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JANUARY 1978



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The Toastmaster

January 1978 Vol. 44 No. 1

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COVER

Time. There never seems to be enough of it. Right? Wrong! There is plenty of time to do the things you want — and have — to do. Nevertheless, time continues to be one of the biggest problems faced by today's modern executives. Fortunately, there are certain guidelines that have been established to help them master the art of time management. (Cover photo copyright J.W. Lang/Associates.)



JANUARY 1978

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Letters

Heckling Revisited

The late Dr. Smedley must have turned over in his grave upon the publication of the profanity in Leon Fletcher's "How to Handle the Heckler" in the September 1977 issue.

That the author was quoting renown speakers is no excuse. This language is not in keeping — yea, even in today's casual, liberal world — with high Toastmasters standards, and I feel the author and editor owe members around the world an apology for this resort to poor taste.

Korkye Purviance
Ramstein Air Base, Germany

Boundless Enthusiasm

An avid reader of each issue, my pride as a Toastmaster was greatly

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enhanced by the October 1977 issue of *The Toastmaster*. Always intrigued and enriched through the experiences of others, I was profoundly impressed with the article by Thomas Montalbo, DTM, on Winston Churchill. In my mind, Winston was one of the two greatest men of my adult years.

The "Pitfalls" described by E.F. Wells was equally rewarding. The reflections of "Education '77" were similarly enlightening, by succinctly stating the profound thoughts of those celebrated individuals. As a Colorado Toastmaster, I have known John D'Arcangelis [spotlighted in the "Toastmasters Action" section], and became even more impressed with the accomplishments of this illustrious individual.

My enthusiasm on this issue is boundless. Only space and time prohibit equal laudable comment on the remaining pages. If I have failed to make my point, I say, keep up the good work. We like it.

Dick Sunderland, ATM
Colorado Springs, Colorado

Laconic or Lethargic?

I'm confused about the meaning of Mr. Dave Yoho's comment in your October issue of *The Toastmaster*.

In the "Education '77" article, he says the audience can become "laconic" if he uses the same tone at the same level when he's speaking. Laconic, according to my understanding of the word, means "using few words." How can an audience "use few words" while listening to Mr. Yoho? Does he mean the audience can become "lethargic"?

Don Thorkelson
Edmonds, Washington

Regarding "Education '77" and the tips from Dave Yoho, we Texans are noted for being "laconic." We are fairly sure, however, that Mr. Yoho wants us to vary our pacing so that

our audience will not grow "lethargic."

Alyce F. Lambert
Odessa, Texas

You're both right! The word should be "lethargic." Although we assume that Mr. Yoho did mean to say "lethargic," we found (after listening to the tape at least a dozen times) that he actually did say "laconic." While we probably should have corrected it, at the time we thought it best to leave it as is. So you see . . . even the best of speakers sometimes make mistakes! —Ed.

Growing . . . Together!

I read, with great interest, the letter of Henry J. Leinbach regarding the "family problem" that appeared in the October issue of *The Toastmaster*.

Why not involve the wives in the club activities? Invite them to the club or area speech contests, orientational meetings, etc. Take her to a meeting and explain (what is) Table Topics and the "Ah" counter. Let her read through the manual. Have her listen to your next speech and ask for her comments. You might be pleasantly surprised.

We get into this "problem" when we do not share our feelings with our wives, our interest in and growth potential in Toastmasters. I am sure that a wife would not oppose her husband's desire to go to these meetings if she knew what this training and experience could do for him.

We can all still "Grow Through Sharing" our experience in Toastmasters with our wives and families.

So let us grow . . . together!

Arun K. Sen, DTM
International Director
Davis, California

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

The Way I See It

by Durwood E. English, DTM, International President

Now's the Time for Toastmasters

Throughout my travels this year as your International President, it's been my pleasure and privilege to serve as the official representative of Toastmasters International in numerous meetings with business and corporate heads, government officials and community leaders. All have been thoroughly enjoyable experiences — experiences that I will keep with me long after I have left the office of President. But these meetings have also been of great educational value to me, and I'd like to tell you why.

In my meetings with these leaders, I've found two things to be true that I believe can have a very significant effect on the future of our organization. First, I found that the need for improved communications is stronger today than it has ever been. Second, I found these group leaders to be very impressed with our program. Most, in fact, indicated that they would be very receptive to sponsoring — or at least encouraging — their employees participation in a Toastmasters club. To me, this can mean only one thing.

Now is the time for Toastmasters.

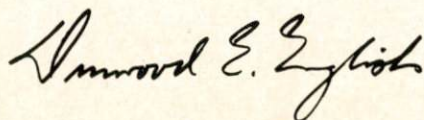
I'm sure you've all heard (perhaps a number of times) of how increased membership in our organization will ultimately help you meet your educational goals, your leadership goals, your personal goals. The more members we have, the better type of programs we are able to finance, the better our education. But increased membership also involves a very important intangible. The more members we have, the better our total Toastmasters experience. When you add all of these factors together, I think you'll find — as I did — that we can't help but benefit if we all make a concerted effort to "share" our program with others.

The period of growth we experienced last year under the great leadership of Bob Blakeley was one of the best in recent years. We worked, we stayed with it, and we dedicated ourselves to showing others just how proud we are to be Toastmasters. This year, I'm asking that we *share* that pride by bringing a friend to our Toastmasters clubs, or better yet, by forming new clubs.

The concept of extending Toastmasters to others is not a new one, but it seems to be catching on better than ever. The Toastmasters I've met in my visits are showing a great amount of enthusiasm for our program, and are doing something to share it with others. In almost every conversation I've had with them, there always seems to be some mention of a new club that is forming, or of the number of new members that a club or district has recently acquired. And these people are really excited about it! They feel they are doing something for others, as well as themselves. They feel they are helping to improve the communications skills of people around the world and, in their own small way, making it a little better place to live in. They are excited *because* they are sharing. And frankly, so am I.

If we all put our shoulders "to the wheel" and share what we have in Toastmasters with others, we will continue to grow and continue to provide improved communications throughout our communities . . . and throughout the world.

And that's a worthwhile goal for anybody. ■



One of the continuing problems faced by many of today's modern executives involves the effective use — and organization — of time. There are, however, certain guidelines that have been established to help the executive master the art of time management.

Time Management or Time IS a Sacred Cow!

by Julius W. Lang

An Arkansas farmer set out one morning to feed his cow. On the way to the barn he noticed that he had forgotten to put his ax away the night before, so he picked up his ax and headed for the tool shed. On his way to the tool shed, he noticed that the webworms had gotten into his peach tree, so he dropped the ax and went to get some paper with which to burn out the worms.

As he picked up the paper, he remembered that there was a sale in town that he wanted to attend, so he went out to get his truck. As he opened the garage, he noticed that one of the hinges was loose, so he headed back to the house to get his hammer. And so went his entire day, with a hundred projects started and not one completed. Finally, in desperation, his wife went out and fed the cow.

Sound familiar? There is probably not one among us who hasn't suffered from the disease of distraction with time the fatal victim, carrying with it to its grave assorted goals and aspirations.

Abstract as it may seem, time IS a sacred cow, and with it rests the success or failure of all our pursuits. It is the scarcest resource, and unless it is managed, nothing else can be managed.

Everyone has 24 hours in a day. Why, then, do some people seem to accomplish so much more? There is no doubt a bottomless pit of rationale here.

"Aw, that guy only sleeps four or five hours a day. I just happen to be a late starter . . . don't get going until I've had my tenth cup of coffee."

This is nonsense! The difference between the achievers and the "I'm-still-thinking-about-it" people is *time*: its organization and effective use. Try thinking of time as the most valuable thing a man can spend. The average

executive probably gives less thought to organizing his day than to avoiding a dinner invitation from his in-laws.

Yet, without well-organized time, there will be fewer accomplishments and resulting satisfactions. Incentives will wane, and finally, interest will vanish. This is true not only of yourself, but of all ranks in your organization. You, with your managerial responsibility, are charged with setting the pace and passing the torch, so to speak. You are in the enviable position of setting the shining example, so carry the task off like the star you should be. You might be pleasantly surprised at how infectious your renewed enthusiasm and productivity can be to those who look to you for leadership.

So start with yourself. What are your tools? Certainly you have a knowledge of your field. You probably have good cooperation and the support of your organization. And skills? Well, you must qualify in this department, or you wouldn't be here. So how do you go about performing to your optimum?

Just What DO You Do?

Obviously, you can't attack the problem until you identify it. Therefore, your first and best time investment would be to log what you do each day. Everything, no matter how trivial, should be recorded. This is the only way you can begin an accurate analysis of your time spent. And a word of warning: Don't depend on your brain bank. A short pencil is better than a long memory for this kind of elusive detail, and if you feel this bit of nitty-gritty is beneath your station — or more honestly — a crashing bore, then assign the job to your secretary. She probably has a good insight to your daily activity anyway.

After you have made a detailed list of your daily time spent, noting allowances for deviations from the norm such as staff meetings, planning ses-

sions, out-of-town trips, etc., you should have a clear picture of exactly what you do. This is not a reflection of your responsibilities alone, but rather, a revealing portrait of how you spend your time, every minute of it.

What IS Necessary?

C. Northcote Parkinson, in his widely read satire, expressed a "law" which states, "Work expands to fill the time available in which to do the work." He gives, as an example, a little old lady on the coast of England who, having nothing else to do, requires an entire day to write a postcard.

Assuming your company expects little more from you than a postcard a day, the log you keep should be a real eye-opener, if, as we have stressed, you have been completely honest in putting everything down (even to the time spent jousting with the guys over the Super Bowl). Now it will become crystal clear where the time-waste lurks.

For example, how many times do you charge down the hall to talk to a subordinate about a matter that could just as easily have been handled by telephone? Or, if an in-person visit was absolutely necessary for reasons of confidence or graphic explanation, why didn't you have him come to your office? Be ever aware of the value of your own time, not only for each task but in relation to your personnel as well.

A Matter of Priorities

A number of slippage points will assert themselves even in the finest analysis of your records, such as time spent with insignificant mail, unnecessary correspondence or office visits in matters which could have been handled by phone, unproductive socializing with office personnel, advancing opinions in matters routinely or best handled by another department, and so on. Many of these failings are common to every business. Those that are specific to your org-



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operation, of course, will remain to be ferreted out by your own judgment. Separating the absolutely necessary from the non-essential is a crucial part of reorganizing your time, so don't slight your efforts here. You may be appalled at how addicted you have become to minutiae.

Once you have ascertained that which is truly important to your corporate functions, set about the task of eliminating those things which you need not be bothered with at all. You may be surprised how much can be stricken entirely.

Assign priorities and learn to establish them correctly. Even after you have arrived at what you consider to be "must" duties, take a hard look at how these can be pared down, or at least scheduled for maximum efficiency. Some points to consider would be:

- What is the best time of day for interviewing people?
- Handling phone calls?
- Conferring with subordinates?
- Making calls outside of the office?
- Answering correspondence?
- Setting aside time for uninterrupted creative work on solving problems?

If an item cannot be dispensed with altogether, then ask yourself, "Could someone else handle this just as well?"

On the surface, delegation seems simple enough, but too often, executives suffer the "Please, Mom, I'd rather do it myself" syndrome. And possibly with good reason, too. He probably arrived at his position by being an achiever and getting things done — the busy man who could always take on more. And old habits die hard. Secure in the knowledge that he does a particular thing well, perhaps more competently than anyone else in the company, there is a natural tendency to cling to the responsibility. But why do you have other people? By seeking and obtaining their aid, you will inspire their confidence in you. Recognize their abilities and offer encouragement. Don't try to be both coach and team. It's demoralizing, and a ridiculous waste of time.

Pitfalls of the Past

Even though you may have taken care to track your daily schedule, reorganized as carefully as possible, assigned priorities and delegated responsibility, you may find that you still are not accomplishing measurably

more than before. If so, there's a good chance that instead of exerting your greatest effort toward future goals, you are managing too much of the past.

Careful studies by R.M. Greene & Associates in large and small firms have shown that "most executives track the past; they do not control the future." This is done by overemphasizing review-type reports, comparative chart making of past performances, preventive systems analyses, and the like. Such work may serve a purpose, but be careful of devoting too much time to hindsight. You, as manager, should be placing the most emphasis on work that will ensure future progress.

Discretionary Time

Assuming you have listed, pruned and pigeonholed the staples of your working day, you will find there is still an unresolved cry for time which must be dealt with. Label this "discretionary" or personal, creative time.

Personal, creative time is the test of your mettle, the bread and butter of your corporate existence, your reason for being. There might be a strong inclination to devote a large portion of time to that work which you probably like and do best, where you have the feeling of making the greatest contribution. But alas, there will always be the phone calls of dubious urgency, unexpected visits from important clients and staff, unscheduled meetings, extraneous decisions not foreseen, etc., all of which can tax even the most rigidly planned schedule.

First, then, estimate how much discretionary (and preferably continuous) time can be realistically called your own. And, at what time of day? The initial log-keeping project should be helpful in carving out this portion of your schedule).

Once having arrived at what you consider your best discretionary time, try conscientiously to adhere to it. If, however, you find other matters creeping into the time you have set aside, go back to your log. (Reevaluate your activities, and once again, make a concerted effort to prune away those demands which are really less than fully productive.)

Staff Meetings

Staff meetings appear to have become a well-entrenched ritual for most businesses, and if you can't fight them, at least make a conscious effort to control them. This, of course, may be easier said than done, even though you

make the effort to analyze and organize your time. They leave you with that helpless, frustrated feeling that you are always "about to begin to begin," but in effect, are getting nowhere.

Meetings can and should serve a distinct and useful purpose. Their failing usually lies in how they are handled. It is essential that the purpose of any meeting — staff or otherwise — be clear. As elementary as this may seem, there is a surprising amount of lost motion and man hours from the oversight of this simple truth. Why a meeting then? Is a decision needed? Is there a reason to inform? Should there be some clarification of procedure? And whose attendance is vital?

There are general guidelines applicable to any meeting, but because these corporate "get-togethers" are labeled "staff meetings," our concentration will be primarily on this form of administrative exchange.

Staff meetings, in most companies are usually held once a week, but there is no particular need to meet this frequently if your own organizational needs do not justify it. Once a month may be adequate and, for your purposes, just as productive. regard the staff meeting as a nuisance if they know the business will be conducted efficiently and with a minimum loss of time.

Hold interruptions down as much as possible. Inform secretaries and other clerical workers of your need to be undisturbed. If exceptions are to be made, be certain they have a good understanding as to exactly what will be expected or accepted. By sticking to this, you will find there are few matters so urgent that they cannot wait 30 minutes or an hour.

Keep the number of people in your staff meeting in the *best working minimum*. Try to include only those whose responsibilities are related or adjacent to the other in the overall operation of your company.

You may or may not institute a formal order for your meeting. Some companies prefer a fairly loose, open-type format, where others choose to employ the time honored "Robert's Rules of Order." Whatever you select as a method, be as consistent as possible and avoid dwelling on any given problem for an unreasonable amount of time.

The frequency and time of the staff meeting should be firmly established

and known to all who are expected to attend. There should be no deviation, and the meeting should begin on time, with no particular note of those who may be late. A conscientious employee will respect the time of others and will understand that punctuality is expected under all but the most extreme circumstances. Besides, to make a point of isolating or chastising the latecomer (when in fact he may have had a very valid reason for his tardiness) will only serve to embarrass him, and worse, may even nurture a feeling of hostility among the others. If you are a stickler and lateness bugs you, at least have the restraint to discuss the matter with the offender in private. Besides, there's no reason for you to have the luxury of the meeting time to vent your personal wrath, regardless of the reason.

Although the atmosphere of staff meetings needn't take on the austerity of a coronation, keep the horseplay and camaraderie to a healthy minimum, and stop the small talk promptly at the arrived time of the meeting. Your employees will feel less inclined to re- Each person in attendance should have his turn at bat and should know in advance the amount of time to be taken for his report. In most cases three to five minutes should be sufficient. At any given meeting there will — and should — be some who have nothing to report. Consequently, there is no reason to take up your time (and that of the others) with irrelevancies minimizing problems, maximizing successes (often trivial), and, in general, trying to fabricate "what you think the boss would want to hear." Who needs it?

Matters that generally affect only one or two persons present are better handled informally at another time, or could be resolved by written memo. Judge your contribution to the meeting in terms of its broad concern and effect.

Just as each participant expects to have a limited time in which to give a report, you (or whoever is in charge) should be equally cognizant of ending the meeting at the stipulated time. If a sticky problem is encountered, those immediately concerned should get together at some time after the others have been dismissed.

Lastly, a typewritten copy of the minutes of the meeting should be distributed as soon as possible.

The regular staff meeting can be a very useful tool in disseminating information and tightening up operations, but only under controlled conditions. Be sure it is held regularly at the appointed time and place, that discussion time is properly allotted and limited, and only that personnel vital to the gathering are included.

And, if you should ever wonder if it's all really worth it, why not issue a ballot to your people, to be returned anonymously, of course, with the simple question: "Do we actually need a staff meeting?"

The Care and Feeding . . .

We've all heard the old saw that "time is money." I still like to think of it as something of a sacred cow . . . and maybe that's because, like a real cow, it needs care and feeding if your accomplishments are to be robust and healthy ones. And, generally, this is the bill of fare:

1. Record everything you do, to the minute.
2. Analyze your time and eliminate unnecessary activities.
3. Set priorities.
4. Delegate responsibility.
5. Arrange for discretionary or creative time you can call your own.
6. Avoid excessive management of the past.
7. Schedule and organize meetings for maximum efficiency.
8. Review your working habits at least once a month to be sure you aren't drifting back into time-wasting trivia.
9. Shoot for quick resolutions to problems.
10. Try to complete each task you start without having to come back over it a second time.

Finding the "barn" over and over again is a time-consuming proposition. ■

Julius W. Lang is President of J.W. Lang/Associates, Inc., and is a member of the Magic Circle Club 1458-56 in Houston, Texas. A member of the Society of Professional Management Consultants, Mr. Lang has conducted management seminars throughout the United States, Canada and Jamaica; has developed sales and management programs for United Gas, Coca Cola Foods, Occidental Chemical, Shell Oil, and others; and is a member of the faculty of the University of Houston School of Business Technology.

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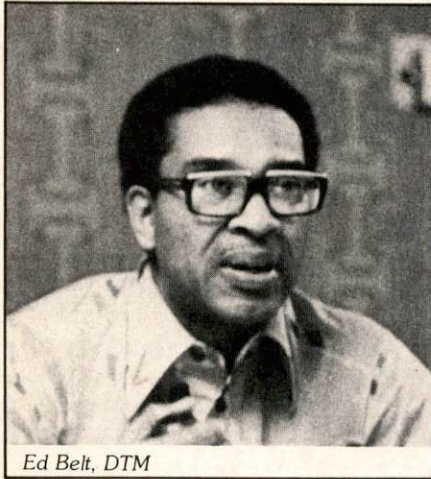
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47th International Convention
August 16-19, 1978
(Hosted by District 21)

A candid conversation on image-building, business presentations and club publicity with two members of Toastmasters International's Board of Directors — Third Vice-President Pat Panfile and International Director Ed Belt.

The Care and Feeding of Directors



Ed Belt, DTM

by Hank Lajoie, ATM

Most of the conferees had gone on a tour of Fort Stanwix in Rome, New York. As co-chairman of the District 65 Fall Conference and Speech Contest, I had looked forward to meeting with Ed Belt of Cleveland, Ohio, and Pat Panfile of Rochester, New York, to learn their views on a variety of topics on which I had hoped to report in our district newsletter.

Pat is a Distinguished Toastmaster (DTM), a past International Director, and currently serves as the organization's Third Vice-President. Ed, who also happens to be a DTM, is also a current member of our Board of Directors — a group which has often seemed to me a rather mysterious plateau in the Toastmasters hierarchy. (Maybe that's because of the word "hierarchy" itself. It recalls for some of us that mysterious "nostril-eye view" of the grown-up world we had as children.)

In any event, as we planned the conference we were suddenly confronted by the question of what to do with — or for — our attending International Director. It didn't take long

for us to realize, however, that we had posed the wrong question. "What," we then asked ourselves, "can our International Director do for us?"

I think we found the answer, as Ed Belt can testify. We used him for our educational program, we used him for a "pseudo-news" event on television and in a local paper, and we sat him and Pat Panfile down for a two-hour brain-picking session.

"I think this is a great idea," Vice President Panfile said. "We're actually using the director during this visit. It's clear he's here to work, and not just socialize."

The tour schedule in our program gave us the perfect opportunity to discuss Toastmasters with both Ed and Pat in an interview setting. But it didn't turn out that way. It became a free exchange of ideas related to some of the organization's problems.

A Problem of Image

"We Toastmasters have a problem of image," said Director Belt. "The word can mean we sell toasters or that we're funny masters of ceremonies, like Georgie Jessel and Dean Martin.

"We are not as well-known, say, as the Dale Carnegie program. Carnegie equates with success, money, wealth — and it's a real 'goodie' on a resume. And," he continued, with a slight smile on his face, "it costs a few bucks."

I reminded him that Toastmasters didn't have the public relations or advertising budgets enjoyed by our profit-making counterparts. Thus, no one is holding up Toastmasters for public inspection and consumption.

"We expect the individual Toastmaster to be so enthused that he'll do it," Belt answered. "But many Toastmasters probably don't have a good idea of their 'PR' role . . . I don't think I have."

So where does the blame lie for that?

Belt doesn't think we should worry about fixing blame because it's a waste of energy. He doesn't view the mass media appeal as the answer, either. He sees a partial answer in the approach to companies and businesses for the formation of company or "associated" clubs.

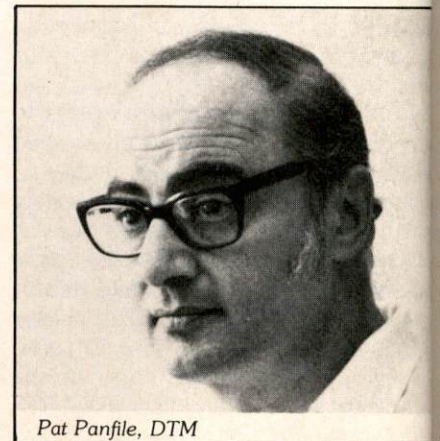
Pat Panfile entered the conversation. "Who are we trying to talk to when we call on a business or industry? We're talking to some kind of professional," he stressed, answering his own question. "So I wonder how professional we are when we go in to talk to him? The answer is that we're not very professional at all.

"We don't take the time to do the planning, to put the presentation together, to get visual aids together. We have to learn how to make a good presentation, learn about leadership."

According to Panfile, many Toastmasters learn these things, but "the first opportunity we have to use it, we throw it all away — we don't make a professional presentation."

Too Busy?

I reminded both men that many Toastmasters were already saying they were too busy for all the program currently in use. Now, Belt was adv



Pat Panfile, DTM

ating a more active individual "PR" role for each member, and Panfile was asking for more time in making professional presentations. I asked if they felt this might increase the frequency with which we hear the excuse, "I'm too busy."

"I absolutely do not accept that," Panfile shot back quickly. "Let me tell you why. Everybody is busy. In this country, we are the busiest people in the world. So why do some of us spend so much time on Toastmasters? Because we're motivated. Because we have a set of objectives. We're 'turned on' and make a lot of time for Toastmasters because we're getting a lot of benefits . . . in social life, family life, the business world, and in our interactions with other people.

"We understand that we're learning, so go on. When someone uses time as an excuse, it's because he doesn't see the benefits. Each club program should be so exciting and so educational that the members will feel that they can't afford to miss it." Panfile shrugged. "If members don't see that, the time excuse comes out."

Programming ideas, however, are already available if the individual clubs want to use them, added Belt. "Quite often, the club president is newer to Toastmasters than any of his club members," he noted, "and that makes club programming even more important, so that even junior Toastmasters will be able to relate to the Toastmasters learning experience."

"And new members don't realize at the start just how broad the Toastmasters learning experience is," Panfile resumed. "At first one sees only the surface — the speech projects, Table Topics and the like — but the deeper personal and interpersonal developments are significant, too."

What's the Problem?

Could it be, I wonder, that we, Toastmasters all, self-professed communicators, are suffering from communications problems? After all, Director Belt is saying we have a problem with image. Vice President Panfile is saying we're not communicating the benefits to new members, that we're not making professional presentations, and our mass media programs are ineffective.

And we can't look to simple media messages for a solution — we have to agree with Belt on this point. Competition for "free publicity" is fierce. Even

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small town newspaper editors are deluged with releases from local clubs, publicity chairmen, amateur and professional public relations people, and others. Add to that the barrage of hard news and commercial messages, and it's easy to see that a message must rise above that communicative noise in order to be heard, let alone be effective.

But Panfile sees that as part of our problem, too. "We don't innovate," he maintains. "We have spring contests with speeches on very controversial issues, and we never put that in the context that will sell the media."

Every member of Toastmasters gets a monthly magazine, I reminded them. Unfortunately, only members get it. But, as Panfile suggested, we could help it "go public" and serve as a great "image generator."

Going Public

"It could be a great vehicle," Panfile insisted, even though the public sale of the magazine is not an objective of the Board. "The magazine can be made meaningful . . . so that thousands can pick it up in their doctor's office or library and, even though they're not Toastmasters, realize they can get communications, management and leadership ideas there."

"But there is still a problem of poor communication between the Board and club members," Belt observed. "It's lacking on the finer points — the details."

Panfile agreed, so I asked how many Toastmasters they thought could identify with Board members, or explain a director's duties.

"The answer is probably very few," Panfile remarked. "The magazine re-

ports on Board meetings. But I wonder how many Toastmasters take the time to really read through it? That's an attempt to try to communicate to the member what the Board is doing, what they've done, and what they're thinking about."

By this time the coffee was cold and the day's agenda was slipping up on us. As I reflected on what had been discussed, I realized that in my ten-plus years of involvement with Toastmasters I had met and socialized with a good number of "director-types," yet I really know only two — Ed Belt and Pat Panfile.

I know what they think and how they feel about the problems I wonder about. And, although I'll probably never again have a drink or eat lunch with one of our International Directors, I'm definitely going to launch into another "brain-picking" session whenever I'm given the chance. I'm going to make it another learning experience rather than a social experience.

I won't forget the "care and feeding" of directors — the educational talk, the inspirational dinner address, the protocol — but you can bet that from now on, my emphasis will be on using the director, and getting an hour or two with him for some plain Toastmasters talk. ■

Hank Lajoie, ATM, is a member of the Utica Club 3703-65 in Utica, New York. A retired Master Sergeant with the United States Air Force, he is currently working on a "second career" as director of publications and advertising at Utica College of Syracuse University in Utica.

Today's audiences are demanding more and more from their speakers. They want speeches that will inspire them, motivate them, move them . . . and keep them awake.

How to Keep Your Audience Awake

by Vivian Buchan

"And now, in conclusion, EVERYBODY WAKE UP!"

That's what the caption read on a recent cartoon I saw that showed an after-dinner speaker addressing his sound-asleep audience. Oddly enough, it has universal appeal because we've all — at one time or another — been held captive by a dull and dreary speaker who doesn't know (or care) how dull and dreary he really is. Sadly, he is content to drone on and on, sit down, and assume (because his audience has applauded him) that he wowed them.

And, unfortunately, there are far too many of these kinds of speakers who seem to have a knack for boring people half to death.

How can you keep your audiences from going to sleep . . . or wishing they could? Simple. Give a speech that will keep them awake.

"Hah!" you say. "That's easier said than done." Well, let's see.

If it wasn't Will Rogers who said, "Tell 'em what you're gonna tell 'em, tell 'em, and then tell 'em what you just told 'em," it should have been.

Familiarity Breeds Security

Why is that good advice? Because reinforcement provides listeners with security that comes from familiarity. People don't object to hearing what they already know. In fact, they like it. It makes them comfortable to hear about familiar things, people and ideas. What political candidates do you listen to — those you agree with or disagree with? (No answer required. I think I know your answer.)

"Don't confuse me with facts. My mind's made up."

Unfortunately, that's the attitude of many people who are perfectly con-

tented with what they already know and aren't concerned with what they don't know. And, believe it or not, some audiences are made up of people just like that. So how do you handle listeners who take that line of thought?

Anytime you talk about something familiar that your listeners can relate to, you're bound to see heads nodding up and down because they agree with you, not because they're falling asleep. Take a cue from the writers of children's books who lean heavily on reinforcement by repeating over and over some sentence or even whole paragraphs. How many times have you heard your youngster say, "Read me this story again," and you know he's heard it dozens of times? Why does he like the story? Because the repetition is reinforcing something he knows and feels familiar with. He feels comforted and secure hearing words he's heard before.

You may believe that reinforcement of ideas in a speech could become monotonous or boring. Not so. Well, let's qualify that somewhat.

I have a friend who's a booked-in-advance-months-ahead speaker who's called on time and time again to speak to the same groups of people on the same subject. I asked, "When you talk on the same subject all the time, how can you keep coming up with something new every time you speak to an audience who's heard you before?"

He grinned. "Confidentially, I don't. I've developed three or four bang-up good speeches I use over and over. It's a funny thing. People who pay to hear me talk know they're going to hear something I've told them before. But they must enjoy it or they wouldn't keep coming back. I guess it's because they agree with my ideas and want to hear me tell them again what they already know and believe."

This isn't to say, of course, that you can give the same speech week after week to different groups of people. But you can remember that everything new begins with something already known. So before you present new ideas or proposals to an audience, talk to them about something they understand and establish a "chummy" atmosphere that will make them ready to accept your ideas because they've accepted you. Because they're comfortable with you and the familiar ideas you're talking about, they feel secure going along with what you say.

Association

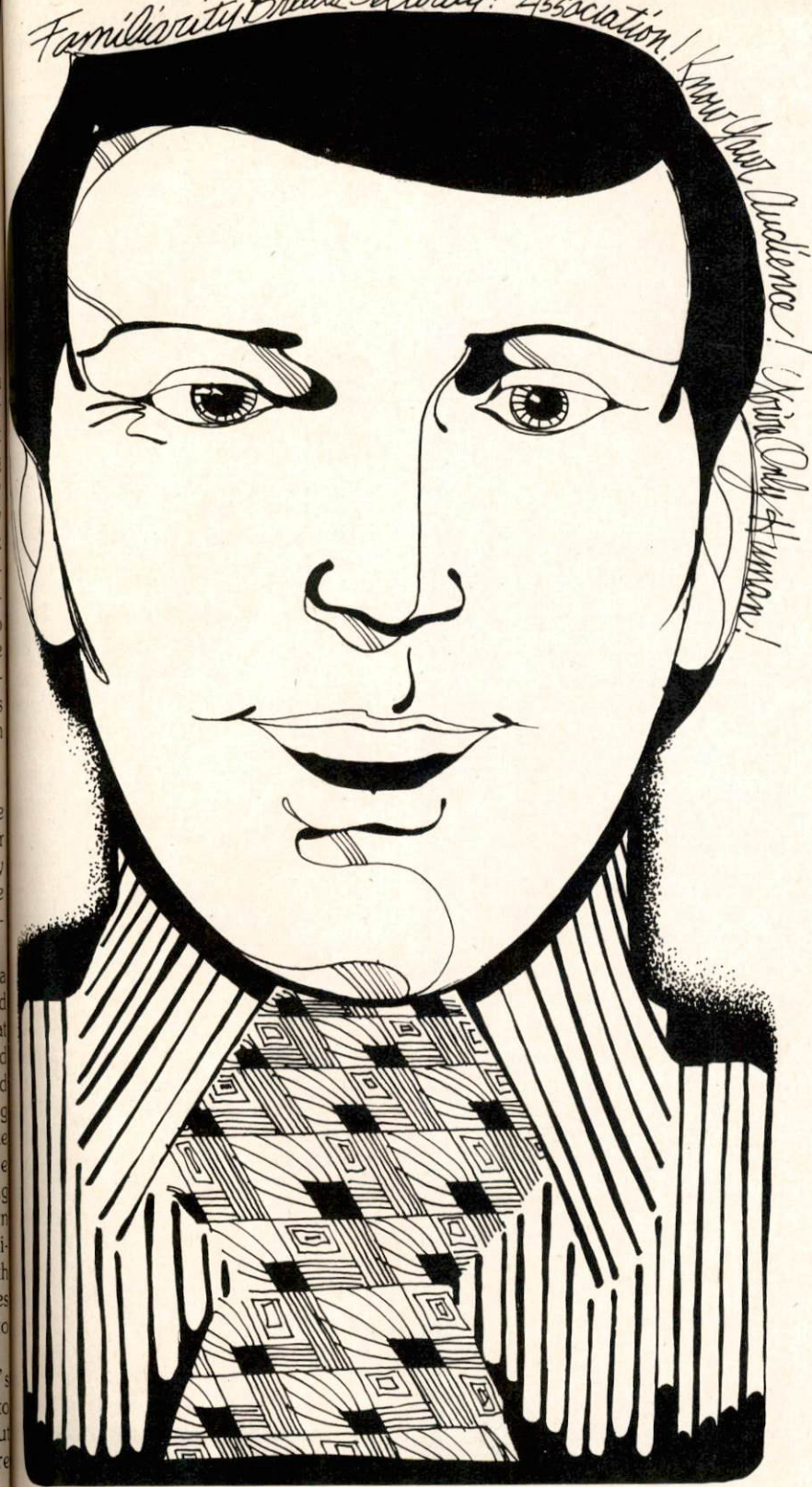
To keep your audience receptive (and awake), associate. Link your ideas to situations or experiences they can accept as their own (even if they've not) because they've enjoyed or endured similar ones.

Let's say you're going to give a speech about why your city should install a big trash masher and burner at the city dump. You're disgusted and fed up with the way the place looks and smells, the amount of land being gobbled up every few years to make space for more dumping, and the danger it presents to kids wandering around it and people hauling their own rubbish in. Everybody in your audience has had some experience with that awful dump, but your experiences are different — though similar — theirs.

Begin by asking yourself what's happened to you that will be similar to what's happened to your listeners, but search for experiences that are uniquely your own.

First, let's assume you're a member of a committee trying to attract new business in town. You tell your audience about the group of men who were considering moving a small clean industry into your area. You were

Familiarity Breeds Security! Association! Know Your Audience! Know Your Audience! Know Your Audience!



Nobody will be bored listening to you show that tax-producing land is being taken off the tax rolls.

You will bolster your ideas and associate them even more to your listeners' by relating accidents that have happened at the dump. Tell them about the time Johnny (yours or a friend's) rammed a rusty nail into his foot when he was wandering around the dump looking for "treasures" and suffered an infection for days. Horrify them by telling how a discarded pressure can exploded when a trash heap was being burned and how a man unloading the rubbish lost an eye when the can hit him in the face.

You've moved from ugliness to the cost to the taxpayers to the dangers lurking at the city dump in a few short — but effective — minutes.

All of this has reinforced something your audience already knew about the city dump, but you've added new incidents that are linked to their own experiences. By the time you've reached your conclusion that the city dump has got to be dumped, your listeners will be in complete accord with you . . . and wide awake.

Know Your Audience

Establishing listener identification is another important step in giving a speech that keeps people awake. Before you begin assembling your material and sorting out your anecdotes and examples, ask yourself these questions: "Just who will I be talking to? Are they persons I know and who know me?" If they're strangers, members of the school board or the city council, or a church group, you'll take a different approach than you would otherwise.

If your audience is pretty much like you and persons who know and like you, you'll need less time relating to them. If, however, it's an "anti-everything" audience who'll fold their arms and take a "show me" attitude, you'll have to spend time getting them in tune with you by dwelling on familiar things and associating your ideas to theirs.

Then ask yourself, "What do they already know that I'm going to talk about?" If they know a lot, skip some of the basic information. If they don't know much — or anything — about your subject, get them informed first, or you'll be talking into space or to the tops of sleeping heads.

Finally, decide your motive. "Do I want to shock them? Soothe them?"

guide them around the city pointing out the advantages it had to offer. But before the men talked to you, they viewed the city themselves. Of course, they couldn't miss the horrible city dump. It was so repulsive and created

such an adverse impression that the men decided that a town willing to put up with such an unsightly and unhealthy mess lacked civic pride. And it wouldn't be a city they'd care about living in.

Are You Promoting Your Club?

Does everyone in your community know about your Toastmasters club? If not, you'll want to spread the word as quickly as possible. Here are some promotional ideas to help you do just that. . .



363. HIGHWAY SIGN — 22". Features the Toastmasters emblem in weather-proof paint with reflecting Scotchlite "T". Provides an excellent way to publicize Toastmasters in your community. Pre-drilled holes make attaching this sign to your post a snap. \$15.00.



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1150. ADVERTISING KIT. A complete media package with recorded radio spot announcements, color TV slides, scripts, newspaper advertising material, publicity manual (1140) and full instructions. Packaged in a vinyl binder for distribution to your local members of the media. \$10.00.

See the 1977 Catalog for more promotional ideas. When ordering, add 15% postage and handling to all items, unless otherwise indicated. (California residents add 6% sales tax.) Be sure to include your club and district number with your order. Send to: Toastmasters International, 2200 N. Grand Ave., P.O. Box 10400, Santa Ana, CA 92711.

Inspire them? Convince them?" Your approach will be geared to your purpose. If you want to shock them into action, be controversial. If you want to shock them into action, be controversial. If you want to soothe them, make them feel like heroes ready to tackle world problems. If you want to inspire them, give them people they can admire and relate to. If you want to convince them, be informed and logical.

You're Only Human!

Whatever you do and however you do it, keep in mind that we're all human. And it's the humanness in others that makes them appealing. Erma Bombeck has achieved fame and fortune by using the foibles and frailties of herself and her family as the butt of her humor. We laugh at comedians making idiots of themselves because they make us feel superior. We're secretly smug when someone confesses to something stupid he did, and we think, "Well, I've never done anything *that* dumb before."

This is not to recommend that you bare your soul (or your family's) every time you give a speech. But you can use anecdotes that are universal, appealing because they're so human and normal. Anything you say is colored by your own personality and experiences. That makes you unbeatable, because it's a combination of no other soul in the universe has. Incorporate that uniqueness into your speeches and you'll keep your audiences wide awake wondering what you'll be confessing next.

If you're reinforcing what your audience understands, associating your experiences to theirs, approaching the knowing who they are, knowing what you expect to accomplish, telling them again and again what you've already told them, you can summarize by saying, "And now, in conclusion . . . without having to add "EVERYBODY WAKE UP!" ■

Vivian Buchan received her bachelor's degree in English from Coe College in Cedar Rapids, Iowa, and her master's from the University of Illinois. A frequent contributor to *The Toastmaster*, Ms. Buchan is a former member of the faculty of the University of Iowa, where she taught expository writing, public speaking and literature.

Profile

Earl Clark, Meno T. Lake — Occidental Insurance Executives

"Toastmasters taught me that a speech is nothing more than an orderly preparation and expression of your thoughts. . . And it did me a great deal of good. Now, if I have to talk to a group of five in my office or a group of 100 or 5000, I feel no real difference."

It's not often that you find two important business executives with the same outside interests. Naturally, the odds are even greater of finding them holding down the two top positions in one of the nation's leading insurance companies. But it CAN happen . . . and has!

Earl Clark and Meno T. Lake are both with the Occidental Life Insurance Company of California — Clark is the Chairman of the Board and Chief Executive Officer, Lake the President and Chief Administrative Officer. Both are active Toastmasters. And both are strong supporters of the Toastmasters program.

Earl Clark, the company's top executive, was instrumental in the formation of both clubs under the Occidental roof (Occidental 613-1 and Transamerica 46-1), is a past president of Occidental 613, and is still an active member of both clubs.

Mr. Clark joined the Occidental staff in 1940 as editor of *Pulse*, the company's agency magazine. Following a brief stint in the Navy, he returned to Occidental, where he held a number of vice-presidential positions until being elected a director of the company and president in 1963, chief executive officer in 1965, and chairman of the board in 1971.

Like Mr. Clark, Meno Lake has also been deeply involved in Toastmasters for a number of years. A charter member of the Transamerica Club 46-1, he is also a current member of the Occidental Club 613-1. Since coming to Occidental in 1940, he was elected to six different executive/actuarial positions before becoming the company's president and chief administrative officer in 1971.

So what do they think of the program? Judge for yourself.



Earl Clark



Meno T. Lake

"Toastmasters taught me that a speech is nothing more than an orderly preparation and expression of your thoughts," says Clark. "I was back from the service — the Navy — and had been in our advertising department and editor of our company magazine when I found that they wanted me to go out into the sales field and learn how to be a trainer of other agency members. I thought I needed practice in speaking in front of others, so I joined Toastmasters. And it did me a great deal of good. . . Now, if I have to talk to a group of five in my office or a group of 500 or 5000, I feel no real difference. If you are adequately prepared and know what you're talking about, you feel comfortable. And if you're comfortable, it shows."

Mr. Lake agrees: "I think it (Toastmasters) helped me tremendously. From the "Ice Breaker" on, you come

to realize that if you know your subject, getting up in front of a group of people isn't as traumatic an experience as most think.

"I was not a charter member of our club (Occidental 613) like a number of our executives are, but it was within a couple of years of its inception that I joined. I guess that our former presiding chairman was the influencing factor. He was just terrified at the thought of getting up in front of people, so one of our employees talked him into joining the San Moreno Club. Well, he seemed to change overnight after becoming involved in Toastmasters. I think that his experience caused me to look into it, and caused me to want to experience it, too . . . I would say the training has been a great help."

Toastmasters . . . you can't ask for better insurance than that! ■

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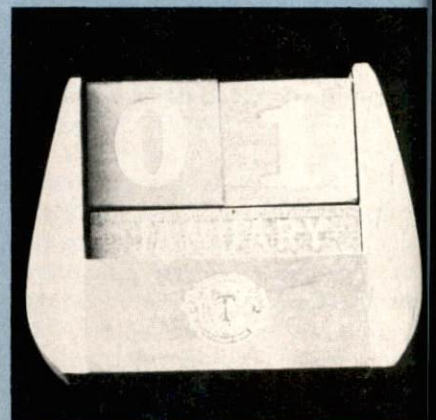
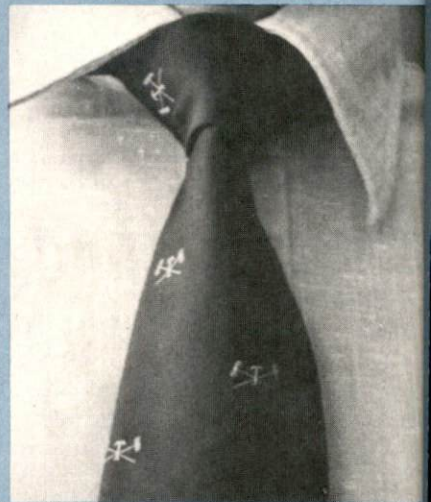


"Let us share with others the benefits we have gained for ourselves. . ."
-Dr. Ralph C. Smedley, Founder

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2. In order to receive credit for sponsoring individual members, the sponsor's name must appear on the Application for Membership (Form 400). The new member must join in calendar year 1978 and the application must reach TI World Headquarters by January 10, 1979, and contest credit must be claimed by January 31, 1979. (Membership applications available from World Headquarters.)
3. FIVE SHARING POINTS are awarded for each five new, dual or reinstated members sponsored into existing Toastmasters clubs. Charter members of new clubs do not count individually, but FIVE POINTS may be claimed for each new club sponsored (name must appear on the Application to Organize as either Sponsor or Mentor).
4. Each HELP ... SHARE ... GROW participant may select the award(s) he is entitled to, but each SHARING POINT may be used only once toward one award. For example, 15 SHARING POINTS would be required to receive both the calendar (5 points) and paperweight (10 points), with 30 SHARING POINTS required to receive all three awards.
5. PRESIDENT'S CIRCLE and PRESIDENT'S SPONSOR awards do not include transportation, etc., to district or International conferences. Awards will be mailed if recipient is not in attendance.
6. Please allow six weeks for delivery of awards to U.S. addresses, slightly longer outside continental U.S.
7. Customs duties (or taxes) on awards are the responsibility of recipients.



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Despite the negative view of journalism held by many government and business leaders, the press can actually be an ally to your club, area or district's efforts to get your story told.

The Delicacies of Dealing With the Press: Pointers from an Ex-Press Secretary

by Ron Nessen

When President Ford offered me the job as his White House press secretary, many of my friends urged me not to take it. They warned that it was the second toughest job in Washington, especially tough after Vietnam and Watergate. Their warnings made me realize that many reporters simply did not trust the White House to tell the truth.

I'm sure most business and association executives have felt some of the same distrust and suspicion from reporters covering their activities. Dealing with the press is a delicate situation. Handled correctly, it can offer valuable rewards. But handled incorrectly, it can be infuriating and damaging.

President Ford was able to defuse much of the reporters' distrust of his administration by being open and candid. His understanding of the press and his honesty in dealing with newsmen restored healthy relations between reporters and the White House.

President Ford's methods and attitudes provide a good example to anyone who must deal with the press.

The Basic Conflict

One of the former President's

strengths was his acceptance of the fundamental conflict between the objectives of the press and of the people and organizations they cover. The reporter wants to get all the information he can and then interpret it as he sees fit. The person being covered wants his actions or statements presented in the best light.

Under the circumstances, this conflict is healthy. It keeps important business and government institutions open and responsive to the public. In addition, government, business and associations need the press because it is the primary vehicle for winning public support and for furthering the public's understanding of what business and government are doing.

Here are some guidelines for dealing effectively with the press which I have developed from my experience working as a journalist for 20 years and as White House press secretary for two and a half years.

1. *Tell the Truth, Always.* This is the cardinal rule for dealing with the press, both for moral reasons and practical reasons. If you try to shade the truth, nine times out of ten you're going to get caught at it. Then the fact that you lied will be a bigger news story than whatever it was you were trying to cover up. The most vivid recent example of this is President Nixon's handling of the Watergate situation.

2. *Confess Errors.* Don't be afraid to admit you made a mistake. Sometimes reporters will think you made a mistake, even if you didn't. You might as

well make a ritual confession because the "error" will haunt you from the newspaper's front page and the night television news until you do admit it.

If President Ford had quickly conceded that he blew his answer on Eastern Europe in the second presidential debate, his remarks would not have been rehashed in the headlines and on the tube for a week. It was away only after he admitted he erred. Likewise, Jimmy Carter was badgered about his *Playboy* interview until he confessed it was a mistake.

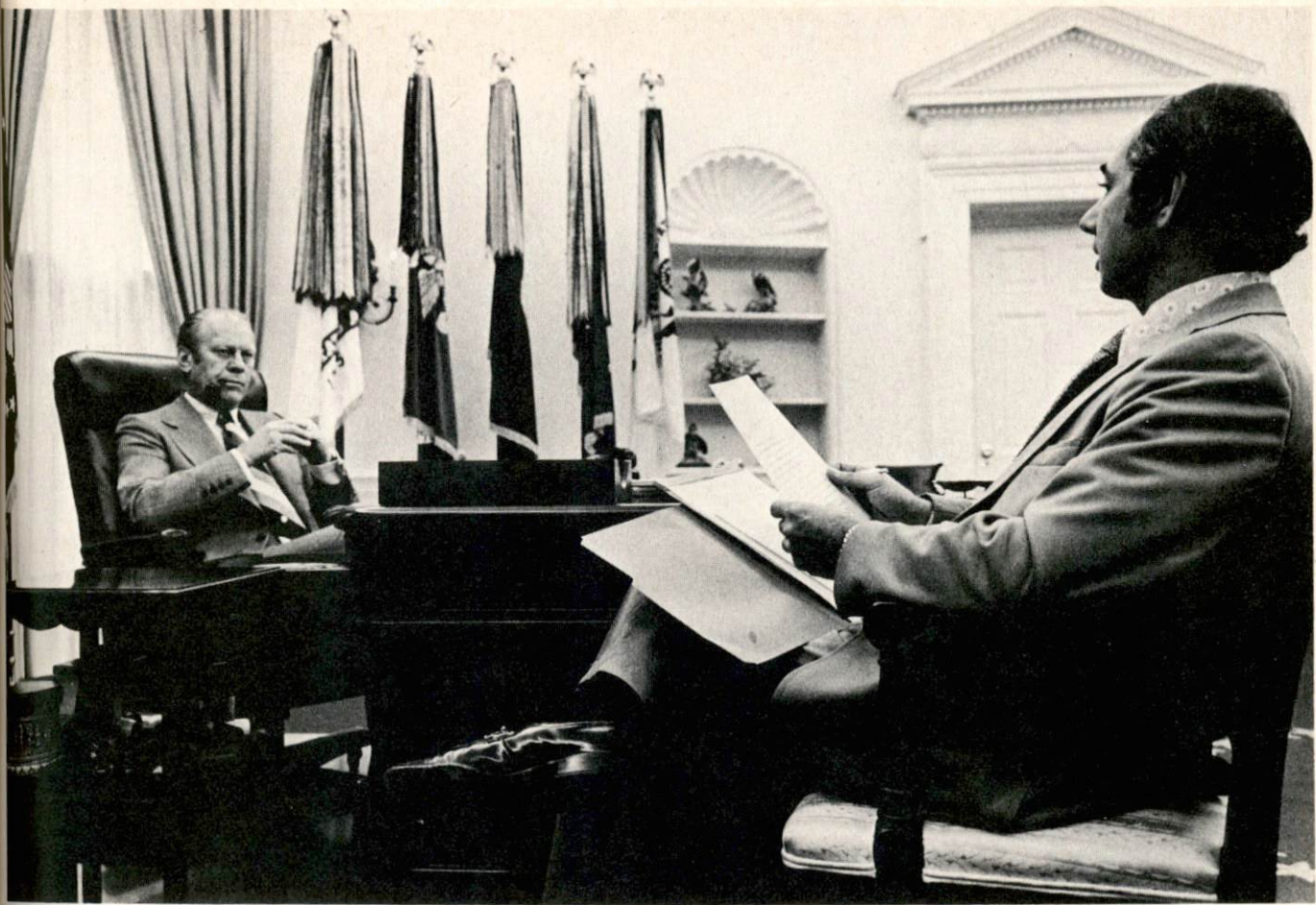
3. *Don't Fight the Press.* Some people look on the press with as much suspicion and distrust as the press looks on them. This generates an unhealthy and unproductive we-versus-them attitude.

The main reason for not fighting the press is: You can't win.

As the great *New Yorker* media critic A.J. Liebling once wrote, "Freedom of the press belongs to the man who owns one." Reporters always get the last word.

Besides, the press can be an ally. The best course to follow is to get acquainted with the reporters and editors who cover your industry or association. Approach them on a basis of mutual interest. You have something they need: information and the expertise to help them understand complex issues. Building friendly relations with the press can help you get your association's message through to the public, and it can help create a reservoir of good will that you will need

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DAILY BRIEFING — Daily press briefings were of utmost importance to Ron Nessen, former President Ford's press secretary. Nessen is shown here in a meeting with his former boss.

to draw on in a crisis.

Once reporters like and trust you, you can actually guide their interpretations. Newsmen often need guidance on the meaning of a situation. If you have developed a relationship of friendship and trust, they will frequently be willing to accept your interpretation.

For example, when President Ford launched his 1976 election campaign with a speech at his alma mater, the University of Michigan, there was some booing by a small group of students. Some of the newsmen were ready to report the heckling as a major demonstration. That would have presented the kickoff of the President's campaign in a very negative light.

Working with my colleagues in the White House Press Office, I was able to lead the press away from the view that it was a serious episode by explaining that we actually had expected a much larger demonstration (which

was true). I explained that the hecklers made up only a tiny part of the audience in the arena and that most of the students were enthusiastic about the President's appearance. The result was positive stories about the President's reception with only passing reference to the small group of demonstrators.

4. *Don't Make Jokes.* For some reason, when talking to reporters, many people tend to make wisecracks or say things that sound funny over drinks but look terrible in print. Most reporters, when they are working, take everything literally. What is meant as a joke is often taken seriously. So be serious and businesslike when dealing with newsmen.

It is in my nature to make wisecracks. But as press secretary, I learned the perils of humor. I regret telling a reporter who was asking about press facilities for a presidential trip, "Yes, there are telephones in West Virginia and indoor plumbing, too." I was denounced in editorials and letters from one end of the state to the other.

President Ford was taken seriously too, when he made a joke after the

election. He told a group at the White House that he was considering a professorship at the University of Michigan, but he wouldn't be teaching East European history. Reporters ignored the punch line and wrote sober stories about his job offer.

5. *Beware of Getting Trapped by the Six-Word Headline.* The tendency of the press, especially television, is to simplify and, sometimes, to oversimplify. This results in the most complex developments being abbreviated to a six-word headline. You may try to avoid this by providing reporters with thousand of words of background information, cautions and qualifiers. But often it is the controversial or attention-getting statement that will be printed or broadcast.

President Ford's television adviser once made a lengthy and thoughtful speech on the relationship between the broadcast industry and the government. He was stunned when the only thing reported was a passing reference to *Police Woman* as the President's favorite television show.

The ultimate in turning the complex into the oversimplified was committed



A FRIENDLY CHAT — Don't fight the press warns Ron Nessen. Approach reporters on a basis of mutual interest, and build friendly relations that you can draw on in a crisis.

by the *New York Daily News*. The paper reduced a 45-minute speech made by President Ford on New York City's financial difficulties into this misleading headline: "Ford to NY: Drop Dead."

6. *Don't Be Dragged into the "Yes-or-No" Game.* This is the game in which reporters try to get you to give a simple yes-or-no answer to a complex question on a delicate subject. No matter what you answer, you lose. In one game, which lasted several weeks at the White House, I was asked repeatedly for a yes-or-no answer to the question: "Will you rule out the possibility that the United States will ever use military force in the Middle East to preserve its oil supply?"

If I honestly had answered no, the headline surely would have read, "White House Hints Mid-East Invasion." If I had taken the easy way out and answered yes, the headline would have read, "Ford Promises

Hands-Off Arabs." Either way, you lose.

The only way to win at the game is not to answer simplistic questions. You don't have to answer every question. Give the amount of detail and background you think is necessary for a proper and accurate understanding of a complex issue.

7. *Three Answers for All Occasions.* With the exception of the tricky yes-or-no questions, all queries should be answered with some variation of these three replies:

- a. I know the answer, and here it is.
- b. I don't know the answer, but I'll try to find out for you.
- c. I know the answer, but I can't tell you right now.

If you give the third reply, the reporter will try heroically to get you to answer. He'll badger you, ask the same question a different way, try to trick you, and use all the wiles in his stock. But if your reasons for not answering the question at that time are legitimate, stick to your guns.

8. *Choose the Best Time to Make Your Announcements.* No matter how much reporters may push you with

cries of deadline problems, you should make your press announcements in a manner and at a time most beneficial to you. Of course, if you are handling a crisis situation, it is usually important to get your side of the story out quickly to prevent rumors and misinformation from spreading.

But on more routine matters, do not be browbeaten into a premature release of a story for the reporter's benefit. Time it for your benefit.

At the White House, we followed the rule, which, I'm told, has been followed by every President since Theodore Roosevelt. The rule is: If you want to give a story high visibility, aim for Sunday morning papers or Monday morning papers. Sunday papers have more room for expanded coverage. Monday papers are usually starved for news.

Conversely, if you have a negative story you would just as soon bury, pitch it out late Saturday afternoon. That will be too late for most Sunday morning papers, and by Monday it will no longer be news.

9. *Use Your Imagination.* Imagination has always been the key to getting

coverage of events or news stories that otherwise would be ignored. Early in my career, when I was a writer for UPI, I used to go through the two-foot-high stack of press releases that came in every day. I threw away most of them. But one day a press release arrived from a tire company with an eight-by-ten-inch hunk of tire tread attached. The idea was so novel that I wrote a story about the press release, giving the company publicity it would not have received with a less imaginative approach.

Imagination is especially important now because of the importance of television with its peculiar requirements. Most people now get most of their news from television.

Television is not just a newcomer with moving pictures. It has its own capabilities, its own shortcomings and its own needs. Television is good at transmitting images and events. It is bad at transmitting abstract ideas and long-range trends. Concrete examples must be used to illustrate abstract ideas in order to get television coverage.

10. *Consider Paid Advertisements.* Sometimes you will find it impossible to get full and accurate reporting from the news media about a situation involving your association or industry. The media will be more concerned with trivia and simplifications than with a serious discussion of the issues.

Both the Ford and Carter presidential campaigns found that the only way to reach the public with information about the candidates' positions on the substantive issues was by buying commercials and ads.

Many businesses, associations and unions have made the same discovery. They are running paid advertisements telling their stories in full. Many of the ads are highly effective.

The maker of Bubble Yum, for example, faced a public relations and financial disaster when a false rumor circulated among its young customers that the gum contained spider eggs. Rather than leave its fate in the hands of unpredictable reporters at a news conference, the manufacturer ran ads in 43 newspapers explaining that Bubble Yum was the victim of a hoax. The rumor died overnight.

11. *Give the Credit, Take the Blame.* If you are the spokesman for your organization but not the top official, you should learn the rule all

good press secretaries follow: The credit goes to the boss, the blame goes to you.

President Ford and I used to play a little game whenever reporters were interviewing him. This game illustrates one simple way to make the boss look good.

About five minutes before the interview was scheduled to end, I would cut in and announce there was time for only one more question.

"Oh no," President Ford would protest. "I'm enjoying this so much let's let it go on another five minutes."

The interview ended just when it was supposed to.

The reporter would consider me the bad guy for trying to cut off his interview, but he thought of the President as a good guy for insisting that there was plenty of time for a few more questions.

No One's Perfect

No matter how well you follow these suggestions, no matter how well you get along with reporters, I guarantee that one day you are going to get mad at a reporter for treating you or your organization unfairly, for misquoting you, for falsely accusing you or your association, for ridiculing you, for invading your privacy, for not understanding, or for not listening.

Journalism is an imperfect profession. It operates under limitations of manpower, time, space and the shortcomings of individual reporters. If you don't want to be mad or frustrated all the time, you'd better get used to the idea that it is imperfect. Reporters make mistakes.

But don't let those mistakes and the occasionally insufferable reporter drive you into a defensive attitude. If you let a we-versus-them attitude take root in your organization, or if you publicly criticize the press, it will only make the problem of dealing with the news media more difficult.

Take each situation as it comes. Say what you have to say in the best possible manner. Realize you're going to win some and lose some. ■

Before becoming press secretary for President Gerald R. Ford, Mr. Nessen served as a Washington correspondent for NBC News. Now writing for a number of magazines, he is also working on a book of his experiences in the White House.

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People

TI Leaders Find It Pays to Evaluate Skills of Carter, Ford

Santa Ana, CA — It seems that the leaders of Toastmasters International have finally found a surefire way to get publicity for themselves, and for the organization. All they have to do is publicly "evaluate" the speaking styles of the nation's leaders. Well . . . sort of!

It all started last year when President Bob Blakeley was asked by a reporter from the *Detroit Free Press* to rate the speaking skills of President Jimmy Carter. Bob responded by calling Carter an adequate speaker "who doesn't come across as a warm person. He should get more of his personality into it."

Bob, of course, later clarified that statement by saying, "That quote will haunt me. Now I know better than to talk off the record. As usual, my qualifying remarks were ignored."

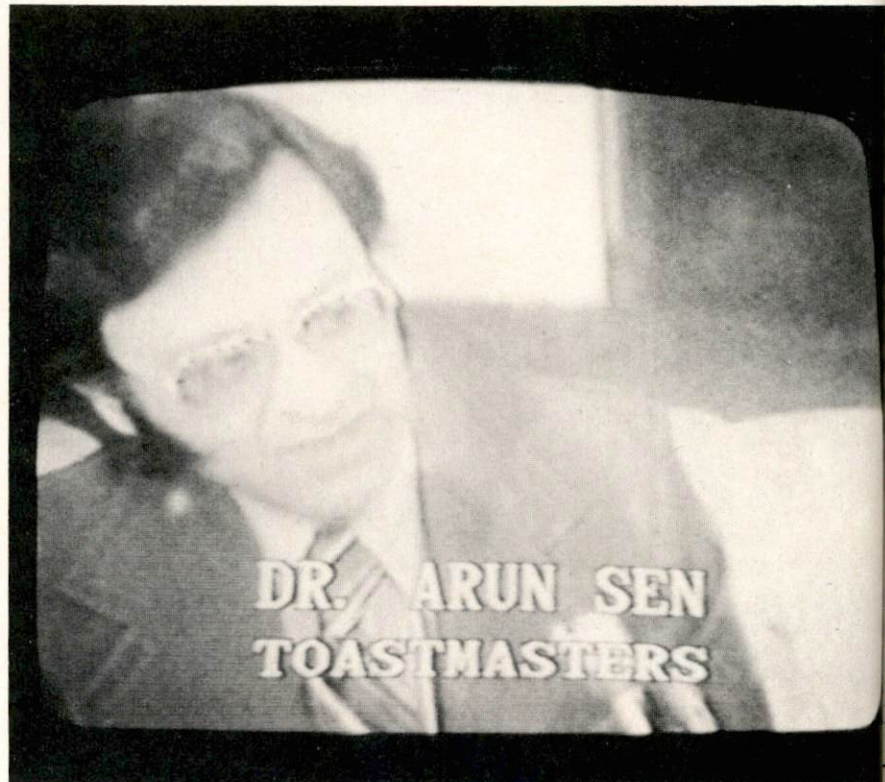
In another instance, International Director Arun Sen, while being interviewed on a local news show over KTVN in Reno, Nevada, was asked to comment on the "Great Debate of 1976."

"Who won?" asked the newsman.

"Nobody really won the debate," Sen answered. "The people just got a glimpse of the ideas and thinking abilities of the two men. It did help Mr. Carter to get more votes, but I do not think that the debate itself played a significant role in the election. The panelists asked the candidates some specific questions, but in return received circuitous answers."

More recently, International President Durwood English has been picking up a number of column inches with his own evaluation of Presidents Carter and Ford.

In a recent issue of *The Columbian* (Oregon), he is quoted (under a flattering headline that reads: "Ford is a stumbler on podium") as giving Ford a grade of "D" for his speaking abilities, and President Carter only a "C-plus." In another Oregon newspaper, *The Oregonian*, President English is quoted as saying that it was Ford's "weak" communications skills that cost him the



WHO WON? — International Director Arun Sen, DTM, is shown as he was being interviewed on a local news show over KTVN in Reno, Nevada. The subject was the "Great Debate of 1976" and who actually won. "Nobody really won the debate," Sen told the interviewer. "The people just got a glimpse of the ideas and thinking abilities of the two men."

election, but rates Carter only as an average speaker ("Not weak, but not excellent.").

"It's funny," said English on his recent visit to World Headquarters for an Executive Committee meeting, "but they [the newspapermen] seem to have forgotten everything else I told them during those interviews. But anyway," he said, smiling, "it does do the job of getting our name before the public . . . and that's all that counts."

Now . . . what can we say about Billy Carter's speaking ability?

SC Governor Asks Toastmasters for Help With Humor

Columbia, SC — It all started when

District 58 presented its Communication and Leadership Award to South Carolina Governor James B. Edwards.



PEAKING — Seven members of the Pikes Peak Club 3044-26, Colorado Springs, Colorado, stop for a breather after reaching the top of Pikes Peak (14,110 feet). They are (from left to right, standing): Jay Carpenter, Wade Blankenship, Thompson, Dick Bennett, (kneeling) President Henry McIntosh, Tom Demand and Pat Yarnall.

Because of his naturally heavy speaking commitments, Governor Edwards asked the local Toastmasters if they could put together a package of humor material to help him in his speechmaking efforts. With the help of International Director Bill Loeble, DTM, the Governor soon received a copy of Maxwell Droke's *Speakers Handbook of Humor*, a copy of the Toastmasters *Humor Handbook*, some tapes of the popular humorist Win Pendleton, and several copies of *The Toastmaster's* recent "humor issue."

"As you are well aware," Governor Edwards later told them, "there is nothing more delightful or more difficult than good, clean, wholesome humor. The material contained in these books fits my personal taste and reflects favorably on any public speaker. . . Be assured this humor material will be an invaluable aid as I fill the many speaking engagements which I am called upon to make as Governor of South Carolina."

Congratulations to District 58 for the fine bit of public relations . . . and publicity.

Colorado Club Finds a Way to Live Up to Its Name

Colorado Springs, CO — We Toastmasters seem to have an unusual preoccupation with names. If you don't believe it, just flip through the pages of your new 1978 Club Directory. For example, there's the "Podium Peers," the "Forty Liners," the "Yawn Patrol," the "Town Criers." While it's probably safe to say that few — if any — of them actually live up to their names, there is one in Colorado Springs, Colorado, that does.

The Pikes Peak Club 3044-26 was named after the historic mountain that stands 14,110 feet high and is located near Colorado Springs. Last August, seven members of the club climbed their namesake and, according to President Henry McIntosh, started a new tradition that the club hopes to carry on in the future.

"The ascent of the mountain took about 10 hours and covered a vertical climb of approximately 8,000 feet," said McIntosh. "At the top, the members of the club held a brief meeting, with Table Topics centering around the experiences of the day's climb."

The result of the climb up the peak, says President McIntosh, was the



JUST FOR LAUGHS — South Carolina Governor James B. Edwards (left) is shown accepting a special package on humor put together for him by the Toastmasters of District 58. Also shown with the Governor are International Director Bill Loeble, DTM (center), and Past District 58 Governor Hal Smoland, ATM.

formation of a new, special club within the present Toastmasters club.

"The new club will be called the 'Add a Toastmaster Club,'" he said. "Each year, invitations will be sent statewide inviting individuals interested in becoming a member of the elite

organization to apply for membership.

"One individual will be selected from among the applicants for membership in the club and will then participate with the members of the original ascent team, as well as those chosen from previous years. The new member will, of course, be presented with a 'traveling plaque' that will bear the names of those individuals who have become members of the club at the mountaintop ceremony."

Sounds like a great way to solve the problem of new members . . . and get a little exercise, too! ■



THIRD GENERATION — Keith Dilworth (right) is shown being welcomed into the Lincoln-Douglas Club 1196-54, Canton Illinois, by the club's oldest member, Dan Vahle, ATM (left), and President Eugene Dilworth. While this isn't the type of photo we generally run in *The*

Toastmaster, we thought it was a good example of why the Lincoln-Douglas Club has been in the "Top Ten" for the last two years. You see . . . Mr. Vahle, a 25-year charter member of the club, is Keith's grandfather. President Dilworth is also related to Keith. He's his father.

"Humor is an emotion," says Zig Ziglar, one of today's most sought-after circuit speakers. "The audience that you are able to involve in laughter is the audience that will more easily involve itself in your serious speech topic. The laughing audience is the audience that will also cry with you."

The Serious Side of Humor

by Parkes Robinson

Humor, to Zig Ziglar, is an indispensable ingredient to most serious speeches.

Like any lesser ingredient of fine pastry (spice as opposed to flour), he believes humor's presence carries an impact far greater than the few minutes it consumes during a long and serious discourse.

Ziglar, the nationally-known motivational speaker, lecturer, author and sales trainer, knows from experience that the humor ingredient in a serious speech serves several very important purposes:

- It may be used to introduce serious speech topics.
- It may be used to emphasize major and minor points within the serious speech.
- It entertains, and while it entertains it gains, regains and helps hold an audience's attention.
- It helps the speaker gauge the alertness of his audience at almost any given moment within the speech.
- And it relaxes an audience — a state highly conducive to listener receptiveness and understanding of serious speech topics.

Ziglar dispenses his humor ingredient in portions ranging from tiny dashes to large doles, depending on the situation. Regardless, he dispenses it at appropriate intervals (*timing*) and cloaks it in a precise prescription of words, phrases, strategic pauses, selec-

tive repetition and voice inflection. In many instances, he creates humor from non-humorous material by pre-conditioning his audience.

The Vital Emotion

"Humor is an emotion," explains Ziglar, who's currently appearing in cities around the nation in the highly-acclaimed Positive Thinking and PMA (Positive Mental Attitude) rallies. "The audience that you are able to involve in laughter is the audience that will more easily involve itself in your serious speech topic. The laughing audience is the audience that will also cry with you. An emotionally involved audience actively pursues the speech objectives that you're setting."

Ziglar says he always opens a serious speech with a short joke or a fast one-liner.

"For example, I say, 'Ladies and gentlemen, I just flew in on a plane from Memphis . . . (PAUSE) . . . which is generally the way I fly.' Immediately I can tell the alertness of an audience," he says. "The response reflects their alertness."

If Ziglar is satisfied with the initial response, he then makes his first serious attempt to get a laugh within the next three seconds.

"I say something like this: 'While I was on the plane I was seated next to an ol' boy. I couldn't help but notice that he had his wedding band on the index finger of his left hand. So I commented on it. I said, 'Friend, I can't

help but notice you've got your wedding band on the wrong finger.' He grinned and said, 'Yeah, I married the wrong woman.'"

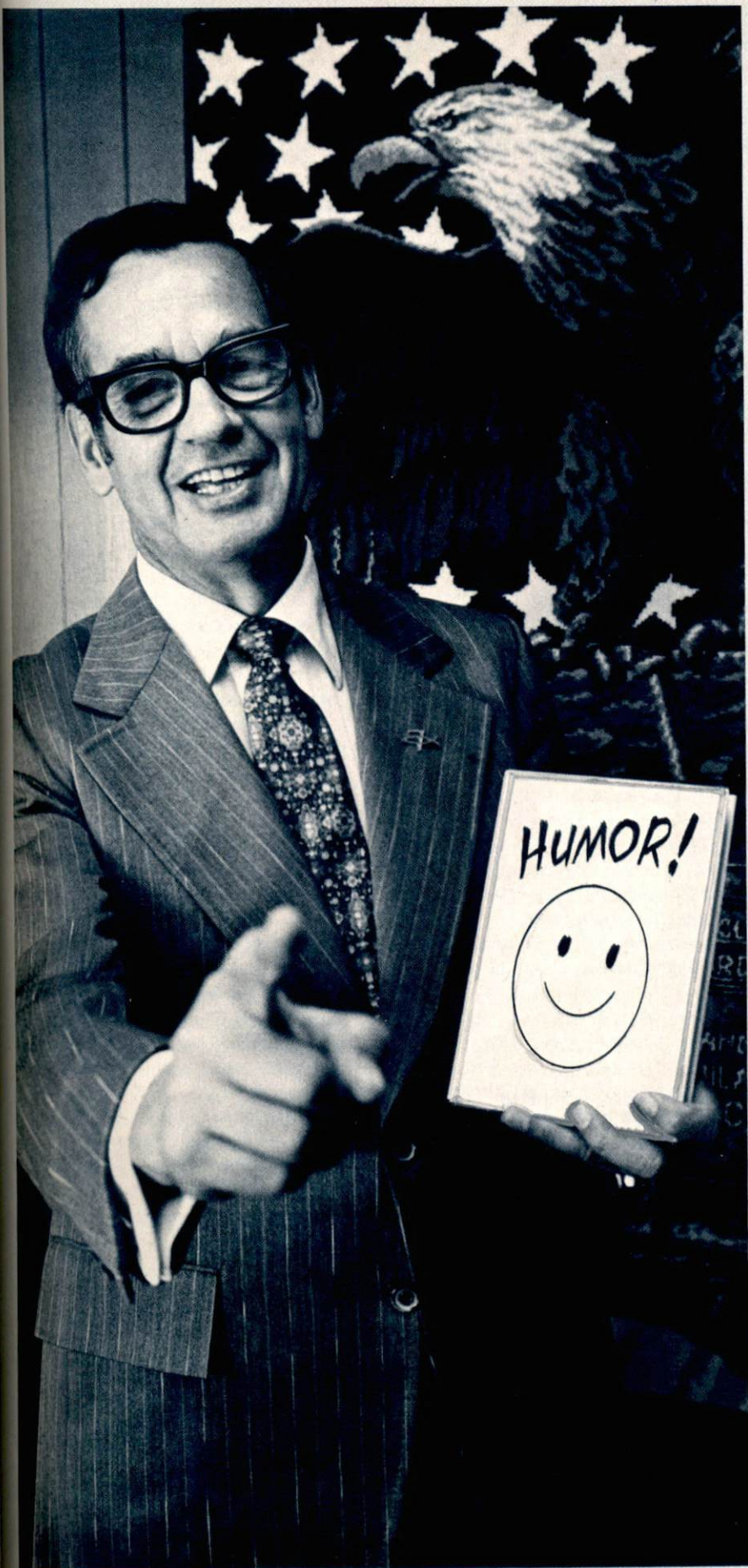
Hitchhiking

Ziglar says this joke — or one like — gets him a good laugh "99 times of 100." He may then elect to "hitchhike" on it (keep adding the spice) for more humor, or use it as a bridge to his serious speech subject.

If time is limited, Ziglar says something like, "I don't know if he did it or not, but I know a lot of people have the wrong idea about _____ (the serious speech topic)." If time is not a factor, however, and he elects to hitchhike on it, he moves into the next two or three phases of the joke, dispensing a number of added dashes of spice as they seem fit, cutting off the humor ingredient when appropriate.

"I then said to the fellow, 'Well, because a man makes a mistake doesn't mean he's stuck with it, does it?' And he answers, 'In my case it does. Because this is the seventh time I've been married to the woman.' The fellow says," continues Ziglar, "'Seven times? Same woman? How do you explain that?' He says, 'After every divorce, I get a little behind in my alimony and she repossesses me.'"

If there's time for more humor and the situation calls for more spice, Ziglar keeps hitchhiking. "I say, 'Well, what does she do that's so bad?' The ol' b



says, 'Some mornings she'll come in and pour water in bed with me.' I say, 'Well, that is bad.' He says, 'Yeah. But you don't know the worse. Sometimes she'll come in and throw a cat in bed with me.' And I say, 'Well, now that is bad!' (Here he demonstrates the importance of voice inflection.) And the ol' boy says, 'It is when you're sleeping with the dog.' "

Ziglar cautions all Toastmasters never to tell a long joke at the opening or closing of a speech.

"It might not go," he says. "The audience might not respond. If you've invested that much time in an opening joke and it lays an egg, it will then take you a number of extra minutes to emotionally reinvolve your audience. If your long story ending a speech doesn't fly, you've given your talk a flat tire.

"On the other hand," he continues, "if a one-liner falls flat, you've lost only five or six seconds. You can try another one, then another until you're satisfied with your audience's response."

Sequence or Stairstep Humor

The longer humorous story within a speech allows Ziglar to employ what he calls "sequence" or "stairstep" humor.

"I have two jokes I use if I've already been successful in involving the audience emotionally with other humor. For example, I talk about flea trainers in one of the motivational stories I tell. I say, 'That reminds me . . . (PAUSE) . . . did you hear the one about the two fleas at the bottom of the hill? (PAUSE) One of them said, 'Well, do we walk or take a dog?' "

Ziglar says this flea joke (used with his famous "flea training" motivational speech) is usually only "mildly humorous," that it gets some friendly groans, an utterance that's really asking, "Why did you tell that one?"

When that happens, Ziglar will smile and say, "Well, I guess that was a little bit corny." The audience usually responds with a big "Yeah!" (Notice Ziglar is involving the audience.)

Again he says, "That reminds me . . . (PAUSE) . . . There was this man named Cobb who married a girl named Corn. . . "

The audience groans once again.

"Then when the inevitable happened they named him Corn Cobb."

Ziglar apologizes. "Well, it was a natural thing to do. He had big ears . . . (PAUSE FOR RESPONSE) . . . And they used to lay him over in the crib . . .

(PAUSE FOR RESPONSE) . . . And someone would come along and say, 'That sure is a cute little nubbin.' And his daddy would say, 'Aw shucks.'

"Well," explains Ziglar, "up until the time I get to 'Aw shucks,' the response usually has been mild. But with the 'Aw shucks,' the audience really responds. It's what I call 'sequence humor.'

"Yet, I tell this story with full understanding that the response will be either very mild or that there will be none at all. I'm taking a calculated risk. I would never tell that story at the beginning of a talk — nor at its end — because of that certain amount of risk involved.

"But when I say 'Aw shucks' and it gets a laugh, I'll go on and say, walking up the stairs so to speak, 'As a matter of fact it wasn't long before he was stalking all over the house. And to tell you the truth, they called him 'the little kernel.'

"By then everyone is really enjoying the story. I laugh and say, 'Well, I guess that was a corny story,' and go right on into my speech subject."

Ziglar's sometimes ubiquitous "That reminds me . . ." is really part of his unique use of certain repetitive phrases with which he preconditions his audience for the reception of humor. In many cases, the audience is conditioned to find humor in stories that, standing alone, would evoke no humor at all.

"Repetitive phrases such as 'That reminds me . . .' work this way. For example, if I am early into a four-hour seminar, I will pause, smile and make a statement like, 'That reminds me of this ol' boy down home.' Then I grin and say, 'Those of you who know me know there are an awful lot of good ol' boys down home. At least, there were when I was there.' Then I'll tell the humorous story.

"Twenty or so minutes later I'll pause, smile and say, 'That reminds me . . . (PAUSE) . . . of this ol' boy down home.' The audience is expecting the humorous story I then tell. The third time I say it I simply say, 'That reminds me . . .' But this time the audience will automatically chuckle.

"On two or three different occasions during the next hour I will say, 'That reminds me . . .' and everytime I do the audience laughs because they know the ol' boy is on his way. By about the third hour I just pause and smile. The audience is now conditioned to

respond. They know what I'm about to say."

The Humor Atmosphere

If the speaker has created an atmosphere for humor, says Ziglar, his audience will laugh at things that are not funny at all.

"For example, I tell a joke about the way my wife and I bought our house. It's not a joke. But it's funny the way it's told. Actually, I'm using this story as an example for emphasizing points of my serious speech.

"It boils down to the fact that my wife bought our house, and we ended up buying a house substantially more expensive than we originally meant to buy. She selected a house and took me out to see it. When she told me the price of it I said, 'No way!' She took me to see it again, and again I said, 'It's beautiful. But no way.' So she said nothing else about it at the time. (Naturally, I tell little bits of humor while I'm telling this story.) Then I relate how we went back to our motel and went to bed. The next morning I was in the bathroom brushing my teeth. My wife approached me again about the house. And I think you'll agree that you're slightly handicapped when you have a mouthful of toothpaste.

"Now that doesn't strike me as funny at all. But because of audience conditioning and expectation, it will *always* produce a laugh."

According to Ziglar, the exact wording, timing and spacing of words and phrases make or break the back of humor within any type of speech.

"For example, the right way: 'There was this 38-year-old woman on welfare. And bless her heart (these are my exact words) she was born ugly . . . (PAUSE) . . . and then . . . (PAUSE) . . . somebody scared her!'"

"That usually brings down the house. In other words, being scared made the lady uglier. The response of the audience is always gratifying.

"Now the wrong way: 'There was this 38-year-old woman on welfare, and bless her heart she was born ugly. And then she got scared!'"

"Well, you see, the joke is almost the same. But that little difference in timing, wording and spacing is what made the enormous difference."

An Attention-Getter

Ziglar knows from experience that humor gains, regains and holds audience attention.

"Tell jokes at intervals you can almost set your watch by," he says "somewhere between every seven and nine minutes. This matches the attention span of the average individual.

"I speak at about 280 words per minute, with gusts up to 550. The human mind functions at least ten times faster than I can possibly talk. The result is they will begin drifting a little bit. Their minds wander. They begin thinking of things at home or work.

"While they're drifting," he continues, "I know they're not getting the complete message. So I lay a one-liner on them every seven to nine minutes. That part of the audience that's listening laughs. And in nearly every case, I see a half dozen people who have not been paying attention turn to their neighbor and ask, 'What did he say?'"

"People grow tired during long speeches. While they enjoy it, it also wears them out. So I lay one-liners between them. That enables them to laugh, stretch their legs and shift positions without being noticed. To relax."

Ziglar says he's seen any number of ladies adjust their girdles during the tittering aftermath of a good one-liner.

"They would have been too embarrassed to do it with everybody sitting dead still. But when I put in a humorous one-liner on them — when everyone is wiggling and slapping their legs — then the ladies sort of do it discreetly."

Keep It Clean

Ziglar believes clean humor to be many times more effective than humor that is off-color. As a result, he never uses profanity or off-color stories in any of his speeches.

"Use it and you'll shrink your prospect list for future engagements," he says. "I've heard many a program chairman say he couldn't use a speaker because of his profanity or dirty jokes. But I've never heard one say he'll use a speaker because of profanity and off-color stories. You can generally get laughs with off-color material, unless it's downright dirty or completely inappropriate for the scene. Regardless, you can bet on a speaker's speechmaking ability that you're going to offend someone in the audience with off-color stuff. Good clean humor brings good clean laughter."

Ziglar abides by rules for humor that include the following:

- Never tell a joke that makes fun of a person's impediment. Humor can limit

The Idea Corner

“Oh, How We Danced. . .”

Most club anniversary parties are not generally regarded as living examples of true excellence in club programming. Frequently, they are characterized by disinterest, apathy and general disorder. There is one Toastmaster, though, who thinks he may have solved the problem.

Chester F. Gantz is a member of the *Anthony Wayne Club 521-11* in Fort Wayne, Indiana, and recently served as that club's anniversary celebration chairman. His experience with the club's "Anniversary Night" would almost lead you to believe that these celebrations could almost be made enjoyable.

According to Mr. Gantz, the Anthony Wayne Club was already making plans for its 30th anniversary (and had already invited some of its past members and friends) when they were contacted by members of the Summit City Club 666-11 (Fort Wayne).

"The Summit City Club was planning to celebrate its 20th anniversary," says Gantz, "and, learning of our plans, asked to join in."

From there on, the plans for the dual anniversary party really expanded. By combining their respective anniversary dates, the two clubs came up with a theme for the party ("50 Years of Toastmasters in Fort Wayne") and eagerly got to work.

"We were fortunate in that each of our clubs had a past district governor on its roster, and each of these gentlemen gave us the benefit of their experience," said Gantz. "We secured the commitment of our local congressman to speak, the Mayor issued a proclamation declaring it 'Toastmasters Month,' and all of our district officers and other clubs in the area were contacted.

"I obtained all the club rosters and past bulletins available and made a list of all the past members I could find. Consulting telephone and city directories, we sent letters and invitations to everyone we could locate. We were also very fortunate in locating our charter president in New York, and we even got our first club speech winner to agree to speak."

There were, of course, many frustrations that the Anthony Wayne and Summit City clubs had to put up with. Letters came back marked "no forwarding address," some of their best members had moved out of town, some had died, and many simply had no interest in coming.

"We finally settled on 162 reservations," said Gantz. "And after sweating out the cancellations and the people who decided to come at the last minute, we ended up with 154 in attendance."

Financially, the anniversary party was what is known, according to Gantz, as an "artistic success." Everyone had a good time, but both clubs lost money — fortunately not enough to hurt either club.

So was it worth it?

"One of the fringe benefits from this experience was the opportunity to make new friends," said Gantz. "Another was the wonderful reponse I received from some of the former members who told me what Toastmasters had meant to them. In fact, I'd like to quote from one particular letter we received from a gentleman who lives out of town. It said, in part, '... Toastmasters meant much to me. At the time I joined, life was at its lowest ebb, and it was the only time in my life I considered suicide. In slightly over two years, I managed to pull myself up by my bootstraps — thanks to the great guys in AWT 521 — and eventually became president. . . At this point in time, I feel I am really coming into my own, and I know had I not been a Toastmaster, I could not say that. . .'

"This one letter," concludes Gantz, "was worth every bit of effort we put into our party."

Happy anniversary! ■

the cruelest or the most enlightening thing in the world.

• Humor should never be demeaning; it should never put down women. This type of humor actually contributes to people's marriage problems.

• Never tell ethnic jokes . . . unless you're a member of the group you joke about.

How about eye contact in humor? "I look at that audience all the time, at individual persons one at a time," he says. "I am frequently looking at only one person when I come to the punch line of a humorous story. Sometimes I look at the biggest grinner in the audience. If I've got a 'laugher' or a 'guffawer' in the crowd, I look directly at him when delivering the punch line. If there's a laugher in the audience, you can usually spot him with your one-liners. Use him. He's an asset to your speech."

Where to Find Them

Ziglar seldom uses jokes from a jokebook. He builds his humor from real life situations he experiences, hears or reads about.

"If I like a story and know I can use it to emphasize a point within a speech, I make a note of it on a 3 x 5-inch card that I call a 'joke key.' I simply rehearse it into its new framework and then use it in any of my more than 30 hours of speeches. It soon becomes an integral and natural part of my talk."

Humorous stories, according to Ziglar, come from every conceivable place: from friends, family, newspapers and magazines; from students in his classes; and from other speakers. Yet he considers some stories told by other speakers as being so much "their own" that it would be highly unethical and "not very smart" to borrow them.

"For example, Cavett Robert tells a story about a politician's stand on whiskey. Most of the humor comes from the way Cavett — its owner — tells it. Any other person attempting to tell it would most likely fail.

"Humor does much, much more than just make your audience laugh," says Ziglar.

"Seriously." ■

Parkes Robinson is a member of The Big D Club 713-25 in Dallas, Texas. The head of his own public relations/publicity agency, he has written articles for such magazines as Success Unlimited, Sunday and Dallas.

How to...

Like the pieces of tile that make up the design of a fine mosaic, the words of a speech must be selected with painstaking care to ensure its brilliance, depth and subtlety.

Make Your Speech a Work of Art

by Dominic Martia, Ph.D.

One way to understand the importance of language in a good speech is to compare your speech to a mosaic. A mosaic artist begins with an inspiration or an idea from which he takes his subject. The speaker goes through a similar process as part of the preparation of his speech. After deciding on the subject of his artistic representation, the mosaic artist formulates a design, determines the proportions of the various elements of his subject, and tries to cast them into an effective configuration. Similarly, the speaker chooses a method of organization — a way of putting the various elements of his speech into a coherent relationship with each other.

After the mosaic artist has chosen his subject and laid out his design, he begins the very exciting job of selecting the small tiles to place one by one into the design. He does this with painstaking care to give his final product brilliance, depth and subtlety. The selection of each piece becomes a deliberate act. Now, the speaker's words are to the speech what the artist's tiles are to the mosaic, and the process of selection should be as deliberate for the speaker as for the mosaic artist.

A speaker of genius, like any true artist, can often rely on instinct to make the best selection for his purposes. But the speaker with ordinary endowments will have to depend on a technique. A speaker who wants to select his language for effect and not just for convenience can develop a technique

by following these three simple rules:

1. *Know your audience.*
2. *Know your purpose.*
3. *Know how to apply a scale of usage.*

Know your audience so you'll recognize the kind of words they will understand and accept. Know your purpose so that the words you use will keep the speech moving towards its aim — whether that be to inform, to amuse, to argue a position or to inspire. And know how to apply a scale of usage so that you can take your concepts, ideas or emotions and connect them to the right word for your audience and purpose.

A scale of usage is nothing more than a graded series by which a word's level of appeal can be gauged. A useful scale that follows the terminology of many dictionaries is one that represents *colloquial*, *standard* and *formal* levels of usage.

Colloquial words have the lowest level of appeal and would be used primarily in informal discourse, such as in conversations with friends. *Formal* words are the "ten-dollar" words used in lectures and public addresses. *Standard* words have the broadest application; they are right for most speeches. Now let me illustrate the uses of these levels.

Suppose you have an audience of respectable, middle-aged, middle-class men and women interested in community affairs. Your subject is crime prevention and your purpose is to discuss the work of the professional who is assigned by the community to the task of enforcing the laws. Given this

audience and this purpose, the standard word "policeman" would be appropriate to denote this profession. On the other hand, suppose your audience is a group of teenagers and your purpose is to get them to accept you as being understanding of their attitudes toward policemen. For this audience and purpose, it might be advisable to use the colloquial word "cop." Now from your imagined participation in a teen rap session, do mental stretch and imagine yourself addressing a group of dignitaries. Your purpose this time is to extol the heroism of policemen. Your language for this audience and purpose would be very formal. You might use phrases like "law enforcement professional" or "defenders of law and order."

The process of selection illustrated in this article really isn't as complicated as it may appear; every good speaker goes through a similar process in the course of writing his speech. Making the steps explicit will help make them deliberate, and deliberateness can often mean the difference between a speech that lulls and a speech that electrifies. Remember, you are a mosaic artist. He closely examines each tile to make sure it has the exact shape and brilliance he needs. Follow his example and the results should literally speak for themselves. ■

Dr. Dominic Martia is a member of the Park Forest Club 1717-30 in Park Forest, Illinois, and is an associate professor of English at Roosevelt University in Chicago.

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