you about labor policies,' began Stevenson. 'I'm not going to talk to you about foreign policies. In fact, I'm not going to talk to you about a thing, because of this damned rain. Good bye!' The crowd laughed and broke up."

In another address he declared, "Not long ago a letter writer asked what I would want to put into a public speech and I replied that Milaire Belloc said the whole philosophy of public speech is to put nothing into it. And that's much more difficult than it sounds. And then I thought of a little verse:

Each day into the upper air  
I send the diplomat's prayer  
Grant me the gift of swift retort  
And keep the public memory short."

In one speech he retold a story about the close-mouthed Calvin Coolidge.

"Near the end of his term he was quietly strolling near the White House with an old Senatorial friend who pointed at the executive mansion and said jokingly, 'I wonder who lives there?' And Coolidge said, 'Nobody. They just come and go.'

"That's the way it is with unsuccessful



ful candidates for the presidency," Stevenson continued. "They just come and go. Henry Mencken once proposed that they should be quietly hanged as a matter of public sanitation and decorum. Nowadays we don't hang them, we send them to the United Nations."

### Wit and Wisdom

Both Stevenson's wit and wisdom were evident in his days in the U.N. Characteristically, he used both in his final address given in Geneva on July 14, 1965, less than a week before he fell dead on a London street.

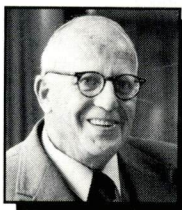
Since on this occasion he followed several other distinguished speakers to the lectern, he began, as he often had, by poking fun at himself.

"After several talks," he began, "you may detect some echoes in what I have to say. I'm reminded listening to these very thoughtful speeches which have preceded me of the remark of a young girl who was the daughter of a clergyman. I asked her one time if her father ever gave the same sermon twice. And she said, 'Yes, I think he does, but he hollers in different places.' I suspect my role this morning will be to holler in several different places."

Needless to say he did much more than holler in different places. This compelling word picture is how he concluded his last message to the world:

"Just as Europe was never again to be the old, closed-in community after the voyage of Columbus, we can never again be a squabbling band of nations before the awful majesty of outer space. We travel together, passengers on a little spaceship, contingent on its vulnerable reserve of air and soil, all committed for our safety to its security and peace, preserved from annihilation only by the care, the work, and I will say the love, we give our fragile craft.

"We cannot maintain it half fortunate, half miserable; half confident, half despairing; half slave to the ancient enemies of man, half free in a little nation of resources. No craft, no crew can travel safely with such vast contradictions. On their resolution then depends the survival of us all. Thank you, Mr. President." 🎤



Paul Cathey is a member of Independence Club 1907-38 in Philadelphia, Pennsylvania, and former governor of District 38. He was awarded the Presidential Citation from Past President William

Miller. Mr. Cathey is a frequent contributor to The Toastmaster magazine.

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**Nancy Ann Swartz**  
Free Speakers 2630-26, Rocky Ford, CO

**Leon R. Cope**  
Pikes Peak 3044-26, Colorado Springs, CO

**Jim Gillespie**  
Westgate 3159-28, Toledo, OH

**Charles A. Hewson**  
Tacoma 13-32, Tacoma, WA

**Paul A. Lewis**  
Woodland 3051-33, Santa Barbara, CA



**Robert D. Chapman**  
Monument 898-36, Silver Springs, MD

**Michael L. Wolfe**  
Silver Spring 1314-36, Silver Spring, MD

**Jeanne Klug**  
Silver Spring 1314-36, Silver Spring, MD

**Peter S. Tam**  
Atomic Energy Comm. 2901-36, Bethesda, MD

**James W. Hand**  
Castle 3056-36, Washington, D.C.

**Carroll Green**  
DLA 3772-36, Alexandria, VA

**Larry J. Brinza**  
BMD 3941-36, Silver Spring, MD

**Hugh T. Burgay**  
Franconia Orators 4566-36, Alexandria, VA

**Lance John Pearce**  
Xerox 4612-36, Leesburg, VA

**Ken D. Ragan**  
Gold Mine 241-37, Concord, NC

**Ralph Walker**  
Gold Mine 241-37, Concord, NC

**William Wray White Jr.**  
Greensboro 439-37, Greensboro, NC

**Ferguson Blackmon**  
Nat Greene 1386-37, Greensboro, NC

**Peter J. Murphy**  
Salisbury 2380-37, Salisbury, NC

**Katherine R. Carr**  
West Rowan 2225-37, Cleveland, NC

**Grace Moore**  
West Rowan 2225-37, Cleveland, NC

**Mark C. Shaffer**  
Pottsville 3261-38, Pottsville, VA

**Robert R. Keeling**  
Board Toasters 3043-39, Sacramento, CA

**Elbessie Louise Clifford**  
Cambridge 784-40, Cambridge, OH

**Charles D. Shaul**  
Marvin G. Rook 1848-40, Charleston, WV

**Larry W. Gloe**  
Watertown 2656-41, Watertown, SD

**Dona Wheaton**  
Peace Pipe 1440-42, Wetaskiwin, Alta., Can

**Bert L. Carson**  
Mark Twain 2653-43, Shelby County, TN

**Lauralee Barrett**  
Cosmopolitans 2655-46, Whippany, NJ

**Michael C. Hand**  
Venetian 952-47, Fort Lauderdale, FL

**Robert L. Jackson**  
Top O The Rock 2155-47, Jacksonville, FL

**Carl Wayne Pickering**  
Daytona Beach 1134-47, Daytona, FL

**Azmat Khan**  
Merritt Island 2537-47, Merritt Island, FL

**Herbert M. Press**  
Gainesville 3019-47, Gainesville, FL

**Milo H. Holt**  
Midweek 3397-47, Jacksonville, FL

**Romeo E. Martinez**  
Lake 4541-47, Eustis, FL

**Clayton Y. Wong**  
Pearl Harbor 123-49, Honolulu, HI

**Carol C. Malone**  
Athens/Limestone 314-48, Athens, AL

**Cheryl Young**  
Glendale Speakeasy 2692-52, Glendale, CA

**Sandra M. Shear**  
Charter Oak 931-53, East Harford, CT

**Lemuel A. Manchester**  
Greater Hartford 919-53, Windsor, CT

**Peter L. Hung**  
CE 1333-53, Windsor, CT

**E. F. Reed**  
Greenwich 3357-53, Greenwich, CT

**Pat Bulla**  
High Noon 505-56, Houston, TX

**Pauline Harvey**  
Southwest Speakers 2200-56, Houston, TX

**Ann S. Wuori**  
Lone Star Speakers 4402-56, Houston, TX

**Kelly D. Danforth**  
Upeeka 4638-56, San Antonio, TX

**Billy E. Wetzel**  
Business/Professional 2207-56, San Antonio, TX

**Betty L. Murphy**  
Moraga 57-57, Moraga, CA

**Sonny L. Young**  
Commissioner Officers 133-57, Alameda Naval Air Station, CA

**Bill Patten**  
Pathfinder 3635-57, Fremont, CA

**Mary S. White**  
Downtown Charleston 4513-58, Charleston, SC

**Frank Thickett**  
Port Credit 1474-60, Mississauga, Ont., Can

**Rudolph W. Stocking**  
Toronto Business Club 3568-60, Toronto, Ont., Can

**Curtis Kelley Hale**  
Jackson 807-62, Jackson, MI

**Peter A. Minderman Jr.**  
Tuesday Toasters 3004-63, Kingsport, TN

**Billy Joe Woolery**  
Chatter Masters 3264-63, Chattanooga, TN

**Joe Jenkins**  
Cleveland 3728-63, Cleveland, TN

**Sammie McKenzie**  
GSU Baton Rouge 4897-68, Baton Rouge, LA

**P. B. Priest**  
New Plymouth 2833-72, New Plymouth, NZ

**Harry D. Hocking**  
Yarra Valley 26-73, Croydon, Vic., Aust

**Earle McNamara**  
Whitehorse 1060-73, Blackburn, Vic., Aust

**Rod Taylor**  
Pelindaba 2444-74, Johannesburg, RSA

**George Ritter**  
Ramstein 2442-U, Ramstein Air Base, Germany

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## NEW CLUBS

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**1456-F Whittier Realtors**  
Whittier, CA—Fri., 7 a.m., Clifton's Cafeteria, 8407 Quadway (947-3781).

**5674-F Ultra-Speakers**  
Irvine, CA—Wed., noon, Ultrasystems, Inc., 16845 Von Karman Ave. (963-7000).

**5662-1 Hub-City Communicators**  
Compton, CA—Thurs., 7 a.m., Compton City Hall, Community Meeting Room, 205 So. Willowbrook Ave. (635-2300).

**5664-22 Atchison**  
Atchison, KS—Tues., 7 p.m., City Hall (367-5467).

**5669-26 Manville**  
Littleton, CO—Tues., Manville World Headquarters, 12999 Deer Creek Canyon Rd. (978-2580).



**5668-29 Gordon Armstrong**  
Mobile, AL—Location, time vary  
(633-5984).

**5670-15 Eaton-Kenway**  
Salt Lake City, UT—Tues., 11:30 a.m.,  
Eaton Tower, 2nd Floor Auditorium, 515  
E. 100 South (530-4594).

**5681-31 Seacoast**  
Beverly, MA—2nd & 4th Mon., 11:30  
a.m., Eaton Corp., 16 Tozer Rd.  
(851-3693).

**5663-42 Lloydminster Upgrader**  
Lloydminster, Alta., Can—Tues., 6:30  
p.m., Resource Center, 5704-44th St.  
(875-4603).

**5666-43 Cross Talk**  
Little Rock, AR—Tues., 11:35 a.m.,  
Arkansas Blue Cross Blue Shield, Inc., 601  
Gaines St. (378-2528).

**5682-42 HI MASTERS**  
Memphis, TN—Fri., noon, Holiday Inns,  
Inc., 3742 Lamar Ave. (Hotel Group  
Building) (369-5084).

**5671-47 Sunrise**  
Sanford, FL—2nd & 4th Thurs., 7:30  
a.m., Central Florida Regional Hospital,  
1401 W. Seminole Blvd. (321-4500, x 720).

**5665-52 Speechmakers**  
Van Nuys, CA—Wed., noon, ITT  
Gilfillan, 7821 Orion Ave., (988-2600, x  
6836).

**5677-56 Speak Ezy**  
Houston, TX—Tues., 5:15 p.m., Smith  
International, 16740 Hardy (443-3370, x  
5175).

**5673-71 Camulodunum**  
Colchester, Essex, England—2nd & 4th  
Mon., 7:30 p.m., St. Albright's Day  
Centre, Straight Rd., Stanway (579553).

**5680-73 Myer Melbourne**  
Melbourne, Vic., Aust—2nd & 4th Wed.,  
5 p.m., Myer Little Shop, 284 Little  
Bourke St., 2nd Fl. (661-2928).

**5667-74 Max Dales**  
Pinetown, South Africa—2nd Wed., 5:30  
p.m., Max Dales & Co., 108 Old Main Rd.

**5678-75P SMC Ramcor**  
Buluan, Maguindanao, Philippines—2nd &  
4th Sat., 8 a.m., Ramcor Farm, 8 Abad  
Santos St.

**5675-U Morelia**  
Morelia, Michoacan, Mexico—Wed., 9  
p.m., Club de Ejecutivos de Ventas y  
Mercadotecni, Bartolome de las Casas 147,  
Tercer Piso.

**5676-U Healthy Rubies**  
St. Croix, Virgin Islands—2nd & 4th  
Wed., noon, The St. Croix Hospital, P.O.  
Box 520, Christiansted (773-8311, x 722 or  
737).

**5672-U SIA**  
Singapore, Singapore—Airline House,  
Singapore Airlines Ltd., 25 Airline Rd.  
(542-3333, x 4710).

**5679-U SIM**  
Singapore—2nd & 4th Fri., 7:30 p.m.,  
Mandarin Hotel Singapore, 333 Orchard  
Rd. (7378866).

## ANNIVERSARIES

### 50 Years

Saguaro No. 16 16-3, Tucson, AZ  
Donald L. Bogie 27-4, Redwood City, CA

### 45 Years

Eugene 145-7, Eugene, OR  
Akron 151-10, Akron, OH  
Pittsburgh 144-13, Pittsburgh, PA

### 40 Years

Alpha 289-14, Ellenwood, GA

### 35 Years

Alliance 767-10, Alliance, OH  
Boulder 769-26, Boulder, CO

### 30 Years

Oak Park 614-30, Oak Park, IL  
Municipal 1668-49, Honolulu, HI  
Santa Clarita Valley 1670-52, Santa  
Clarita Valley, CA  
Brass City 1628-53, Waterbury, CT  
Tokyo 1674-U, Tokyo, Japan  
Hong Kong 1364-U, Hong Kong

### 25 Years

Richfield Legion 232-6, Richfield, MN  
Galion 3062-10, Galion, OH  
Ada 2970-15, Boise, ID  
Penticton 2392-21, Penticton, B.C., Can  
Woodland 3051-33, Santa Barbara, CA  
Pentaf 2014-36, Washington, D.C.  
Elm City 1430-45, Waterville, ME  
Aruba 2688-U, Aruba, N.A.

### 20 Years

Morning Tour 2503-26, Casper, WY  
Pacific Voices 3841-49, Hickman Air  
Force Base, HI

### 15 Years

Campbelleros 2783-4, San Jose, CA  
Westgate 3159-28, Toledo, OH  
Toastmasters 57 1758-35, Elkhart Lake,  
WI  
The Forum 2344-42, Edmonton, Alta.,  
Can  
Timely 1370-58, Fort Mill, SC  
Shillelagh 2620-71, Upper Heyford,  
England

### 10 Years

Rich-Del 3767-21, Richmond, B.C., Can  
Amistad 3179-36, Washington, D.C.  
Drummoyne Rugby 2054-70, Drum-  
moyne, N.S.W., Aust  
Bedfordview 1413-74, Bedfordview,  
R.S.A.

## TOASTMASTERS INTERNATIONAL'S CONFERENCE/CONVENTION CALENDAR

### 1985 REGIONAL CONFERENCES

**REGION I June 28-29**  
Hyatt Airport  
Oakland, Calif.

**REGION II JUNE 21-22**  
Irvine Marriott  
Irvine, Calif.

**REGION III JUNE 28-29**  
Marriott Austin  
Austin, Texas

**REGION IV JUNE 14-15**  
Howard Johnson's  
Rapid City, S. Dakota

**REGION V JUNE 7-8**  
Excelsior Hotel  
Little Rock, Ark.

**REGION VI JUNE 21-22**  
Holiday Inn  
Middleburg Heights, Ohio

**REGION VII JUNE 14-15**  
Stouffer's Valley Forge  
Valley Forge, Penn.

**REGION VIII JUNE 7-8**  
Princess Hotel  
Freeport/Lucaya  
Grand Bahama Island

### 1985 INTERNATIONAL CONVENTION

HYATT REGENCY-OHIO CENTER  
AUG. 20-24  
Columbus, Ohio

### 1986 INTERNATIONAL CONVENTION

MGM GRAND HOTEL  
AUG. 26-30  
Reno, Nevada



# THE TOASTMASTER

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1983-84 Yields Historical Changes . . . . .	Nov/23

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Come to Orlando . . . . .	Apr/24
Come to Florida this Summer . . . . .	May/8
Orlando: Excitement and Education . . . . .	Oct/8

## **Education**

Procrastination—a Self-Defeating Habit You Can Break Jacqueline de River-Daniel, DTM . . . . .	Jan/6
Achieving Teamwork in Presentations Thomas Leech . . . . .	Jan/9
Personalities, Yes; Personality Conflict, No Freda Grones . . . . .	Jan/23
Dress with Dignity Elaine Phillips, ATM . . . . .	Jan/25
The Power of Prepared Thinking David K. Lindo . . . . .	Feb/18
Taking Charge and Feeling Confident Victoria Nissen . . . . .	Feb/21
Converse with Charisma David E. Sumner . . . . .	Feb/23
How to Enliven the Lecture Paquita Schlicht . . . . .	Mar/18
Falling Dominoes Thomas Ealey . . . . .	Mar/23
The Power of Questions Dr. Milt Grassell . . . . .	Apr/4
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My Boss Is a Jerk David K. Lindo . . . . .	Apr/13

Humor: A Stress Release Mechanism Dr. Charles Jarvis . . . . .	Apr/19
Do Your Letters Deserve Attention? Vivian Buchan . . . . .	May/5
Intimate Communication: Creating Closeness with People Paul W. Swets . . . . .	Jun/11
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Effective Priorities in Man- agement and Life Bill Johnson . . . . .	Jun/22
Defuse Stress, the Corporate Communications Time Bomb Nina Harris, DTM . . . . .	Jul/4
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Organizing the Company Speakers Bureau Penelope Pietras . . . . .	Jul/13
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How to Get Your Message Across Under Fire Dr. Milt Grassell . . . . .	Jul/24
You Can Get Organized! Richard Ensman . . . . .	Aug/5
Tracking the Wild Idea Howard E. Hill . . . . .	Aug/8
Humor Is Easy Jerry Patterson, DTM . . . . .	Aug/19
I've Made Up My Mind . . . I Think Dorrine A. Turecamo . . . . .	Aug/24
STAR SEARCH: Discover Your Own Talents Peter Crabtree, DTM . . . . .	Sep/8
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# What Every Club Needs

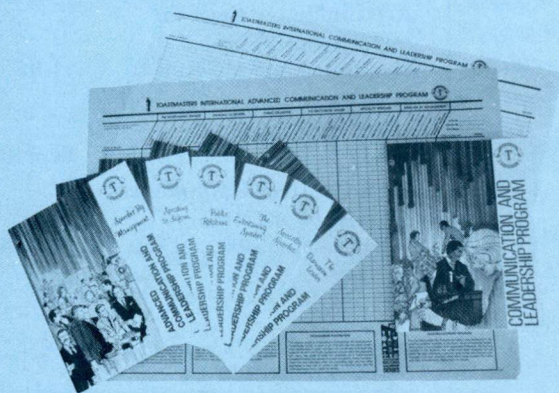
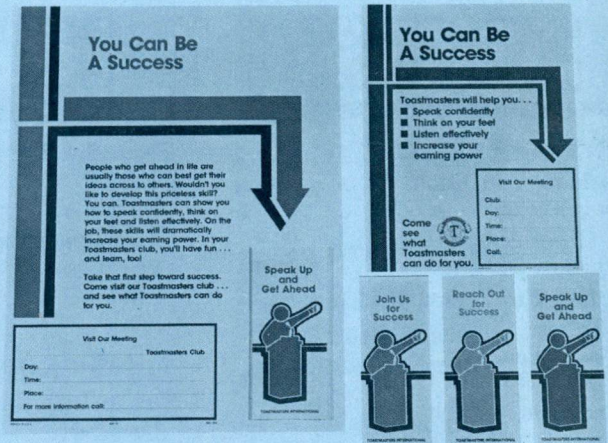
Basic tools for managing your club and meeting member needs.

**367-368. TI Posters.** Eye-catching works of art will help you get your message across quickly and eloquently. Two sizes available. The smallest (367) is 11" x 14". The color scheme is navy blue and white and there's space for your club's name, meeting time and place and phone number. Set of 10: \$2.00. The large red, white and blue poster (368) is 22" x 17" and comes with a plastic stick-on brochure holder. Set of three: \$4.00.

**99-101. Promotional Brochures.** Toastmasters has completely revised its promotional brochures. The new brochures include *Reach Out For Success*

(99), which tells prospective members what Toastmasters is all about; *Join Us For Success* (100), which includes statements from prominent persons who have been helped by Toastmasters; and *Speak Up and Get Ahead* (101), which is tailor-made for company clubs that want to promote their programs within their organizations. Clubs may request up to 15 at no charge. Additional copies are 2 cents each. Contact World Headquarters' order department for details on quantity prices for orders of 1000 or more.

**1159. Membership Growth Manual.** A wealth of ideas plus promotions for attracting and keeping members. \$1.50 each.



**1555. Communication and Leadership Library Set.** Every club should have basic C&L manuals on hand for new members. Set of four is \$13

If members have already completed the Advanced C&L Manual, help them continue to grow by urging them to go through the six new advanced manuals:

- 226-A. The Entertaining Speaker
- 226-B. Speaking to Inform
- 226-C. Public Relations

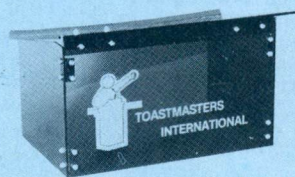
- 226-D. The Conference Speaker (The Discussion Leader).
- 226-E. Specialty Speeches
- 226-F. Speeches By Management \$1.50 each.
- 226-G. Professional Speaker \$1.50 each.

**227-D. Progress Chart Kit.** Keep track of members' progress with the Member Program Progress Wall Chart and file copy for the basic C&L program (227, 227-B) and same for Advanced program (227-A, 227-C). \$4.00.

## Lectern and Gavel

• 371. Portable Lectern. Foldable smoked lucite with self-contained handle, TI seal. \$49.50.

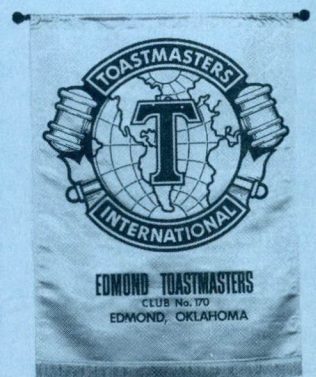
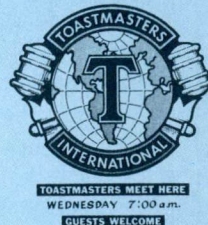
• 375. Gavel. Handsome wood finish. Perfect for club meetings and conferences. \$6.50



## 384. Official Club Meeting Plaque.

White plastic plaque, 10" square. This attractive plaque makes an effective promotional tool to hang in restaurants, auditoriums, business rooms . . . wherever your club meets. Includes pressure-sensitive decals for posting the day and hour of your meeting. \$3.50.

FOR BETTER LISTENING—THINKING—SPEAKING

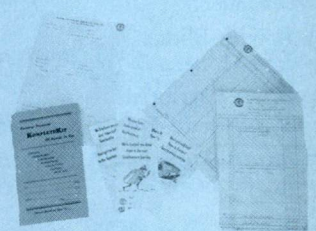


**234. Club Banner.** Gold satin banner 3' x 4' with blue Toastmasters emblem. Specify club name, number, city and state. \$45.00

## Attendance and Dues Records.

To help your club with its administration and records, TI provides a collection of materials. Simplify the job by ordering:

- 37. Dues Receipt Pad. \$1.00.
- 83. Simplified Club Financial Record. A set of 12 copies of Cash Receipts and Disbursements Journal and six copies of Membership Roster and Record of Dues Paid. \$2.00.
- 356. Completekit for the Secretary or Treasurer. Handy portfolio of club record forms for an entire year. \$1.75.
- 912. Meeting Reminder Cards. Five copies each of eight



different postcards to remind members to attend meetings. \$2.00.

- 1503. Record of Regular Meetings. A system for keeping accurate minutes. 40 sheets at 80 cents.

Regularly review your supply catalog for more ideas, particularly club awards and trophies. Also, add 20% postage and handling for all items unless otherwise indicated in the catalog. Include club and district number on all orders; California residents add 6% sales tax. Send to: Toastmasters International, P.O. 10400, Santa Ana, CA 92711