

JULY 1983

THE TOASTMASTER



Special Issue: THE COMPLETE SPEAKER

Insuring Your Speech's Success

As Toastmasters we are aware that communications is simply the process of transferring information to others and being understood by those receiving our message.

But good communicators know there often is a difference between what was said and what was heard. When such discrepancy occurs, no communication exists. This means we must present our ideas in such a way that the proper reactions and visions are generated in the minds of our listeners.



How can we Toastmasters ensure our messages are received and understood? The best way is to learn the basics. Toastmasters' Communication and Leadership Program contains 15 projects that will lead you through all of the steps of the speech presentation. The projects will help you:

- **Analyze your audience.** Your first concern as a speaker should always be your audience. You should ask yourself, "To whom am I speaking?" when planning a speech. In answering this question you find common ground and ways

to relate to the specific audience.

- **Plan your message.** The projects will help you select a topic, organize and develop an outline, identify key points to cover, support and illustrate these points, and create an attention-grabbing introduction and a memorable conclusion.

- **Deliver the message effectively.** Delivery is often the most important factor in determining whether a speaker achieves his or her purpose. Because of poor platform presence and technique, many worthwhile messages are not received by the audience.

Many Toastmasters don't follow the manual at all, or they skip some of the projects. These are dangerous mistakes. The sequence of projects in the manual has a purpose--to help you develop your speech presentation and to build upon the skills learned in each previous project. By skipping a project, you miss out on valuable information. Lack of this information could make your presentations dismal failures.

So follow your Communication and Leadership Program. Study it carefully and do all of the exercises in it, in order. Repeat some of them if necessary. Your success as a speaker depends on how much you know the basics of preparing and presenting a speech.

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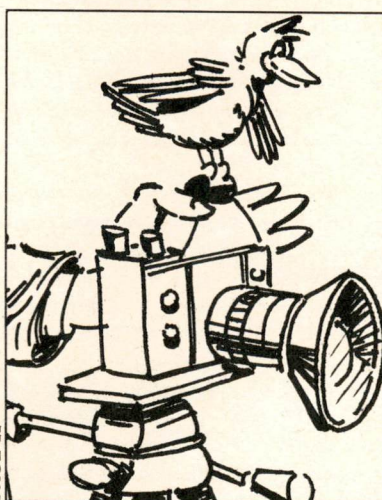
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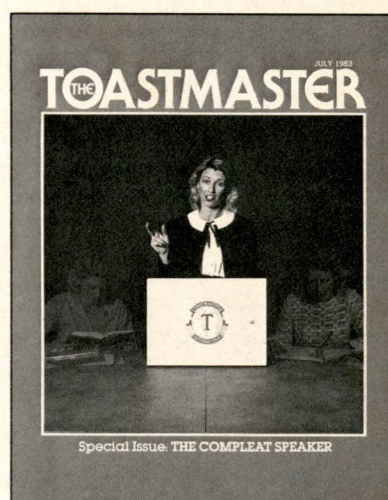
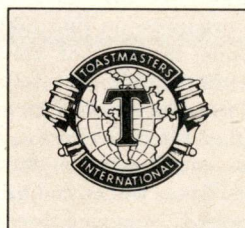
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COVER

What's the secret to becoming a successful speaker? There isn't any--it just takes lots of hard work. Although there's no easy route to becoming a super speaker, the road won't be quite as rough if you master the basics of preparation and delivery. If you know how to select a topic, plan your message, use appropriate visual aids, practice effectively and present yourself to your audience, you can be 99 percent certain that your speech will be well-received. This special issue of THE TOASTMASTER will help you develop these vital skills and put you well on your way to becoming an expert communicator. (cover photo by Lance Wagner)

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LETTERS

In Search of a Better Vocabulary

When I saw the "Word Wisdom" column in the March issue of our magazine I was pleased, because a good vocabulary is so vital to any Toastmaster. However, having read it, I now wonder how much help it will be, as it contains so many errors. These are:

1. *Sesquipedalian* is defined as "measuring a foot-and-a-half, hence excessively long; applied to long words and ponderous language." *Pedestrian* is defined as "one who walks; characterized by or connected with walking; prosaic, dull, plebian." Surely a ponderous speaker is, per se, prosaic and dull; therefore, what is the point of "separating the sesquipedalian from the pedestrian"?

2. Sigmund Freud and other supposedly lucky babies were born with a caul, not a cowl. A caul is "a portion of the membrane enclosing a child in the womb," and my references give no indication that *cowl* and *caul* are interchangeable.

3. Cars have a cowl, it being "the part of an automobile body that includes the windshield and the dashboard." Small aircraft, however, have a *cowling* to cover the engine.

4. A mechanism is "a system of parts working together, a machine." In no way could a cowl or, for that matter, a cowling, be considered as a mechanism.

5. The references I used were Funk and Wagnall's, Random House and Webster's dictionaries from the local library, plus Collins Oxford and Gage Canadian dictionaries. None of these gives a definition for the word *maven*. Surely if Mr. Rottman is going to introduce us to a word not in the dictionary, the least he can do for us is to define it.

I do hope that future columns will be checked before insertion, as I would hate to have 95,000 Toastmasters led astray by this sort of slovenly writing.

Eric T. Holock
Oakville, Ontario, Canada

Mr. Rottman replies:

1. Webster's New Collegiate Dictionary defines *sesquipedalian* as "having many syllables: long." *Pedestrian* is defined in the same dictionary as meaning

"ordinary" or "undistinguished." Separating the two means separating long words from ordinary ones; the two words share the same root, hence their juxtaposition.

2. This was a mistake which stands corrected thanks to Mr. Holock's careful reading of the column.

3. Mr. Holock is in error. The following dictionaries all define *cowl* and *cowling* as interchangeable names for the covering of an aircraft engine: Webster's New Collegiate Dictionary, The American Heritage Dictionary, The Random House College Dictionary.

4. The *cowl* or *cowling* of a machine is presumably part of that machine or "mechanism." Further, the *cowl* or *cowling* is attached to the rest of the machine by still another mechanism. Whether or not the *cowl* is part of its connecting mechanism is "a hair which I would not care to split."

5. Mr. Holock apparently stands in need, as I do, of constantly checking and cross-checking references: Webster's New Collegiate Dictionary and The American Heritage Dictionary define *maven* as "a person who has special knowledge," an "expert." The Random House College Dictionary lists the spelling as *mavin*, with *maven* as an alternate spelling.

TI's Leaders Make Things Happen

It really made me feel good to read the "TI Board Report" in the May issue. The reported organizational growth in almost every area, the significant program developments and changes, and the innovative planning that's underway for even a better organization and program are noteworthy.

These are all indications, without qualification, of a dynamic, today-oriented organization that takes and builds upon the best of yesterday, while being flexible and farsighted enough to see the needs of tomorrow, and to plan for those needs. At the same time, we should remember that each of us lives, works and grows in today's world. Someone once wrote that yesterday is like a canceled check and tomorrow is nothing but a promissory note, and that all we have is now. It could be stated, therefore, that if we are going to do something, we have to do it now. (This is not unlike the alleged sign that hung in Bear Bryant's College football locker rooms:

"Cause something to happen.")

Our TI leadership has demonstrated that they are causing things to happen. They have concentrated their total efforts to ensure the continuous and effective growth of the most important element in our organization--the individual Toastmaster. I'm proud to be a member.

Michael L. Wardinski, DTM
Alexandria, Virginia

A Call For Honesty

Are we being honest?

I've noticed a tendency by Toastmasters, particularly when evaluating less experienced speakers, to indulge in patronizing flattery regardless of whether the speech was the epitome of oratorical brilliance or a pathetic recall of last year's vaciation.

While encouragement is needed, I query the credence and value of such fraternalistic protectionism, when time is sacrificed opinionating on basic prerequisites rather than the encouragement of innovativeness and original concepts.

In my opinion, insufficient emphasis is given to differentiating between the requirements of an address, discourse, oration, harangue, spiel and narrative; consequently, speeches are often presented in the guise of an original theme whereas in reality they are no more than expanded, unoriginal jokes.

While it may be to the speaker's credit that it was well-presented and received, it is hardly conducive to the exploitation and development of their latent talents.

This is apparent in speech contests, where the judges, who are simply evaluators, tend to be more influenced by the entertainment value rather than originality. It is the prerogative of contestants to protest on the grounds that another's material is not original, but in practice one is reluctant to do so for fear of alienating friendships.

It should therefore be mandatory for judges to disqualify or at least adjudicate accordingly; their failure to do so is discriminatory and alien to Toastmasters' aims of better thinking. It also raises for debate whether this is a neglected field of instruction and is the reason I ask, "Are we being honest?"

Harry Edwards
Brookvale, Australia

THERE'S NO EXCUSE FOR A SLOW, BORING SPEECH.

TALKING ABOUT YOUR FAVORITE THINGS

by Ginny McReynolds

What is the difference between a really inspirational, rousing speech and one that is slow and lacking in creativity? In the inspiring speech the speaker is undoubtedly talking about something he or she feels enthusiastic about. In the boring one, the topic is probably something in which the speaker has lost interest or cares little about.

It sounds simple, but talking about something you love practically ensures a speech that will keep your audience involved from start to finish. You are enthusiastic and your audience feels it. If you like what you are doing, your audience will respond to that. Every audience becomes absorbed in a speech given by someone who enjoys what he or she is talking about. Just don't get carried away with your enthusiasm and leave your audience behind.

There are five basic areas to look at when you are filling your speech with your favorite things. All it really requires is some attention in the planning stages. Then, before you know it, you have a speech you feel excited about giving.

Choose a topic you enjoy. This is the simplest and most basic area, but there are several things to consider. First of all, don't get stuck in extremes. Don't always choose the most obvious, or even the least obvious.

As an example, if you are an expert skier (or carpenter or parent or boss) and

QUOTE PEOPLE YOU BELIEVE IN. QUOTE PEOPLE YOU LIKE.

you have been working at it and talking about it for years, you may be a little tired of that particular topic.

Just being an expert at something doesn't make it a topic on which you are interested in speaking. Conversely, a new interest may be too new. If you are not completely confident about your ability to present a subject to an audience, you are probably not going to enjoy your speech. And, if you

aren't having a good time, your audience will sense this and either become uncomfortable or lose interest.

So choose a topic you know, but one that still interests you. It goes without saying that part of your choice must include deciding what things your audience also finds interesting.

It is also helpful to select a topic that you *feel* something about. This is where directing it to your audience helps most. Talk about something you sincerely *want* your audience to know, believe or feel.

The result is a speech that is slanted toward your audience and something you love to talk about and feel confident discussing. Consequently, you are probably automatically including the most recent statistics and the most meaningful examples, and you are doing it without constantly looking at your notes.

It is like a good conversation and, in that same way, you will have your audience nodding, smiling, agreeing and waiting to ask questions when the speech is over.

WORD WISDOM

by David Rottman

Here are some excellent candidates for your speaking and writing vocabulary. Try jotting down the new words on an index card, then referring to the card at brief intervals during the day--a sure way to master difficult words.

1. **desuetude**--the condition of not being used.

Desuetude means disuse: a physical skill which is not practiced will fall into desuetude. Customs of previous eras have fallen into desuetude in modern times. Two related words include *consuetude*, meaning custom, habit or usage, and *mansuetude*, meaning gentleness of manners or mildness.

2. **pleonasm**--a redundancy.

A pleonasm is a word or phrase which is superfluous or redundant. Howard Cosell's pet word, *plethora*, meaning an excess or overabundance, is a related word. (By understandable but incorrect transposition, many people confuse *pleonasm* with *neoplasm*, which is an abnormal growth or tumor.)

3. **risible**--laughable.

Risible means capable of instilling laughter, or inclined to laughter. This word is related to the words *ridicule* and *ridiculous*, and is most often used in a pejorative manner: The accused made a risible attempt at defending himself.

4. **littoral**--on the coast or shore.

This word (which is pronounced like the word *literal*) means pertaining to the coast or shore and can be used as a noun to indicate a coastal region or area. It is used primarily to refer to the shores of large bodies of water. *Riparian*, on the other hand, means on the banks of a river, lake or pond. *Pelagic* refers to the open seas or oceans, as opposed to the inland waters or coastal regions. Thus, littoral creatures stay close to the coast of large bodies of water, while riparian creatures live on or near the banks of rivers or ponds. Pelagic creatures, by contrast, stay far out to sea.

5. **pullulate**--to sprout, to breed, to teem.

This word has three meanings: 1) to germinate or sprout, as with flowers or seeds pullulating, 2) to multiply or breed quickly or in large numbers (Under ideal warren conditions, rabbits pullulate wildly), and 3) to swarm, mass or teem (The pullulating bees descended on an empty hive). *Pullulate* comes from the same root as *pullet*, a young chicken. It's easy to remember this word when you picture lots of pullets in a barnyard, pullulating for all they are worth.

6. **serried**--pressed together in rows or in order.

This is a most tricky word. It suggests the much more familiar word, *serrate*, which means having toothlike notches or projections, like a saw. By contrast, *serried* means packed together closely, or arranged in close order in rows, as with a military formation. The two words have different roots, but are easily confused: Try to remember that the word *series* is related to the word *serried*, and you will avoid the confusion.

7. **coruscating**--glittering

It's easy to remember this word if you picture sunlight "skating" across the ocean waters on a bright, clear day as you ride along in a boat. *Coruscating* means sparkling, scintillating or glittering, and is often used to describe jewelry. The adjective form is *coruscant*.

8. **nugatory**--worthless, no longer in force.

A nugatory law is one which is no longer enforced or no longer valid. More generally, the word means worthless, trifling, of no significance. There's not a nugget of value in something nugatory.

9. **murrain**--a plague or pestilence.

This is another especially tricky word. A murrain is any infectious disease of domestic plants or animals, or a plague or pestilence. The more well-known word, *moraine*, means a pile of stones or debris created by the movement of a glacier.

10. **indite**--to write or compose.

This word is pronounced like the word *indict* (words which sound alike but have different spellings and meanings are called *homophones*), for which it is often mistaken. This word is used to indicate the act of writing something down, hence you would not indite a musical composition in your head, as Mozart was said to have composed his music.

11. **pythonic**--like a python; oracular or prophetic.

This word has two meanings, both of which are explained by its origin. The Python was the name of the (mythical) serpent or dragon associated with the oracle at Delphi. The priestess at Delphi was called Pythia, and the games held there were called the Pythian games. The large, nonvenomous snake was named after the serpent, as was anyone possessed by an oracular or prophetic spirit or demon.

Keep Current

Sometimes you don't have the freedom of choosing your own topic. If someone asks you to talk about a topic you are tired of, obviously you can refuse. However, rather than saying no or giving a lengthy speech that bores even you, think about ways to focus that old topic into one that is better--one that interests you more.

For example, Jack Davis is a consultant who talks to groups of managers about improving relations with employees. He has other areas of expertise, but is most often asked to speak to groups about conflict resolution or goal setting. Since he is paid for these presentations, he feels it is his responsibility to keep up his own interest as well as that of the audience. Why isn't he bored to death talking about the same thing week after week?

To prevent boredom, Davis reads constantly about new and innovative

FIND WAYS TO FOCUS AN OLD TOPIC INTO A BETTER ONE.

management techniques. He jots down notes while reading and also writes down possible speech titles that come to mind.

Each new book or article he reads usually gives him an idea about a different focus--one that really interests him, or one that particularly fits his audience.

So, though he usually includes the same basic information in every speech, he changes the focus just slightly so that he keeps himself interested in the topic. One week he spoke on "Assertion: How to Get Your Employees to Talk to Each Other." The next week, in a similarly designed speech, he presented "Five Important Things Every Manager Should Know But Probably Doesn't."

Audiences love Davis because he seems excited and motivated. And, they believe him. They see him as a person who values his topic and the information he is giving. This makes them feel lucky to be in Davis' audience and brings them back whenever the opportunity arises.

Writer Alex Haley is another good example of a speaker who loves what he talks about. Haley has been writing since he was a young man in the Coast Guard, and he truly loves it. Since he wrote *Roots* he has been the keynote speaker at many writer's conferences. Every time he speaks,

audiences immediately feel his love for his craft. Though Haley focuses his speeches on different aspects of writing, and his career specifically, he always communicates his devotion to writing. He never gives a tired, boring speech because he is talking about the thing he loves most in the world.

Share Yourself

A good topic isn't all there is, however, to a good speech. If you want to give a speech that keeps you stimulated from beginning to end, don't forget anecdotes. Every basic public speaking class covers a section reminding students to include anecdotes as a way of giving life to their speeches and explaining things more clearly. This often falls flat with beginning speakers because the anecdotes are too practiced and too contrived.

But the good thing about anecdotes for somewhat experienced speakers is that they really work. They work, that is, if you tell a story you enjoy telling.

So, while you are planning your next speech, sit back and let your mind wander. Do any of your favorite stories about this topic come to your mind?

Rebecca Gregg, a photography teacher at a community college in California, has a 90-year-old roommate who has had some remarkable experiences in her life. Gregg says she can come up with a story or anecdote about her roommate to illustrate practically any point she is trying to make. And most of the anecdotes don't include anything about photography specifically. But they relate in a human interest way, she enjoys telling the stories, and her students are always fascinated.

One reason audiences like a good anecdote is that it usually gives them some insight into the speaker. If people feel you are open and interested enough to share a story about yourself or someone you know, they love it. They feel you are a real person and the facts you present then mean more.

Again, it is very much like a satisfying conversation. When you sit around and visit with a friend, you don't throw in an anecdote just because it makes for good conversation. Instead, you tell a story you like--one that is fun and easy to tell.

Colorful Language

Another ingredient worth looking at while you are putting your speech together is description. If you are explaining what something looks like or how it works, it is more interesting if it is one of your favorite things. Don't spend the bulk of your speech describing something that bores you. Rather, describe people, ideas, locations or processes that you love--ones that make

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it simple for you to use strong, vivid language in a believable way.

Gregg, for example, chooses her favorite photographs to describe or show in order to make a point about exposure or depth of field. Many other photographs may show the same process, but her students pay more attention to her favorites because she is able to be so genuinely enthusiastic about them.

The final element to look at when you are putting together an interesting speech is quotations. Again, using quotations is a basic in good speech. But too many speeches include tired old quotes by people the speechmaker may care little about.

Quote people you believe in. Quote people you like. Obviously you must consider which people your audience will respect, but a good quote by a respected person is a perfect way to begin or end a speech.

Virginia Kidd, communication studies professor at California State University, Sacramento, keeps a book of quotes that she enjoyed when she first heard them or read them. She writes down those of people she particularly likes, and even

some she doesn't (to make a point in reverse). Then when she speaks to her classes or consults with private groups, she is able to include quotations that mean something to her.

The result is usually that the quotes get written down again because the audience responds to them as much as Kidd did. And, by quoting someone she likes and someone the audience may like, Kidd gets double support for a point she is trying to make.

There is no excuse for a slow, boring speech. We all have things we enjoy, stories we like to tell, favorite places to describe. There is no reason to give a speech that makes even the speaker yawn. Put together the things you love in a topic in which you and your audience are interested, and everyone will enjoy it--including you. ♪



Ginny McReynolds
teaches public speaking and journalism at California State University, Sacramento.

An Orator and A Congressman

When E.F. Hutton talks, people listen.

That's what the television commercial says. But members of the U.S. House of Representatives listen when someone else talks--House Majority Leader Jim Wright (D-Texas). Rep. Wright's oratorical excellence resulted in his being named "Speaker of the Year" by Capitol Hill Toastmasters Club 1460-36 in Washington, D.C.

"Very few House members have the verbal skills to cut through the near-constant drone that arises from the floor during debate," says Paul Bollinger, chair of the awards committee. "Not so Jim Wright. When he stands at the lectern to speak on a major issue, the undercurrent of conversation stops. Even those members who disagree with his views listen attentively because of the polish and aplomb with which he speaks."

The first and only other recipient of Capitol Hill Club's Speaker of the Year award was Speaker of the House Tip O'Neill. When Rep. O'Neill accepted the award in 1979, he said there were only two orators in the House--former House member John Anderson of Illinois and Jim Wright.



CONVERSATION-STOPPER--House Majority Leader Jim Wright (center) accepts his Speaker of the Year award from David Joergenson (left), president of Capitol Hill Toastmasters Club, and Paul Bollinger (right), awards committee chair.

DTM Award Is a "Rocky Mountain High"



CATCHING THEIR BREATH--Pike's Peak climbers are: (front, left to right) Dick Bennett, Ruth Winter, President Darwin Winter, (rear, left to right) Denny Stine, Jay Carpenter, Tony Steiert, Ed Jabs, Dr. Bill Morse and Jim Schweiger.

Toastmaster Tony Steiert of Pike's Peak Club 3044-26 in Colorado Springs, Colorado, can truthfully claim that being awarded his DTM certificate really put him "on top."

Steiert received his certificate atop 14,000 foot Pike's Peak in Colorado, where members of his club hike each year. The 10-hour climb covers 13 miles of rugged mountain terrain and features breathtaking scenery.

Steiert's DTM certificate was presented to him by District Governor Chris Morton.

Following the presentation and some "Peak Fellowship," exhausted hikers returned via truck to Colorado Springs and waiting hot tubs.

In Memory

Paris S. Jackson, Toastmasters International's 1964-65 International President, died recently.

Toastmasters will best remember Mr. Jackson for his part in the formation of Toastmasters' Youth Leadership Program. Mr. Jackson believed in the value of the type of leadership training Toastmasters provides, and he worked to see that such training be available to the leaders of tomorrow--our youth.

"I see no end to the good we can accomplish by instilling in our youth the feeling of self-confidence and

knowledge of the fact that within every individual there is the latent power of leadership if it can be brought to the surface and put into practice," he wrote in 1964.

Mr. Jackson's contributions to the development of Toastmasters' Youth Leadership Program helped make it into one of the world's foremost youth training programs. More than 7000 Youth Leadership Programs have been conducted since the program began 18 years ago.

Toastmasters International extends its heartfelt sympathy to Mr. Jackson's family and friends.

TI Employee Retires After 27 Years of Service

A World Headquarters employee, Virginia Ryan, recently retired.

Mrs. Ryan, senior shipping clerk in the Production Department, served our organization for 27 years.

"Virginia was one of our most dedicated and dependable employees," said Executive Director Terrence McCann. "She always had a smile for everyone. We'll miss her."



HONORED EMPLOYEE--Virginia Ryan (right) accepts a plaque recognizing her work from Executive Director Terrence McCann (left) and Production Manager Larry Langton.

The Reasons To LISTEN

by Dennis Hill

In my job as a magazine editor, one line or paragraph tells me whether or not I'll buy a particular story to use in a future magazine.

This line or paragraph is called a theme; it tells me why the readers of our magazine would want to read this article. Writers who make their living selling articles put a theme line into every story they do. They know giving the reader a reason to read their article is the most important fact they could add to their material.

When I attend Toastmasters club meetings and conventions, I seldom hear speakers tell me why I should listen to their speeches, however. And that's unfortunate.

Because good theme lines are not difficult to write and add to a speech. So let's take a page from a writer's notebook and look at the ways professionals use theme lines to write articles that sell. Learn to write and add strong theme lines to your speeches, and you'll give your audience every reason to sit up and listen to each word you have to say.

What is a good theme? It simply answers the questions: Why should they listen? Why is your material important enough for your audience to pay attention?

In this article, my theme line promises better audience attention if you read on and use what it has to say. In one sentence, you were told why you should continue reading rather than going on to the next page.

In public speaking, listeners can't flip the page. But they have the same opportunity to stop paying attention. They simply daydream, sleep or leave. Without a good reason to listen, your speech will lose out to the competition.

So you must answer the question why. Maybe it will take one sentence, maybe a couple of paragraphs. There is no correct way to write a theme, but over the past decade as a writer and lately as a magazine editor, I've used and observed a

few approaches to writing themes that you can use to add a spellbinding quality to all your speeches.

Save Them Money

Mention saving or making money to an audience, and people listen. Seems to me a well-known brokerage firm has this quirk of human nature figured out. People want to learn how to save money (and time). Lots of good theme lines have been written keeping this fact in mind.

READ YOUR DAILY NEWSPAPER. YOU'LL NEVER RUN OUT OF SPEECH IDEAS.

This theme line was in an article I read recently on painting. It promised I would save time and money if I read the article, so I did. The theme line read like this:

"...this article will show you why common paint failures occur, and most importantly for your back and budget, show you how to solve the failure-causing problems once and for all."

Who wouldn't want to know more? Because of a good theme, a potentially boring collection of facts was turned into an article that sold.

We all want to know more. People who use knowledge wisely get further in life than those who don't. Keep that in mind when writing theme lines.

Read your daily newspaper. Listen to the broadcast news. Keep up with what's happening in the world, and you should never run dry of ideas for

speeches.

When developing speeches from news events, however, never forget to tell your audience the topic is current. The fact it is current becomes the reason they should listen. Here's an example of how using a recent news event can be developed into a good speech with the proper theme line.

In a recent speech I gave, I analyzed the recent break-up of the American Telephone and Telegraph Company (AT&T) into several smaller companies by the U.S. Department of Justice. One of the effects of breaking up this telecommunications monopoly will be higher phone rates for those of us who live in rural areas like North Dakota. My theme line for the speech focused on the fact the settlement was currently in the news and what it would mean for rural consumers:

"...and with the recently announced court order that will break AT&T into several local companies set to go into effect 18 months from now, I'm going to tell you in this speech why your phones rates in North Dakota could double as a result of this settlement."

The topic was current (recent court order), and it had the added benefit of touching our pocketbooks. Most people listened because the theme gave them a reason to pay attention. If the theme had been, "I'd like to tell you about the new AT&T this morning," I'm sure I would have gotten a busy signal from my audience.

Make It News

One theme approach writers often use is to peg their material to a birthday. Birthdays and anniversary dates have become joyous, landmark parts of our lives in America, and on these special days it's customary to look back or ahead at a special event.

As an example, think of the articles you read in a given year about Pearl Harbor. Most of them appear on

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December 7, the anniversary date of the Japanese attack on our naval base. The anniversary provides a convenient peg on which to hang old memories or release some new information about the historic event.

While I haven't written any articles about Pearl Harbor, I did use the anniversary approach to an article I wrote in 1982 about the Dakota Boys Ranch here in North Dakota.

This ranch takes in boys who are in trouble with the law or can't get along with their families and puts them through a therapy session on the North Dakota plains. Since many articles had already been written about the Boys Ranch, I needed a reason to write one now.

The answer was a birthday. It so happened the Boys Ranch was 30 years old last year, and that gave me the perfect chance to use this theme line in that article that sold:

"...Steve, and more than a thousand boys like him, have come to the Dakota Boys Ranch since it started in 1952. And now with the ranch about to celebrate its 30th anniversary, it's a good time to examine again the program in place there that puts boys like Steve back into society to stay."

From there, it was easy to detail how the program worked. And by using the actual case history of Steve, I was able to add a human interest element to this story and drive toward a heartwarming conclusion. Imagine if I had merely said: "This article is about the Dakota Boys Ranch."

The point should be clear.

The readers of our magazine are busy people; they farm, run households and hold jobs. They have plenty of things to do other than read boring magazine articles.

When you give a speech, remember your audience is full of busy people, too. They have jobs, problems on their minds and matters to attend to once they get home.

If you give a themeless speech, your audience might appear attentive and courteous. But if you don't give them a good reason to listen, never assume that they are. 🗣️

Dennis Hill is managing editor of North Dakota Rural Electric Cooperatives magazine, and has served as executive director of the Minot Convention and Visitors Bureau, editor of Dakota Country and account executive for Candee Saueressig Marketing and Advertising. He is administrative vice president of Flickertail Toastmasters Club 581-20 in Bismarck.

NO MATTER HOW EFFECTIVE THE DELIVERY,
A POORLY WRITTEN SPEECH CANNOT
COMMUNICATE YOUR IDEAS.

Write It RIGHT!

by Sharon Lynn Campbell

It's Wednesday evening. You are scheduled to speak the next night, so you decide to get started on your speech. Let's see--how about a nice, general topic that everyone can relate to. The economy? No, too depressing these days. Besides, that would require a little research first. That's it! Happiness! You whip up seven minutes' worth.

**READ THE ESSAY
CRITICALLY. LOOK
FOR ERRORS.**

The next evening you listen to your evaluation. The comments? "Your organization could be tighter. Your vocabulary was a bit limited, and your logic was somewhat hard to follow. However, your delivery was the best I've ever heard from you."

That doesn't sound too bad, until you realize evaluations often have little code phrases. The above comments actually may translate to: "Organization? What organization? You used the word *happiness* 347 times, and you contradicted yourself twice. But your delivery was pretty good, for you."

No matter how effective your delivery, a poorly-written speech simply cannot communicate your ideas well. You need to *write* a good speech in order to *deliver* a great one. You need to learn to write.

If you are already a good writer, you have a running head start over other speakers. If you can't write well (and you know who you are, deep down in your hearts), now is the time to learn. Good writing skills are invaluable, since we all must write directions, memos, love letters and reports at various times in our lives.

Great. So, just how does one improve



his or her writing? You can take a course through a local college or other adult education program, but you need concrete help in the meantime, too. For your next assignment, try following these steps, which I will illustrate with examples from my next speech.

•**Limit your topic.** A whole encyclopedia could be written on the subject of, say, fire. You could speak on the joys of roasting marshmallows over the campfire, the day your house burned down, or escaping from home fires, just to name a few possibilities. Pick one, but make sure you can cover at least one aspect of it adequately in not more than six typed pages, double spaced. Six pages usually equals a seven-minute speech.

•**Choose your approach to the topic.**

"Escaping from home fires" could be handled, for example, as a series of dramatic stories to scare your audience into learning more about the subject, as a lecture to teachers to help them teach grade school children, or as lifesaving advice to the ordinary individual.

Remember to consider your audience's needs carefully. Busy teachers don't have time to listen to a dramatic, if entertaining account of great fires. They want concrete information. On the other hand, your Toastmasters club certainly isn't interested in how to teach grade school children. I would choose "advice for the ordinary individual" as the approach for my speech to my fellow Toastmasters.

•**Do the research.** Go to the library, if you aren't already knowledgeable

enough to write the speech, and browse. Copy material you find that's related to your topic. Contact people with information you could use. For example, for fire escape advice I would call my local fire company for more information and to make sure I'm not giving any wrong "facts." Be certain your information is accurate. Credibility is vital for speakers, and you don't want to embarrass yourself by having to retract anything later.

•**Write the outline.** Using what you learned in your research, and keeping your audience in mind, select three main points and three points to support or illustrate each of them. My home fire escape talk would now look like this:

A. Smoke detectors

1. Different types (2)

**CREDIBILITY IS
VITAL. BE SURE
YOUR INFORMATION
IS ACCURATE.**

2. How they work

3. How many to buy and where to put them

B. Fire extinguishers

1. Different types (3)

2. How to use them

3. Where to put them

C. Fire drills

1. Statistics on lives saved by them

2. Teaching children

3. The correct procedure to follow

Involve the Audience

Now that I have my main points and subpoints, I draft the core of what I call my bridges: the introduction, the introductions to the next topics within the speech, and the conclusion. I add them to the outline.

The introduction of a speech is a bridge from your audience to your topic. This is where careful selection of your topic and a good understanding of the audience pay off. Some good devices include personal stories, startling statistics and humorous anecdotes. (Especially effective is weaving statistics into a humorous or dramatic anecdote.) For my speech, the bridge is a dramatic story in which I remind my audience that they could be the next victims of a fire. This brings the opening right into the lives of my listeners, ensuring their rapt attention for at least the next few sentences.

Editing Tips

1. Make sure your bridges really do close the gaps between your audience and topic, and between subpoints. If you use silent bridges, make sure it's clear why all parts of the speech were discussed.
2. Check to see that the same word doesn't appear over and over in a single paragraph. If you don't know a synonym, get a good thesaurus and use it. If you do know a synonym, get a good thesaurus anyway. You'll build your vocabulary even more as you use it. Check, too, for repeated use of the same sentence structure. If you aren't doing it deliberately for effect, change it. Remember, though, that a brief run of the same wording can be helpful in driving home an important point.
3. Weed out jargon. Get friends to read the speech and tell you what they thought you said. Better yet, get an enemy to do this. He or she won't hold back to spare your feelings.
4. Use alliteration and rhyming where possible. These are effective tools for making a melodious speech.
5. Make sure your essay is balanced. If all points are of equal importance, they should be given equal time. If one or two points are peripheral to the main concern, state them briefly near the beginning and devote the bulk of the speech to the main point.
6. If you are weaving a central theme through the speech, make sure the theme pops up at fairly consistent intervals. Three times in the first two minutes and once more after six minutes does not a theme make. It may, however, close your circle from the introduction to the conclusion.
7. Look for interesting words and phrases. "The dog sat down" just doesn't have the impact of "The dog sat gingerly down after the cactus needles were painfully removed." If you don't find interesting words and phrases, add some.
8. Look for good grammar. You should have noticed an error with our poor punctured pooch above. He didn't sit "gingerly down"; he "gingerly sat down." Split infinitives are still an official no-no, even if they are widely used. Also incorrect are dangling participles--like our poor punctured pooch above. Above what? A cliff? The ocean? That should have read "our poor punctured pooch mentioned above." The addition of the word *mentioned* changes the word *above* from a participle to a noun describing a place.
9. Check your spelling. No, I am not crazy. If it isn't spelled right, you'll mispronounce it. I once did a whole speech on *mandantory* retirement. Was I embarrassed when my evaluator told me it's *mandatory* retirement!

Having gained their undivided attention, you now must help your listeners make the transition from the introduction to your first main point. If your next topic is the most important, you can often effectively use the phrase "first and foremost" here. This phrase should be used only in cases where the topic is truly most important, however.

Another good device is to use a prominent word in the last sentence of the previous section, and use it again in the opening sentence of the next segment to turn the audience's attention

to your next section. For instance, I might speak of the need to escape from fire in the last part of my introduction. This slides neatly into the sentence "Of course, before you can escape from a fire you must first detect it." This is a good bridge into my topic of smoke detectors because it directly relates the two topics yet makes the transition to smoke detectors, momentarily leaving behind the need to escape.

Occasionally you can use simple silence instead of a verbal bridge. For example, to completely change the subject I might

pause for about four counts and then describe another dramatic incident. If you do this, though, you need to explain to your listeners how the different parts relate to each other. Otherwise you risk having the audience miss your point.

The conclusion should again involve the audience. Now that my listeners know all about escaping from a fire, I remind them this is not abstract advice, but something that, if acted upon, might "leave you shivering in a cold wind someday--alive." In your conclusion, reinforce your main point if you wish, but refer again to the introduction and the audience. This makes your listeners recall your entire speech.

The diagram of your finished outline should be a circle, with the ending connecting to the beginning and to the

lengthen your speech. Although both are difficult, lengthening is not as painful as shortening. You must be ruthless about cutting phrases (however dear to your heart they may be) which do not further your objectives. Anecdotes must make a point, jokes must be pertinent, poignant stories must have a moral.

If you really love part of your speech but it just doesn't fit, plan to build another whole speech around it. Write the topic down and put it where you won't lose it. Then get back to editing your current speech. If you must severely cut your talk, first cut the least important supporting points. You may even be forced to cut one of your major points, but be sure the final composition has a good balance of information.

YOU MUST BE RUTHLESS ABOUT CUTTING PHRASES WHICH DON'T FURTHER YOUR OBJECTIVE. ANECDOTES MUST MAKE A POINT, JOKES MUST BE PERTINENT.

audience. As you become a more sophisticated writer, you may want to experiment with other outlines, but no one will ever be able to fault this organization--which, many of you will recognize, is simply the classical essay organization.

•**Write the speech.** Let the creative forces flow uninterrupted by mental criticism, but use your outline to keep from straying too far from your purpose. Believe me, it is far easier to edit later than it is to write something in the first place! Leave plenty of room between lines, and triple space your copy if you are typing. If you have access to a word processor, use it. It can save many hours when you reach the editing stage.

•**Set the speech aside for a day or so.** Then read it through aloud, slowly. Time it. Your reading should be about 30 seconds short of the allowed delivery time. If you'll be using more than two visual aids, your speech should be a full minute short of the scheduled time.

•**Edit.** You are now ready to begin the most crucial phase of good writing. No one, including me, gets it perfect on the first draft. Some garbage, some straying, and a lot of poor word choice always occurs. That's okay. You are going to fix all that now.

First, decide if you need to shorten or

If you must lengthen your speech, first try adding supporting points to your weakest argument. You may even be able to add a whole major topic plus subsidiary information. Be sure any new material fits nicely into your outline, and that the bridges and final tie-in with the conclusion are all there, too.

Next, read the essay with a critical eye, sentence by sentence and paragraph by paragraph. Look for errors (some of these errors are listed in the "Editing Tips" box).

Finished? Good. Now I find it helpful to retype the edited version and let it sit for another day or so. Then I start the editing process all over again, beginning with actually delivering my second draft as a speech. At this stage I often pick up awkward sounding phrases that looked fine on paper. Generally, three drafts should be sufficient, but if you're not satisfied keep working on it until you are.

A word about word processors: When I use mine, I generally hand write the initial effort, and then put it in the computer after I have edited the first version. I've found that if I enter the initial draft, I usually make so many changes in the second draft that I end up entering the second draft and removing the first draft from the computer. It saves time and money if

you don't use the computer until your second or third draft. By then most changes are minor.

•**Choose a title.** I prefer enigmatic titles that relate to the topic. If you opt for a straightforward title, be sure it clearly describes your topic and/or approach. Titles chosen in the early stages of writing often have to be changed, so you may as well save yourself time by waiting until the speech is written and edited.

Preparation Time

This all sounds very time consuming, you say? You *are* observant! Ideally, you should mull over your possible topics, do the research and have a definite topic and approach three weeks before the speech date. Two weeks before, write your outline and first draft. Put it aside for a day or so, then begin the editing process. Have the final draft by the end of the second week. One week before the speech, begin rehearsal. If you must memorize it you may want to rehearse even sooner.

When speech time arrives, you'll knock'em dead with your brilliant composition, magnificent logic and fantastic delivery!

Now for a dose of reality, Who *really* starts preparing three weeks in advance, and what do you do about those sudden assignments?

If you must abbreviate the process, select a topic you can do off the top of your head or with information available in your home library. Follow all of the other steps as quickly as possible, but do not try to edit what you have just written. You'll be unable to give up pet ideas and anecdotes that don't belong. Sometimes an obliging friend will be willing to edit with you, but be aware that you'll probably be angry and hurt by the suggested improvements. (Next time get started sooner and you won't have this problem.)

The more drafts you write, the better. Remember, though, that superb delivery of an average speech is better than a poor delivery of a superbly written speech.

And now, please excuse me. I have to write a speech on escaping from home fires for Saturday. 🗨️



Sharon Lynn Campbell is a safety professional working at Columbia University, where she uses her Toastmasters skills to persuade employees to take the

time to work safely and prevent accidents. She is a member of Graybar Toastmasters Club 1436-46 in New York City, and a writer.

IT'S NOT ONLY FIRST IMPRESSIONS THAT COUNT.

ENDING ON THE UPBEAT

by Mark Rowh

Your careful preparation has paid off, and the talk is going well. The humor used at the outset brought a healthy laugh, and the audience has seemed receptive to the body of your presentation. In many ways, the pressure is already off. But as you conclude, you sense that something is wrong. Things just seem to tail off, and the end of your talk leaves you and much of your audience vaguely dissatisfied.

The problem? Despite careful planning of most elements of your speech, you gave little thought to developing a good conclusion. Like many speakers, you emphasized the early portions, assuming that the end of the talk would take care of itself. It is a common shortcoming.

"One of the overriding weaknesses in many speeches is a failure to plan the closing," says communications expert J. Tom Badgett. "Yet the conclusion forms one of the lasting impressions people will have. I think it is very, very important."

Clark S. Carlile, emeritus professor of speech at Idaho State University, agrees. In his book *38 Basic Speech Experiences*, he compares the conclusion of a speech to a sunset. If the sunset is impressive, the day may be long remembered for its captivating ending. "The conclusion should be, *without exception*, one of the most carefully prepared parts of the speech," he notes.

What makes for an effective conclusion? As is the case for the talk as a whole, there is no set formula for success in developing winning conclusions. But there are a number of proven ways for winding up a talk on a solid, positive note. Following

are a few tested methods for ending your presentation on the upbeat.

•**Provide a brief summary of major points.** Of course this is nothing new; it probably is the most traditional kind of conclusion. But if handled properly it can work quite well nevertheless. This type of conclusion has the dual advantage of providing a structured and well-planned end to the speech, while at the same time placing additional emphasis on the points you

DELIVER YOUR CONCLUSIONS WITH FORCE AND CONFIDENCE.

consider important. It is particularly well-suited for talks of a serious nature, especially those aimed at persuading the audience or calling listeners to action.

To be effective, the summary should be brief and to the point. Your purpose is to summarize, not repeat yourself. I recently heard a speaker who attempted to use this technique, but became bogged down in explaining each point one last time. The result was unnecessary repetition of material already covered, and diminished impact for the speech as a whole.

If you use this approach, be sure to refrain from repeating yourself. Simply enumerate your points; don't editorialize. And if possible, use fresh phrasing to avoid any sense of repetition. The result

can be a clear, concise way to conclude in a forceful, positive manner.

A Single Opinion

•**Restate the thesis.** Another deceptively simple strategy, this approach is usually less involved than a complete summary. It typically involves only one main idea as opposed to a discussion of several points. The emphasis here is not on recapitulating each step in your argument, but on impressing listeners with a single opinion. At its best, this restatement will usually involve powerful language or colorful description, impressing your audience not only with the thought itself but your way of expressing it as well.

An alternative is to use sparse, simple wording which is so clear that no one could possibly misunderstand your feelings. Whatever the style of language, though, it is important that this final statement be entirely consistent with your previous comments and that it succinctly state your major thesis.

•**Use a quotation.** The use of quoted material is another tested technique for a smooth conclusion. The quotation can be from an authority on the subject, a well-known figure, or from literature. The advantage here is that for virtually any subject, an appropriate quotation can be found, and often better said than you could develop yourself. In a way it's like having your own speech writer, and yet all you need to do is consult one of the many available reference guides that list quotations. *Bartlett's Quotations*, for example is an old stand-by available in most libraries; a recently updated edition contains over 20,000 quotations, including sayings of contemporary figures such as Neil Armstrong and Mick Jagger.

One word of caution: Keep it short. If a quotation is very long, you will find yourself reading aloud rather than speaking directly to the audience, and most people have a short attention span for that kind of material. A brief, pertinent statement which has been polished enough to consider memorable --and thus published in a standard reference work--is your best bet.

•**Challenge your audience.** A challenge or call to action can provide a highly positive conclusion to many presentations. Political speakers often take advantage of this technique, calling on listeners to initiate some kind of needed change through their votes or other action. But this type of conclusion can be appropriate in many other kinds of situations as well.

One of the best I have witnessed was at a civic club where a young man was speaking on the basics of cardiopulmonary resuscitation (CPR). For his conclusion he asked listeners to picture a son or daughter choking to death right before their eyes--and then challenged them to take advantage of one of the free CPR classes offered by his agency. The result was a powerful conclusion which had obvious impact on the audience.

•**Wind up with an anecdote.** An appropriate anecdote can be one of the best ways to end your talk in an upbeat fashion.

"Anecdotes can be very effective," says Badgett. "They give the audience a sense of empathy with the speaker." One good strategy, he points out, is to mention earlier in the talk that there is a story you will relate later, and then save it for the end. In that way the audience is already interested in the conclusion for its own sake as opposed merely to a structured end to the presentation.

If your final anecdote is humorous, so much the better. In the same way that a funny opening can loosen up your audience, a conclusion that garners laughter can leave listeners at ease and likely to be pleased with what they have heard.

This is not to say that a concluding anecdote must be humorous. In fact, humor would be out of place in many instances, and probably should be avoided unless it has already been used elsewhere in the presentation. A workable alternative is a story that is emotional or touching, as in the case of the speaker soliciting help for a charitable organization who describes a needy family and the effect that giving has had on their lives.

Spur Their Interest

•**End with a prediction or**

provocative statement. One good way to avoid loss of interest at the end of your talk is to spur the audience's interest by making a prediction or other provocative statement. This can leave listeners impressed with your veracity, or perhaps in disagreement--but you can win either way, at least in terms of interest level.

I once heard an economist use a variation of this approach when addressing a group of businessmen on the regional and national economic outlook. Rather than investing in stocks or bonds, he said, he planned to put his capital in fine wines--and then at least would have something to drink when everything "goes bust." It was a facetious statement, to be sure, but it helped hammer home the main point about the gloomy financial situation to come--and the audience loved it.

Regardless of the type of conclusion used, it is important to observe several basic rules for its delivery. First, make it short. By its very nature, the conclusion should be brief and to the point, taking up only a small amount of time compared to the main body of the talk.

Second, it should stay on familiar ground. The conclusion is not the place to raise new questions or bring up information which has not been developed earlier.

Third, it should be delivered with force and confidence. Seemingly off-the-cuff remarks such as "Well, that's about all I have to say" or "I know this subject is not of great interest to you" only weaken the presentation. Instead, have a well-prepared ending and then stick to it, delivering your final remarks with at least as much conviction as any other part of the speech. And one last tip: Maintain good eye contact, and pause for a moment before seating yourself. This will allow your parting words to sink in and will provide a final image of control on your part.

Remember, it is not only first impressions that count. Your final remarks can have a marked impact on the audience's overall reaction to your presentation. Whether you use one of the techniques outlined here or your own variation, give the conclusion its due. With the proper emphasis, your last few words can leave your listeners exactly where you want them--and leave you with that feeling of accomplishment of a job well-concluded. 🗣️

Mark Rowh is a writer based in Bluefield, West Virginia. He is also a college teacher and administrator. His work has appeared in 25 regional and national magazines.

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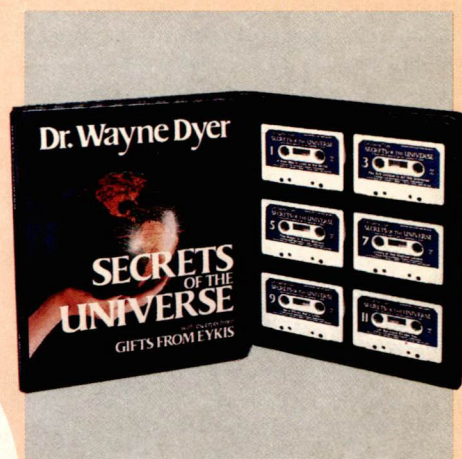
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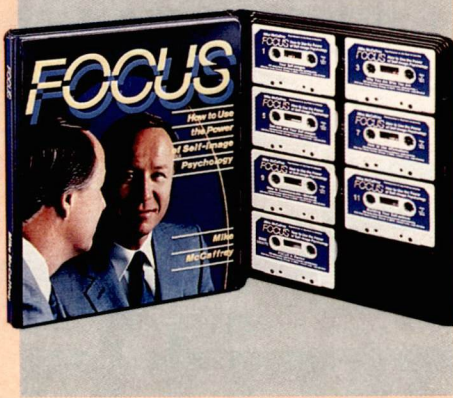
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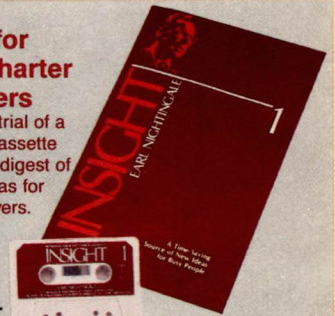
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Speaking with Visuals

by Thomas Montalbo, DTM

Before Will Rogers became America's most popular humorous speaker half a century ago, he did rope tricks in vaudeville. His was called a "dumb act" because he didn't speak to the audience. One day the theater manager suggested he could liven up his act by describing his more difficult stunts.

So at the next performance Rogers ambled on-stage twirling his rope, paused, glanced shyly at the audience and said offhandedly in a distinctly Southwestern drawl, "I'll tell you what I aim to do now." That's how Will Rogers launched his "show and tell" act. And from the moment he did, his act greatly increased in popularity.

When Warner Brothers produced *The Jazz Singer*, the first motion picture with spoken dialogue, the other studios in Hollywood pooh-poohed it as just a passing fad. But that movie became very popular and the profits poured in. The public wouldn't go back to reading printed subtitles which appeared on the screen between scenes of silent movies. So speech revolutionized the movie industry and silent pictures passed into history.

When television arrived, radio advertising dropped and TV advertising zoomed sharply upward by billions of dollars. Just as sound-equipped movie

projectors make it possible to play the tape and project the picture at the same time, so does television enable advertisers to deliver their sales pitch by synchronizing their talk with pictures.

By appealing to two senses instead of one, advertisers can present their goods and services more temptingly on television than on radio. For example, a TV advertisement for Sunkist oranges shows one being split open, with a spray of juice clearly visible as well as the rich texture and vivid color of the fruit itself. Doesn't that whet your appetite for an orange? When the message is presented to both the eye and ear, it creates maximum impact and is remembered better and longer than if conveyed by words alone.

Both Eyes and Ears

The Will Rogers story, talking motion pictures, and television advertising all illustrate the powerful results achieved by the double-barreled approach to communication--speaking with visuals. Research shows that sight and hearing account for 94 percent of what we learn, and we remember nearly three times as much when we use our eyes as well as our ears.

Speaking with visuals yields dividends in audience interest, understanding and retention. Even the Neanderthal man

must have realized the potent effect produced by visuals. Why else did he grunt his message while he drew pictures with a scorched stick on the walls of his cave?

True enough, speakers today use more sophisticated visuals but still for the same purpose--to both show and tell. Undeniably, it's more important now than in the caveman's time to speak with visuals. Today's audiences for the most part grew up with talking pictures and television. Accustomed to combined oral and visual messages, they almost expect them.

Although visuals are widely used in such fields as education, training and selling, they play a more limited role in public speaking. Remember, visuals are not substitutes for a speech but only *aids* to make it more effective. A speech should always be able to stand by itself. Still, some speeches can benefit from many visuals, some can use only a few, while others need none at all.

A few months ago an opera was performed in St. Petersburg, Florida, without costly scenery and elaborate costumes and with only benches, tables and chairs as props. Wrote one professional critic: "Perhaps lacking the money for sets, scenery and costumes was a blessing in disguise. Absolutely

nothing was lost in the change from full to concert staging. Action and interpretation by the performers were so strong that your entire attention became focused on them."

That also applies to speaking with visuals. The speaker should be the center of attraction, not the visuals. Just as singers and musicians are the principals of opera, so is the speaker of primary importance on the public platform. Just as scenery and costumes are of secondary value to opera, so are visuals subordinate to speaking. Just as a play cluttered with stage props distracts attention from the dialogue and meaning of the play itself, so can overuse of visuals sidetrack a public speaker's message.

Before using visuals, make sure they will genuinely strengthen your speech.

If you're a speaker at a "fun night" often sponsored by organizations and groups of various kinds, the audience expects you to reinforce the convivial spirit of the occasion. That calls for an entertaining speech. You would properly consider the amusement of your audience more important than the logic of your subject. You would not use charts, graphs or other visual aids that enhance a speech to inform or persuade. Yet a skillful humorous speaker can resort to a visual of some sort.

After Mark Twain returned from England where Oxford University awarded him an honorary doctor's degree, he spoke at a club in New York City. In front of his audience he donned the red academic gown worn by Oxford doctors and as he caressed it with his fingers, he said: "I like that gown. I

and defense attorneys display in courtroom trials for use as evidence, you realize that almost any object can be a successful visual aid in speeches. The kinds of objects you can use for show-and-tell purposes are indeed numerous. A physical object excels as a visual because, first, it's the real thing and second, it's the easiest to use.

A talk on scuba diving comes alive when the speaker displays the equipment worn by divers for breathing under water and shows how one or two compressed-air tanks are strapped to the back and connected by a hose to a mouthpiece. Another speaker, whose hobby is wood-working, gives a how-to-do-it speech, exhibiting not only some of the tools he uses but also several samples of his finished work. Still another speaker tells of racquetball rackets. He says they're made of wood, metal or plastic, look owl-faced or long-faced, and feel stiff or resilient, heavy or light. As he describes each racket, he pulls it out from under the lectern and indicates its characteristics, advantages and disadvantages.

What could be more concrete, authentic and interesting than to show the genuine, actual-size example as you talk about it? That's the big advantage physical objects have over other visuals. But the main disadvantage is that they're too small to be seen by everybody in large audiences.

Chalkboard

Chalkboard is the new name for *blackboard* because today it's made not only in black but also in other colors. Traditionally and essentially, the chalkboard is great for use in classrooms and small training or conference groups. For public speakers facing a large audience it's useless. But if your audience is small and a chalkboard is at hand, you may want to use it to explain, clarify or emphasize visually some of the points you make during your talk.

That's one advantage of the chalkboard --it's a quick and easy way to illustrate an important point. Another advantage is that you can readily erase old and add new material as your speech progresses. While writing on the chalkboard, don't speak with your back to the audience. Write first, then turn around to talk. Handwriting can be hard to read, so print. When facing your audience, avoid blocking the chalkboard. If righthanded, stand to the right of your material; if lefthanded, stand to the left. That enables you to easily look at the audience or chalkboard and conveniently use a pointer in the hand nearest the board.

Flip Chart

The flip chart is like a giant writing

TODAY'S AUDIENCES GREW UP WITH TALKING PICTURES AND TELEVISION. ACCUSTOMED TO COMBINED AUDIO AND VISUAL MESSAGES, THEY EXPECT THEM.

Use a visual aid only when you determine that you really need it to grab attention, arouse interest, illustrate a point or add to the overall effectiveness of your speech. If used merely as a prop, crutch or gimmick, visuals may show you're obviously straining to create an impression and may actually backfire.

Evelyn-Jane Davis Burgay, the first woman to win the Toastmasters International Speech Contest, considered the possibility of displaying a hatchet, a rope and a box of matches when those objects were mentioned at the beginning of her speech. After thinking over whether they would dramatize her introduction, prove cumbersome and noisy in handling on the lectern, or take up too much time, she decided to pantomime their use instead of exhibiting them.

A speech contest is only one occasion when visuals may be unnecessary or undesirable. Suppose you're a speaker at a luncheon, dinner or banquet. Seated in the middle next to the chairman at a long head table on a platform, you're hemmed in to the left and right with notables, officials and guests. And there's no space at all on the table or platform for any visual aid. In such circumstances, you certainly cannot be concerned with visual aids, nor can your audience expect you to use them.

always did like red. The redder it is the better I like it. Now, whoever saw any red like this? There is no red outside the arteries of an archangel that could compare with this. I know you all envy me. I am going to have luncheon shortly with ladies--just ladies, and I shall put on this gown and make those ladies look dim."

Using the colorful gown as a visual aid, Mark Twain appealed to the eyes and ears of his audience. By garbing himself in the gown and toying with it as he joked about it, he achieved a double sensory impact and a stronger impression than if he had described the gown in words alone.

But no matter how cute or clever a possible visual aid may be, if you're in doubt as to whether it will decisively fulfill your intention, it's safer to leave it out of your speech. Nor do you have to illustrate every point you make with a visual. When something would sound complicated if explained only in words or would require too many words, use a visual such as diagram or graph to clarify it more quickly and tellingly.

Now let's look at some of the popular types of visuals to see what advantages and problems they give you:

Physical Objects

When you think of the variety of physical objects which both prosecutors

pad consisting of a number of sheets of paper of the same size stacked one on top of the other and glued together along one edge. Clipped to an easel, the pad enables you to write or draw on the sheets with a felt-tip pen as you would on a chalkboard with a piece of chalk. But when you're finished with the sheet, instead of erasing as on a chalkboard, you flip the used sheet over the back of the easel if you want to keep it. Or you can tear off each sheet as you finish and get rid of it.

An advantage of the flip chart over the chalkboard is that you can lightly pencil in your sheets before your speech. This saves time for you and the audience during your talk and improves your visuals because everything is carefully and properly spaced on the sheets. All you have to do when you give the speech is go over the pencil lines with your felt-tip pen. Or you can fully prepare the sheets beforehand. If you do this, leave a blank sheet between pages to prevent your writing from showing through.

Much statistical information can be condensed on the flip chart sheets. Draw a few simple charts and you can translate complex statistics into a language easily understood by your audience. By writing key words on the sheets, you can keep the audience's

attention focused on your ideas and main points.

Physical objects, chalkboard and flip chart are all suitable for only small audiences. For big audiences you need visuals such as slides or overhead transparencies which can be projected on a large screen. When members of the audience are seated a long way from you, a projector is necessary to enlarge the visuals. Projected images tend to have a stronger power to focus audience attention than other types of visuals.

VISUALS ARE NOT SUBSTITUTES FOR A SPEECH.

That's because they center the audience's eyes onto the screen and away from other visual stimuli in the room.

Slides

Slides offer almost unlimited possibilities for excellent visual effects. A disadvantage is that slides for the best results must be shown in a darkened

room. This means you and your listeners are not visible to each other and some members of the audience may become sleepy.

Using slides involves much more than merely inserting them and turning on the switch, or just talking about pictures on a screen. Thoughtful and careful planning well in advance of your speech is essential in preparing for the use of slides. Ask yourself questions such as these: What is it that I specifically want to achieve with the slides? Are they really the best way? Can I get good-quality slides? Do I need someone to help me operate the projector?

Even after resolving those questions, you still face other potential problems. Is an electrical outlet suitably located or will you need an extension cord? Can the room be sufficiently darkened to prevent extraneous light from spoiling the images on the screen or distracting the audience? Are any slides defective?

Now ask yourself this final question, "Is it worth all the time, effort and expense?" The answer is yes, if the slides you plan to show reinforce your message and can focus your audience's attention where you want it.

When presenting your slides, you can enhance their use if you:

- Move individual slides quickly

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enough. Allowing them to linger on the screen may cause a loss of audience attention.

- Use slides as a change of pace from all talk.

- Avoid talking to the screen behind you. As each new slide appears, turn and look at it without saying a word. Then turn back to your audience and resume speaking.

Overhead Projector

The overhead projector is like a box with a glass top. The speaker places a transparency on the glass top. A bulb in the box provides light, which passes upward through the transparency. A refraction device magnifies the image on the transparency and projects it on a screen.

Here are advantages of the overhead projector:

- You project transparencies with the screen behind you and the projector in front of you. You see and control each transparency on the glass top. So you stand facing the audience and you don't have to turn and look at the screen behind you.

- You keep the lights on in the room while using the projector, so both you and the audience can clearly see each other at all times.

- You can circle, draw arrows or otherwise indicate key words on the transparency to call attention to specific points.

- You can prepare transparencies from clear plastic sheets in advance or as you speak. Using the projector as if it were a chalkboard, you can write or draw on the transparency with a special marker at the same time you project it on the screen.

Unlike a slide projector, the overhead projector allows you to change transparencies by hand. Although many speakers consider this feature an advantage, some find it a disadvantage because it means manipulating the projector each time you change a transparency.

Regardless of the type of visual you use, the following guidelines apply to all of them:

- Use a visual only if it's necessary to clarify or reinforce your ideas.

- Make it big enough so that everyone in the audience can see it clearly and easily.

- Prepare the audience for your visual by introducing it before you display it.

- Show the visual only when you're ready to talk about it and put it out of sight when you're finished with it.

- Speak to your audience, not to the visual.

- Strive for simplicity. The less on a visual aid, the better it is. Elaborate

drawings or letterings decorated with curlicues and flourishes confuse and distract audiences. Visuals should present messages that viewers can grasp at a glance.

- Avoid overuse of color. Some color can provide emphasis, but too much can dazzle the audience to the point of overpowering them with brightness.

Above all, be prepared to cope with Murphy's Law: "If anything can go wrong, it will." That law may have started out as a facetious or satirical proposition, but it has proven itself as a timeless truth in almost everything we do, including when speaking with visuals.

At one time or another, the chances are you'll see the flip chart easel wobble on an uneven floor, projector not aligned with the screen, and slides upside down or out of sequence.

Even the president of the United States is not immune to the perils of Murphy's Law. In a nationally televised speech delivered last year from the White House, President Reagan used visuals to reinforce his message. With a marking pen he tried to make a notation on a chart but the pen refused to work. He said, "I can't make a big enough mark to show you..." The TV screen next showed someone's hand giving the president another pen. Then the president said, "Now my pen is working."

Suppose a slide jams during your speech. Will you ad-lib your way out of it or will you be prepared with something clever or amusing to say? Suppose the projector breaks down? Will you be ready to finish your speech without it?

When Murphy's Law interferes with your presentation, take it in stride, put things back in shape the best you can, and then go ahead. Better still, try to nullify Murphy's Law by taking all possible precautionary measures.

Remember, visual aids by their very nature are expected to help your audience get the picture by means of sight. That's why they're called visual aids. Their function is to reinforce your spoken words with pictures. That's all visual aids are supposed to do. And they can do a great job of it, if you don't let them dominate your speech. 🗣️



Thomas Montalbo, DTM, is a member of *Sparkling Toastmasters Club 3602-47 in St. Petersburg, Florida.* A former financial

manager for the U.S. Treasury Department, he is a frequent contributor to **The Toastmaster.**

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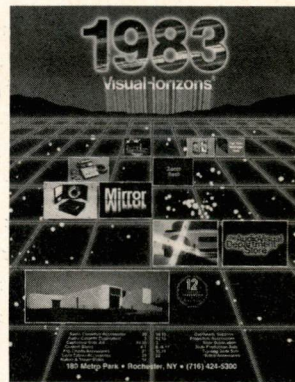
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In fact, according to studies conducted by Dr. Albert Mehrabian at UCLA, more than 55 percent of the believability of your message is conveyed through visual image: the way you stand, the way you dress, the gestures you use. Another 38 percent is conveyed through vocal aspects, such as tone, tempo and voice inflections. The verbal content--those precious words you've strung together so carefully--accounts for barely seven percent of the believability of your message.

By supporting your ideas with the appropriate visual image and vocal aspects, you can measurably increase audience understanding and acceptance.

At a recent seminar for business communicators, I had the opportunity to observe two talented photographers present similar talks to almost identical audiences. The first speaker lost his audience halfway through his speech, while the second held attention throughout the speech, through a question and answer session, and well into the intermission.

The audience consisted primarily of writers and editors of various corporate publications who, due to budget restrictions, were often responsible for supplying their own photography. The subjects were of equal interest to the audience. So, why the disparity in the speakers' power to hold attention? Let's look at how they differed.

1st Speaker: Joe

Subject: Photographing Company Events

When Joe was introduced, he rose from his nearby seat and approached the lectern with confidence. He was dressed impeccably in a dark suit, white shirt and foulard tie. He opened his speech with a joke to help ease tension.

Then, as Joe got into his speech, his voice took on a pedantic tone. A condescending attitude crept into his manner, which quickly served to separate



him from his audience. He spoke as if he were the ultimate authority addressing a room of rank amateurs.

As visual aids, Joe showed slides of his own work. They were excellent examples of political gatherings and elaborate social events, but they bore little relation to the problems his audience would encounter in photographing company picnics and awards ceremonies.

The content of Joe's speech was interesting and highly informative, but it would have been better appreciated had he skipped the oration and simply passed out typewritten copies.

2nd Speaker: Dave

Subject: Photographing Company People

When Dave was introduced, a brief stir of activity occurred in the back of the room, after which he made his way up the center aisle. He was dressed simply in gray slacks, a sport shirt, and a vest containing a number of pockets for carrying film lenses and other photographic paraphernalia. Three 35mm cameras hung around his neck. A tripod was slung across one shoulder and a camera bag across the other.

When Dave reached the lectern, he

put the tripod on the floor, picked up the microphone, and said, "If you remember one thing I tell you tonight, remember this: Don't hide behind your equipment. If you want people to be interested in your photographs, be interested in people. Talk before you shoot."

He spoke in a conversational tone, sometimes standing near the slide screen, sometimes near the lectern. The slides he used as visual aids included shots of celebrities as well as shots of ordinary people, and he used them in comparison and contrast to point out ways of making the typical photograph of a company executive look interesting and dramatic.

Dave's speech was informal but well developed. The content was no better than Joe's, yet the attention of his audience never wavered.

Does this example imply that every speaker should wear leisure clothes and ignore the lectern? Of course not.

But sometimes we forget that the most important part of any speech is the audience. And every subject and every audience requires its own special treatment.

Joe's appearance and manner, which would have been perfect for many other speeches, was too authoritative to invite an easy exchange of information. He intimidated his audience.

Dave's opening statement showed the audience that he understood their problems. And his conversational tone conveyed his desire to help with those problems.

Dave *looked* like a photographer. And when we look the way our audience expects us to look, we instill confidence.

Daniel Webster put it aptly when he said, "The world is governed more by appearance than by realities, so that it is fully as necessary to seem to know something as it is to know it."

The Eliza Doolittle Effect

Film producers are well aware of the influence clothing and mannerisms can have on an audience. A good wardrobe designer can change an actor from drunk to dignitary, from peddler to prince with a mere change of clothing.

culatation

by Chris Rogers

In the movie *My Fair Lady*, for example, Professor Henry Higgins makes a wager that he can turn Eliza Doolittle, a common flower girl, into a lady easily accepted in the highest social circles. He accomplishes his task by changing the way she dresses and the way she talks--not only what she says, but how she says it.

Just as important to observe, however, is how the producers of that movie make us believe that Audrey Hepburn, a beautiful, sophisticated actress, is a common flower girl in the first place. They do it by giving her the *expected* clothing and the *expected* mannerisms of a common flower girl.

Throughout the film, Higgins works with Eliza's speech patterns and mannerisms while her wardrobe changes subtly from scene to scene. Finally, Eliza's transformation is so complete that she is mistaken for royalty. Beneath her elegant facade, she is still Eliza Doolittle, flower girl from lowly Harley Street. But, to her audience, she *looks* like a princess and she *acts* like a princess--therefore she is a princess.

Something of a similar nature, though less dramatic, happened to me when I first went into business for myself as a freelance artist. I had previously worked for art studios and ad agencies where the details of doing business were handled by account executives. But now I found myself having to promote and sell my own work, forcing me to enter that strange society known as The Business World.

The first few sales calls I made were overwhelmingly unsuccessful. The responses ran from, "That's very nice, but we need a full service studio," to "Perhaps we could discuss this over a drink tonight."

I knew my work was good and I had 12 years experience in the business, so there had to be something wrong with my presentation. I tackled the problem as any good commercial artist would when promoting a product: I improved the packaging.

As it happened, there were several books circulating at that time on the subject of business dressing. After reading them, I took a critical look in the mirror. I looked like an artist.

Unfortunately, the general public's preconceived image of an artist is one of emotional unpredictability. They expect creative genius from such a person, but they don't feel comfortable doing business with one.

So I decided to employ the Eliza Doolittle Effect. I purchased a dark, tailored suit, white shirt, silk tie, and a briefcase. I packaged myself for The Business World.

The results were amazing. The same samples of work that I had shown before were studied with greater interest. I spent less time in waiting rooms. I no longer received propositions for after-hours socializing. And my percentage of successful sales calls increased over 500 percent.

Because of my new "package," I was accepted into The Business World without question. I *looked* and *acted* like a businesswoman, therefore I was one.

Packaging For the Lectern

When you approach the lectern, the first thing your audience sees is your "package." And, as with any product, the style and color of that package can strongly affect the way your audience perceives you. What image do you want to project? What image would help your audience understand and accept your ideas? One of authority? Friendliness? Success?

If the answer is authority, choose a dark gray or navy blue suit, white shirt and pin-striped tie. The darker the suit, the stronger your authority.

Should your subject require a friendlier, more relaxed attitude, choose a beige or light gray suit with a light blue shirt and dark, regimental striped tie. You'll seem less intimidating, but believable.

If you're addressing a vacationing crowd, you might prefer a navy blue blazer with gray or tan pants and an open collar. Or, for a rustic look, try a sport coat in muted plaid, with an Oxford cloth shirt with button-down collar, and basketweave tie.

To reflect an image of success, the cut of your clothing should be traditional and the quality obviously the best. Accessories and grooming are important. Wear only gold jewelry, and in

moderation. Highly polished shoes, a good haircut, manicure and spotless attire are musts.

But, if the subject of your speech is gardening and if you believe your audience will accept your ideas better if you appear in coveralls, clutching your favorite pruning shears, by all means do so. A gardener in gardening clothes, on the subject of gardening carries as much credence as a banker in banker's gray on the subject of finance.

Have you ever noticed how your mannerisms change when you wear formal attire? You stand straighter, speak more precisely, move more deliberately. Whereas in your Saturday cut-offs, you relax, loosen up, spread out.

This natural tendency can be used to help you adopt the mannerisms and vocal aspects that your speech requires.

When you have chosen the package that best supports your message, wear it to practice in front of a full-length mirror. Try to *feel* the image you want to project. As you speak, you'll begin to develop the mannerisms that reflect that image.

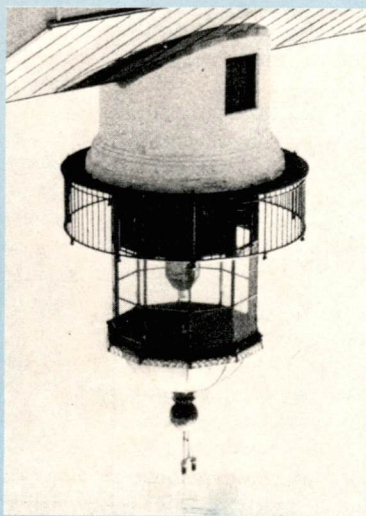
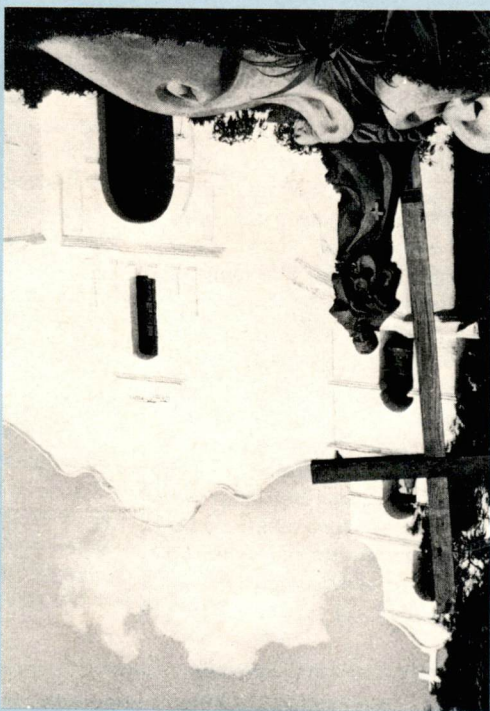
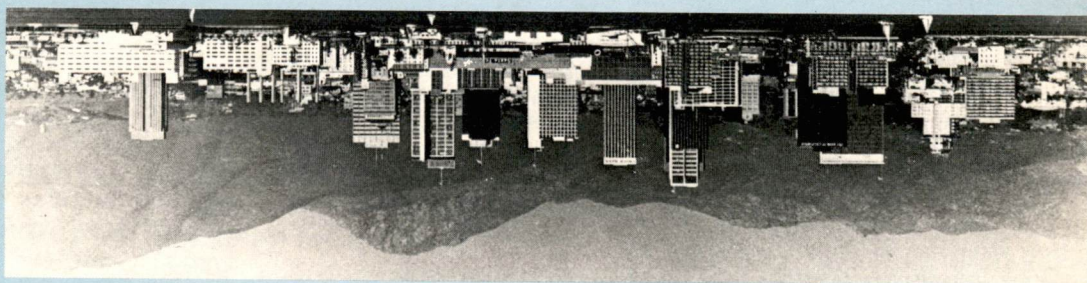
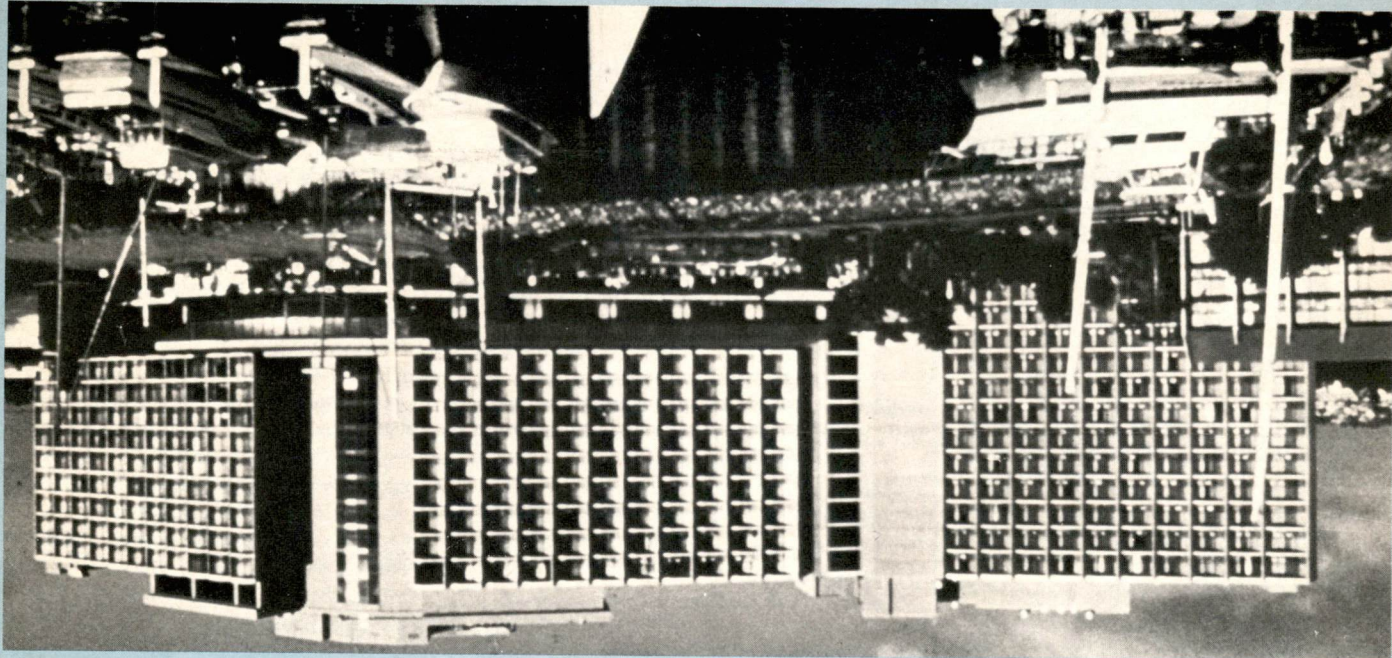
Record your voice as you practice. Do you sound convincing? Should you slow down or speed up?

Think about your audience and how you want them to respond. Think about your subject and emphasize the important points with pauses and voice reflection. Use simple props and simple visual aids to help your audience grasp complex ideas.

Remember that you are "on stage" from the moment you stand to take the lectern. You have selected an image that will increase the acceptance and believability of your ideas. Now, project that image with your walk, your voice, your gestures and you will command attention. And your seven percent message will be 93 percent more effective. 🗣️



Chris Rogers is a freelance artist and writer, and author of seven children's books.



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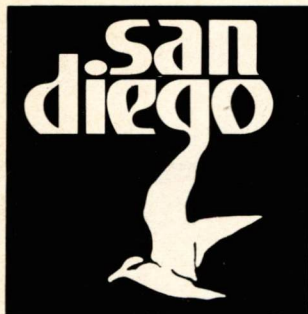
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August 16-20, 1983
Sheraton Harbor Island Hotel
San Diego, California

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A registration badge will be required to attend general sessions on Wednesday, Thursday and Friday. Pre-register and order meal-event tickets now! ATTENDANCE AT ALL MEAL EVENTS WILL BE BY TICKET ONLY. Advance registrants will receive a receipt for a packet of tickets and materials, which can be claimed at the registration desk beginning at 1:00 pm, Tuesday, August 16.

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PRACTICE MAKES PERFECT...IF YOU KNOW
HOW TO DO IT RIGHT.

Practice Your Speech

by Leon Fletcher

That ancient proverb is still right--practice does make perfect.

But practice also makes work. And takes time. So when you come to practicing your speeches, you can save yourself a lot of work and considerable time by knowing how to practice efficiently.

•**Go over your speech three to six times.** And that's all! If you rehearse the typical speech more than about a half-dozen times it then starts to be memorized. At least parts of it get set in your mind. The trouble with that is if--when you're giving the speech--you can't think of that exact word you've memorized, you feel uncomfortable.

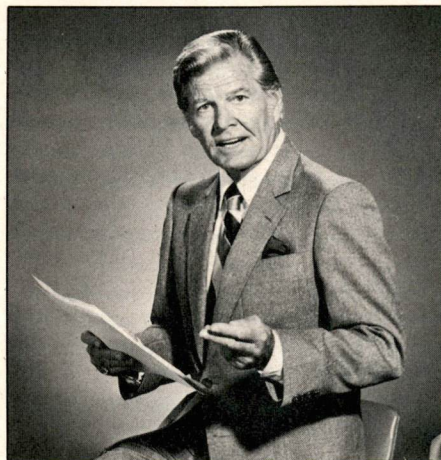
You may pause inappropriately. Your face may reveal that you're searching for a word. You may fumble the word, or express the idea poorly.

Practice your speech just enough so you'll be able to glance at those note cards of yours and quickly pick up the idea or information you want to present, look back at your audience, and say what you want to say. Your goal in practicing is to go over your speech just often enough so you can deliver it smoothly and fluently. You don't want to practice until you lose enthusiasm for your speech. Your listeners can spot that lack of fire, often, if you over-practice.

There's a hazard in under-practice, too. If you practice fewer than, say, three times, you may not implant your speech ideas and information strongly enough on your mind for you to recall them quickly and easily when you face your audience.

•**Practice to remember ideas, not words.** The point of your practicing should be so you'll fix in your mind two things. First, you want to be able to recall--with a look at your notes--the specific ideas, points, concepts, information you want to say. And the second thing you want to remember is the sequence or order of those points and data.

If you try to remember exact wording, even for parts of your speech, you're



moving toward memorizing and all the dangers of that technique. Sure, there may be some wordings you want to present exactly word-for-word--slogans, titles, and such. But if you'll use these practice techniques, they'll probably stick in your mind. If they don't, just take a quick look at your notes to recall the exact wording you want for such points.

•**Practice mentally rather than aloud.** Why? Don't ask. There's been very little research on this technique. Speech specialists apparently don't know why it seems better to go over a speech in your head rather than saying it aloud. Still, many speakers with years of experience claim this works best for them.

Let me tell you how I practice my speeches. I lie down. With note cards in hand, I go over the speech mentally. I don't say the words aloud, not even muttered.

Occasionally, over the years, I've tried giving a speech aloud in practice. With the exceptions given in the following tips, it doesn't help me. I feel silly standing--even sitting--in my office, talking aloud with no one else there to hear me. I feel really dumb to be talking to myself--practicing a speech--in a motel room at a conference at which I'm to speak, for example.

Still, I do want to go over my speech.

So I just run through it, mentally rather than aloud.

Altering Your Notes

•**Practice from your actual note cards, not a script.**

The emphasis here is on using *actual*--the same--cards you plan to use when giving your speech. Many beginning speakers practice speeches from their outlines. Or they'll make up a set of note cards, practice a couple of times, find they want to make changes in the sequence of points or even the content. So they'll mark up their note cards with arrows showing changes, crossing out some material, writing in some new points. Then after they've got the speech pretty well rehearsed, they'll write new note cards. They feel those original cards now have too many changes, and they should speak from nice, neat cards. After preparing the new cards, they figure they're ready to give the speech. Wrong!

Practice at least once--better two times or so--from those new note cards. That practice helps you get a mental image of where each idea and bit of information is located on your cards. If you don't practice with the new cards, your mind will tend to remember the old cards and the location of information on them. Indeed, your arrows, cross-outs, and such further help emphasize in your memory the changes you've made.

The best plan: If you make just a few changes on your note cards--or many changes, but you enter them neatly, carefully--it's far better to give your speech from those original cards. If you must make up new ones, be sure to practice from them at least a few times.

•**Push yourself through the entire speech for each practice.**

The usual method for practicing a speech followed by many beginners can be hazardous. They'll start going over the speech, then stop when they get to a spot that they feel they're not expressing clearly, smoothly. So they'll stop the practice, think through how to say that difficult part, get it smoothed out--then

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go back to the beginning of the speech and start another run-through. As you can see, they'll soon have that opening practiced a half-dozen or more times before they ever reach the conclusion of the speech. The opening gets polished repeatedly. The closing gets just one or a few practices.

You should, instead, push your mind on through those rough spots in your speech. Start at the beginning of your speech and force yourself through the entire speech. Some places, you'll find, are often a jumble of words which don't make too much sense. Push on through the entire speech anyway.

Then, after you've gone through the entire speech, think back to the rough spots. Figure out ways of saying each one in a clearer, smoother wording. Then go through the entire speech again. You'll find most of those rough spots are now smooth, well-worded statements. Oh, a few of the first roughs may still be there, and a few new roughs may develop. Spots that were smoothly stated in your first practice may become tangled webs of words in later practices. No matter! Just push yourself through the entire speech, start to finish.

After just a few such complete practices you'll find the whole speech starts developing polish and clarity. You'll have a more precise mental image of your entire speech, rather than just bits and pieces of it. And you'll find this start-to-finish style of practicing takes far less time than other systems.

•Don't over-practice.

The danger is obvious: Over-practice and your speech becomes memorized. Then you'll find your mind struggling to remember specific words rather than ideas. Your delivery, many speakers claim, will sound artificial, flat, uninspired.

•Don't practice gestures unless you're sure they will help you.

Most speakers find it *is* helpful to practice gesturing but not helpful to practice gestures.

The difference? When you practice gesturing, you're training yourself to add interest to your speaking by moving your hands, nodding your head, swinging your arms, and such. That's practicing gestures in general.

That's in contrast to rehearsing a specific gesture to be used at a particular point in your speech. Few speakers find this effective. If you try to practice a pounding of your fist, for example, as you say, "We *must* stop this waste!" both the gesture and the words often appear artificial.

To improve your gesturing in general, try these techniques. First, loosen yourself up by gesturing on almost every

word you say--during your private practices, of course, certainly not before an audience. A good technique is to use the same method a baseball player uses just before he steps up to bat. He'll pick up two or three extra bats--or add a weight to his regular bat--and take several practice swings. Then he'll put down the extra bats, set aside the extra weight, and find his regular bat feels light, easy to swing. You can use the same technique to practice gesturing.

Run through the alphabet several times. On each letter, try a different gesture. When you say the letter *A*, for example, point at the sky; say *B* and nod your head; and so on. Or recite a short, easy poem, gesturing on every word. The idea, remember, is to get comfortable in using gestures. The point is not that you should gesture on every word when you give an actual speech;

PRACTICING TOO MUCH WILL MAKE YOU LOSE ENTHUSIASM.

rather, this is a way to get you to loosen up, to feel comfortable in gesturing as you speak.

Watching Yourself

•Don't practice in front of a mirror unless you're sure that will help.

Most speakers find that practicing in front of a mirror distracts them. They find it hard to watch themselves in the glass at the same time they're trying to remember what they want to say in their speeches. Oh, a few speakers find this helpful. You may want to try it. But a far more effective way to see yourself, in action as a speaker is to:

•Tape-record one or two practices.

A tape recorder--so you can listen to how you sound--is helpful. But you'll gain much more if you use a video recorder--a TV recorder--so you can see as well as hear yourself.

Just two cautions. Most people, seeing themselves on TV for the first time, are overly concerned about such minor points as a crooked necktie, mussed hair, a slip that shows. You should, instead, concentrate on the total impact of what you say and *what* you say and *how* you say it. Play back your recording three or four or more times so you'll be able to make a more careful, detailed study of your strengths and weaknesses.

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•View--or listen to--yourself objectively.

Study the tape, looking for ways you can be still more effective. Answer for yourself--honestly, not over-critically--such questions as:

1. Do you look at your audience--the camera--enough?
2. Do you sound alive, interested, concerned?
3. Do you seem stuck for words only occasionally?
4. Do your ideas come smoothly, logically?
5. Is your speech organized in any easy-to-follow pattern?
6. Do you present a variety of information to support your statements?
7. Do you gesture, move, appear confident, relaxed?
8. Would *you* listen to--be interested in--the speech?
9. Are you using the techniques presented in this book?
10. What can you do to make yourself an even better speaker?

Prepare Backups

•Practice using your audiovisual aids.

In the early days of television, when everything went on the air live, before there was filming or video recording, almost every night some announcer would be demonstrating how to operate a lawn mower, for example, and it wouldn't start. Or a can wouldn't open. Or a chart would be shown upside-down.

You, as a speaker, will be like those original TV people--before your audience *alive*, without the opportunity to do it over again if your aids don't work.

So practice with your photos, models, charts, whatever. Be sure you know how to work the projector, for example, perfectly. Learn what every knob does on the equipment you're demonstrating. Every once in a while a speaker will show

some new gadget, explain how each of the controls on the front of it works. Then someone in the audience will say, "How about that lever on the side--what does it do?" And the speaker is stuck. He didn't practice with all the controls. He fumbles. He's hesitant. His speech has lost much of its impact.

In fact, if the visual is especially important, you might consider having two--one as a backup in case the first one doesn't work. That's especially important in a sales talk, for example. But still, you're going to lose a lot of credibility if you have to turn to that second machine. Best solution: Be *sure* you know how to work everything on your unit, and be sure everything on it works!

•**Time your speech.** Most of us speak faster before a real audience than we do during practices. And we tend to state an idea in fewer words when an audience is present. But some speakers do just the opposite--speak slower, use more words, when before an audience.

Furthermore, most speakers find it quite hard to judge the length of time they are speaking. After a speech, some think, *Wow!--I just got up here a few moments ago, and now I'm finished already??!!* But others feel their time before an audience is an eternity.

Usually, you're given at least a general idea of how long your speech should be. The Rotary chairman at a luncheon meeting might say, "You'll have a half-hour. And please be sure to finish on time because our members have to get back to their jobs." Or the president of the local chapter of the League of Women Voters may tell you, "Be sure to speak no more than 20 minutes--that's all we allowed the fellow who spoke on the opposite view at our last meeting."

So time your speeches as you rehearse them. Most of us speak about 150 words per minute. Thus a five-minute speech has about 750 words--about the same number of words as the typical newspaper

feature column. A 20-minute speech has about 3000 words--about the length of the average major article in a magazine such as *Good Housekeeping* or *Sports Illustrated*. Those comparisons can help you figure out how much material you can present in your speeches.

But a warning: Certainly don't change your rate of speaking just so your speeches will fit into a given time period. If you try to speed up from your usual speed of speaking, you'll likely fumble more words. If you slow down, try to stretch a speech to fill more time, you'll usually lose some of your enthusiasm and smoothness of delivery. Just speak at your own, natural rate.

More than 300 years ago an anonymous Britisher wrote a poem which included the line: "Practice drives me mad!"

Some speakers claim that, too. But no practice is dangerous. Without practice most speakers are not as confident. They worry more about their speeches. Practice builds confidence. And practice helps you get your ideas set in your mind, your words flowing more smoothly.

You can, of course, practice too much. But more speeches suffer from too little practice than too much.

How do you tell how much practice is just right for you? When you feel you're comfortably ready to give your speech, you've probably practiced enough.

It's time to present your speech! 🗣️

From the book **How to Speak Like A Pro**, by Leon Fletcher. Copyright © 1983 by Leon Fletcher. Reprinted by permission of Ballantine Books, a Division of Random House, Inc.



Leon Fletcher is an emeritus professor of speech at Monterey Peninsula College and author of more than 215 publications.

HALL of FAME

DTMs

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

Ed Manes

San Gabriel Valley 200-F, San Gabriel, CA

Peter B. Stark

Convair 3745-5, San Diego, CA

Frank P. Mayers

Vikings 591-6, St. Paul, MN

Hiram D. Lloyd Jr.

Aerospace Center 3268-8, St. Louis Air Force Station, MO

George F. Saunders

Conoma 454-16, Oklahoma City, OK

Julie C. Peter

Capitol Hill 709-16, Oklahoma City, OK

Robert G. Scott

City of Gold 2067-17, Helena, MT

Carroll H. Abbey

Greater Des Moines 3049-19, Des Moines, IA

Ferdinand Chen

Positive Thinkers Club 3922-21, Vancouver, B.C. Can

Luis A. Barajas

Border Toasters 2127-23, El Paso, TX

Gerald R. Goldgraben

Mitre Washington 571-36, McLean, VA

Evelyn-Jane Burgay

Franconia Orators 4566-36, Alexandria, VA

Edward J. Slater

Wescana 577-42, Regina, Sask., Can

Everett W. Ritson

Sunset 3619-42, Regina, Sask., Can

Angela Acevedo-Aviles Akin

Prop and Rotor 1683-48, Fort Rucker, AL

Albert C. Zane

Palolo 1780-49, Honolulu, HI

Jed C. Alexander

North Augusta 2947-58, North Augusta, SC

Nancy Ellen Scott

RTC 1342-65, Rochester, NY

Roy T. Lumb

Greener Pastures 1716-56, Pasadena, TX

C. C. Bridges

Shell 2556-56, Deer Park, TX

Lawrence E. Henneke Jr.

Randolph AFB 2845-56, Randolph Air Base, TX

Karen Mayfield Doerries

Southwestern 2995-56, Houston, TX

Jack Dunne

Castro Valley 961-57, Castro Valley, CA

Virginia H. Haydon

Mare Island 2839-57, Vallejo, CA

Donna M. Poulnot

Mt. Pleasant 2575-58, Mount Pleasant, SC

John Bonfield

Toronto No. 1 1289-60, Toronto, Ont., Can

Bert Post

Towns of York 1609-60, Aurora-Newmarket, Ont., Can

Velma Townsend

Capitol City 639-62, Lansing, MI

Theodore J. Duggan

Nights Talkers 3979-62, Brighton, MI

George E. Howard

Brentwood Early Risers 1673-63, Brentwood, TN

Lawrence Huska

Crossroads 1396-64, Transcona, Man., Can

Woodrow Chambers

Philip Morris, 2306-66, Richmond, VA

B. J. McKinney

Dupont Sabine Riv. Wrks. 2181-68, Orange, TX

George Edward Gallagher-Daggitt

Oxford Speakers 3297-71, Oxford, England

Richard R. Glasgow

Grosvenor Square 4141-71, London, England

Norman Adams

Boksborg 4602-74, Boksborg, SAFR

Jerry Strawn

Top of the World 4087-U, Elmendorf Air Force Base, AK

NEW CLUBS

5092-2 Rhetoracles

Kirkland, WA--Tues., 5:45 p.m., Johnny's Super Deli, Totem Square (822-1530).

5072-3 Hughes Helicopters

Mesa, AZ--Wed., 3:45 p.m., Hughes Helicopters, Inc., 5000 E. McDowell (891-3189).

5064-6 Willmar Area

Willmar, MN--Thurs., noon, Minnesota Dept. of Transportation, 2505-25th. St., N.E., (231-5498).

5065-6 Bell Communicators

Minneapolis, MN--Wed., noon, Northwestern Bell, 200 South 5th St., Rm 595. (344-2113).

5089-7 Rust Northwest

Beaverton, OR--Wed., 11:30 a.m., Rust International Corporation, 9400 S.W. Beaverton/Hillsdale Highway (297-8511).

5063-17 Last Chance

Helena, MT--Thurs., noon, Federal Building, 301 S. Park Ave. (449-5261).

5078-18 Glen Burnie

Glen Burnie, MD--1st Tues., 3rd Fri., 7 p.m., Harundale Library, 101 Eastway (761-4361).

5098-20 412 Lakes Toastmasters

Detroit Lakes, MN--Wed., 11:45 a.m., Soupstone Restaurant, 807 Washington Ave. (847-2636).

5060-21 Norvic

Victoria, British Columbia, Can--Fri., 7 a.m., Red Lion Inn, 3366 Douglas St. (592-5058).

5068-24 Central Park Speakers

Omaha, NE--Wed., noon, Northern Petrochemical Bldg., 2223 Dodge St. (633-6250).

5086-26 FACC Masters

Colorado Springs, CO--Wed., noon, Ford Aerospace Conference Room A, 10440 Hwy 83 N. (594-1116).

5074-36 Leisure World

Silver Spring, MD--Fri., 1st & 3rd, 8 a.m., Clubhouse, Leisure World, 3701 Rossmoor Blvd. (598-4738).

5081-36 Speechcraft Masters

Falls Church, VA--2nd & 4th Tues., 7:30 p.m., Thomas Jefferson Library, 7415 Arlington Blvd. (534-7909).

5058-37 Unicorn

Greenville, NC--2nd & 4th Tues., 6 p.m., Western Sizzlin' Steak House, East 10th St. (758-3436).

5075-37 Azalea

Wilmington, NC--Wed., 6 a.m., Golden Corral, 4311 Oleander Dr. (762-4411).

5095-37 Brunswick

Southport, NC--Wed., 7 a.m., Ships Chandler Restaurant, Whittler's Bench, Southport Harbor (457-5258).

5091-39 New Age

Reno, NV--1st & 3rd Mon., 7 p.m., Science of Mind Center, 1931 Sutro Suite #102 (826-1206).

5093-40 Battelle

Columbus, OH--Wed., noon, Battelle Institute, 505 King Ave. (424-6589).

5101-41 Dakota Avenue

Sioux Falls, SD--1st & 3rd Mon., 6:45 a.m., Northwestern Bell Telephone Co., 125 S. Dakota Ave. (339-5390).

5066-42 Challengers

Sherwood Park, Alta., Can--Thurs., 7:30 p.m., Salisbury United Church, #2 Mission St.

5077-42 Tamarack II

Edson, Alta., Can--Wed., 7 p.m., Luscar Sterco (1977) LTD., 5915-4 Ave. (723-6730).

3763-43 Spice of Life

Memphis, TN--2nd & 4th Thurs., 3:30 p.m., Shulton, Inc., 1725 S. Third St. (948-1633).

ATMs

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

Robert M. Eadie

South Coast Speakers 180-F, Costa Mesa, CA

M. Katherine Roman

City Speakers 417-F, Orange, CA

Jean Siino

Paul Revere 602-F, Orange, CA

Connie M. Jameson

Burnt Toast 815-F, Riverside, CA

Joe Batista

Foothills 1472-F, Claremont, CA

George R. Huls

Southcenter 4072-2, Tukwila, WA

CLASSIFIEDS

5090-43 BMC Toasters

Memphis, TN--Thurs., 3:45 p.m., Memphis Bulk Mail Center, 1921 Elvis Presley Blvd. (785-2842).

5084-44 Credible Toastmasters

San Angelo, TX--Thurs., 7 p.m., Concho Educators FCU, P.O. Box 3468.

5094-44 Twin Cities Professional

Midland, TX--Thurs., 7 p.m., NL Industries Inc., Gibraltar Savings Bldg.

5076-46 Toastmasters With Energy

New York, NY--Tues., noon, New York Power Authority, 10 Columbus Circle.

5062-47 Mitel

Boca Raton, FL--2nd & 4th Tues., 7:30 p.m., Mitel Inc., 5400 Broken Sound Blvd. (994-8500, x 3782).

5080-47 Gould S.E.L.

Plantation, FL--Mon., 5:15 p.m., Gould S.E.L. Computer Systems Division, 6901 West Sunrise Blvd. (587-2900, x 4955).

5100-48 Allied/Greenville

Greenville, AL--Tues., 4:30 p.m., Allied Corporation, 201 Industrial Blvd. (382-6501)

5087-56 Tiger

Houston, TX--Tues., 11:15 a.m., Exxon Production Research Co., P.O. Box 2189 (965-4782).

5059-56 Texas Avenue

Houston, TX--Tues., 12:10 p.m., The Houston Chronicle, 801 Texas Ave. (220-7236).

5061-56 Victoria Christian

Victoria, TX--1st & 3rd Tues., 7 p.m., First Baptist Church Parlor, 207 No. Glass St. (578-1210).

5083-56 Aggie

College Station, TX--1st & 3rd Tues., 7:30 p.m., Texas A & M University, Memorial Student Center 145 (845-4801).

5099-56 Phillips Noontimers

Bellaire, TX--Wed., noon, Phillips Petroleum Co., 6330 W. Loop South (669-3795).

5067-57 Peterbilt

Newark, CA--1st & 3rd Wed., 4 p.m., Peterbilt Motors Company Training Center, 38801 Cherry St. (790-4036).

5079-57 Chevron Refined Speakers

Richmond, CA--Thurs., 4:30 p.m., Richmond Refinery Cafeteria, Standard Ave.

5088-57 Educators In Toastmasters

Hayward, CA--Fri., 7 a.m., Sunset High School Adult Training Center, 22100 Princeton (784-2881).

5082-60 Diamond Triangle

Port Hope, Ontario, Can--Tues., bi-weekly, 7:30 p.m., Greenwood Tower Inn, Hwy. #2 (372-2211).

5097-61 Toastmasters Club Ste. Foy

Ste. Foy, Que., Can--Wed., 7 a.m., Restaurant De Verone, 1375 Boulevard Charest Quest (872-4248).

6096-69 Logan

Logan, Queensland, Aust--1st & 3rd Wed., 6:30 p.m., Springwood Hotel, Springwood (208-4694).

5069-70 Western Lectern

Sydney, N.S.W., Aust--1st & 5th Wed., 7:30 p.m., Lavalla Bowling Club, Windsor Rd. (634-1546).

5070-70 Benjamin

Canberra, A.C.T., Aust--Mon., 12:30 p.m., Benjamin Conference Room #29, Centre, Benjamin Offices, Benjamin Way (062) 64 4828.

5071-70 Tuggeranong

Canberra, A.C.T., Aust--Wed., 7:30 p.m., Erindale Centre, Meeting Rm. #1, Wanniasa (644894).

5073-70 University II

Canberra, A.C.T., Aust--Thurs., 12:30 p.m., Menzies Library, ANU, GPO Box 4 (465986).

5085-U Femenil de Guadalajara

Guadalajara, Jalisco, Mexico--Wed., 7:30 p.m., Condominio Guadalajara, Piso 24, Ave. 16 de Septiembre y Ninos Heros.

ANNIVERSARIES

35 Years

American Legion PST 44 637-10, Canton, OH
Logansport 621-11, Logansport, IN

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Appleton 1331-35, Appleton, WI
Mount Rushmore 1326-41, Rapid City, SD
El Dorado 1304-43, El Dorado, AR
Day Breakers 1327-44, San Angelo, TX
Commissioned Officers 133-57, Alameda Naval Air Station, CA
Aiken 1355-58, Aiken, SC

25 Years

Blue Flame 2717-F, Costa Mesa, CA
Logan Co. Agricultural 2808-8, Lincoln, IL

20 Years

Telstar 1913-4, Sunnyvale, CA
Townsville 3632-69, Townsville, Qld., Aust.
Kaohsiung 1904-U, Kaohsiung, Taiwan

15 Years

Stadium 1815-5, San Diego, CA
Mesa Masters 3240-5, San Diego, CA
Decatur Communicators 1375-14, Decatur, GA
Dublin-Laurens 2351-14, Dublin, GA
Airdustrial 1633-32, Tumwater, WA
Capitol Hill 1460-36, Washington, D.C.
Federal Employees 2287-43, Little Rock, AR
D.C. 3761-69, Brisbane, Qld., Aust.
Taree 2893-70, Taree, N.S.W., Aust.

10 Years

Sunrise 74-3, Phoenix, AZ
Communicators 1321-18, Smyrna, DE
El Paisano 2136-23, Albuquerque, NM
Fort McCoy 3697-35, Sparta, WI
Stimulus 3607-43, Memphis, TN
Whitehorse 1060-73, Blackburn, Vic., Aust.

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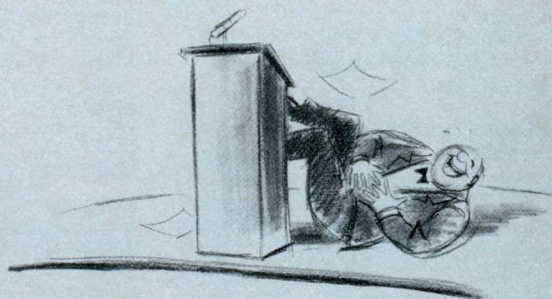
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