

July 1985

THE TOASTMASTER

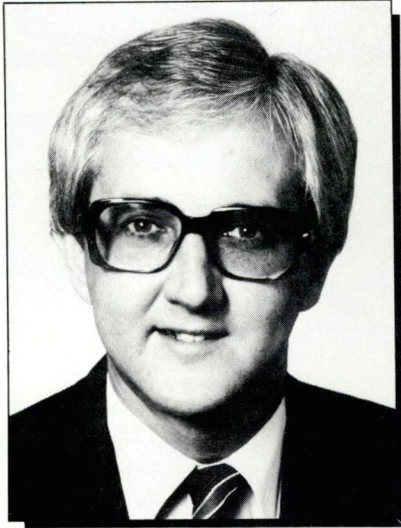
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HOW DOES YOUR GARDEN GROW?

Opportunities for Growth in the Club

Visiting with Toastmasters this Spring from Moncton, New Brunswick, Canada, to Milwaukee, Wisconsin and from Vancouver, British Columbia, Canada, to Raleigh, North Carolina (with several district visitations in between), I am personally reassured in my belief that our Toastmasters programs offer members many opportunities for growth through club-level participation. Members' stories of how they've successfully used our programs to gain a fuller life are too numerous to mention here.



I would welcome the opportunity to share with each Toastmaster the details of the man in District 37 who used Toastmasters to blast through his "wall of stammering" after 40 years; or the woman in District 45 who preferred to remain quiet while growing up in a family of 13 other children for fear that they would laugh at her, and later turned to Toastmasters to build her self-confidence; or, the stories of many members of our organization who are experiencing rewarding careers through the devel-

opment of their communication and leadership skills.

These successes can be found in all districts. And it's no wonder. A closer examination of a successful Toastmasters club discloses a group of at least 20 people who are basically heading in the same positive direction—a direction of deliberate personal growth. Through the simple act of walking into the club meeting, our members enter an environment for learning which leaves little or no room for worry about past failures or past rejections.

There are very few places in this world where a human being can go and have an audience that makes listening a science; where a person can experiment with humor without risking devastating humiliation; where a speaker can share a human experience of near-tragic proportion and look up to see a room filled with understanding faces.

There are very few places in this world where a person can go and have 20 people or more elect them to guide the group's personal educational progress for a period of at least six months; allow them to test their skills at inspiration and motivation; and allow them to create and maintain a reinforcing environment that will enhance their personal growth. And there are very few places in this world where a person can experiment with the latest techniques and principles of modern, goal-oriented management; or with team building and the "science" of cooperation; or enter the role of teacher in the important world of communications.

The Toastmasters club is that place—a communications laboratory, a leadership laboratory and a management laboratory. It's a place where theory can be tested. A Toastmasters club is about the size of the typical small business where, according to one weekly business magazine, most of the new employment opportunities in 1985 are being created. The success of working with 20 to 40 Toastmasters in a club possibly may be translated into other opportunities for growth—into entrepreneurial challenges if one is so inclined.

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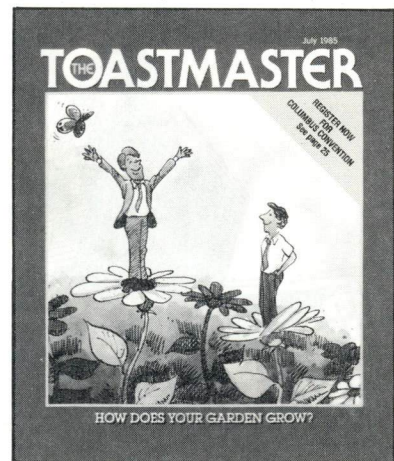
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COVER

Good gardeners create the proper environment for their plants, and their prize is higher productivity. Good leaders do the same—they use trust, praise and good listening skills to cultivate a productive climate. Our cover story on page 16 tells how to make those around you blossom.

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Skyrocket to Corporate Success

by Donn LeVie, Jr.

Every single day people get promotions on the job. Granted, some people undeservingly move up through the corporate ranks ahead of others who seem more qualified for the position, but why does this happen? If ability itself isn't enough to get ahead anymore, what else does one need? Let's take a look at the "rules" we should be aware of in order to advance in the corporate structure.

Our capacity for promotion actually is related, to a degree, to the value system instilled in us during our formative years. Traditional values such as hard work, fair play and honesty are not the only ingredients in the recipe for success.

In addition to a person's value system, an understanding of how the real world operates can determine what that person eventually becomes.

Career Obstructions

Generally speaking, people are limited in their career advancement and growth for three reasons. First, being with the right company at the wrong time will definitely impede your progress up the company ladder. In order for you to move up in your job, there has to be a vacant position for you to fill.

Common sense will tell you that your chances for advancement in any corporation are greatly enhanced if persons in management positions are scheduled for retirement in the near future, or perhaps vacancies become available due to an unusually high attrition rate.

Regardless, your potential for promotion in a conservative, moderately aggressive organization is greatly diminished if your supervisors are not much more your senior. When interviewing with other companies for employment oppor-

tunities, make sure the room is there for advancement.

Second, our sometimes unobjective view of ourselves can on occasion disguise our true capabilities. When it comes to assessing our own strengths and weaknesses, we quite naturally tend to be a bit partial. It is very important that you know your limitations.

Often desire can exceed ability, so realize early on the importance of being honest with yourself regarding your talents and abilities. Spend the time now to correct any skill deficiencies that may later prevent your promotion.

DEVELOP YOUR UNIQUENESS TO DEVELOP POWER.

The basic ingredients for success are similar to those for converting organic matter to petroleum—heat and time. The heat will come by way of increased pressure as your responsibilities increase. Time will make you aware that you knew a lot less than you thought about your new responsibilities and even yourself.

Third, many people fail to realize the "unwritten rules" of corporate protocol. These will be dealt with in detail later. You won't find these guidelines in any textbook and you won't learn them in company training seminars. Lack of awareness of or disbelief in these most important principles is typically the single most significant reason for career stagnation.

Do you know a successful person close

to your age group? Chances are that person had, in addition to the necessary qualifications, ambition—not just the desire to succeed, but the *drive* to succeed. Your willingness to make more personal sacrifices and put forth longer work hours than co-workers may give you the edge necessary to be recognized as promotion material.

Become aware of any and all resources available to you and begin to develop and utilize them as necessary. Your best external resource to start with is people. Take the time to cultivate relationships with several prominent people in your community. These contacts are preferred over ones you could develop within your own company. It is in your best interest to avoid any relationships with superiors that could sooner or later be perceived by your peers as "brown-nosing."

Self-Image and Image Projection

Self-confidence and a positive self-image go hand in hand. A lack of self-confidence usually implies non-assertiveness. The aggressive, assertive individual creates opportunity—he or she does not wait for it to happen. Remember, 99 percent of the world will stand aside for the one percent who know where they are going. Do you know which group you are in?

The image you project to others is as vital to your success as your own self-image. When people are up for promotions, management looks for certain personality characteristics that project images of strength, power and cool under pressure, in addition to the ability to do the job.

Some of the very personality characteristics that attract other people to us

in a social environment can be detrimental in the business environment and are viewed as signs of weakness at the upper levels of management. Personality traits such as emotional openness and warmth, when frequently displayed in the workplace, could be just the thing that prevents you from being promoted beyond mid-management positions.

Of course, there are exceptions, but it is wise to keep in mind that most of us are evaluated more on how we appear than how we actually are. If you can maintain a cordial but dignified and controlled manner, you have a very definite advantage over your peers when it comes to being noticed by upper-echelon management—assuming you are performing your job responsibilities too.

Develop Your Power Base

No matter what career you choose, you must develop a uniqueness that will somehow set you aside from the masses and make your services more valuable and in demand. Inventory your skills, use your power of self-image and image projection and look for a void in the marketplace you believe you can fill with

your talents and imagination.

Developing uniqueness *is* developing power, and when you stand out in the crowd, you will be noticed. Leaders are always chosen by followers for these very reasons.

The only way to use power successfully is to use it conservatively. Truly effective management personnel use their power to establish respect from their workers by being qualified to do the job and by being accessible to their subordinates.

There are three basic types of managers/supervisors. The first manages by intimidation—he is the company man, the corporate mouthpiece. He insists that his workers follow company rules and regulations to the letter.

This type of manager misuses the power that goes along with his position, and this may cause his workers to lose respect for him personally, though they may still have regard for the position. This type of unproductive manager has a negative effect on both morale and productivity.

The second type of manager is the maverick—he has a rather loose policy of adhering to company rules and regulations and allows himself to become too familiar with subordinates. Once an employee becomes complacent toward his supervisors, morale will increase somewhat, but productivity will fall sharply—another example of misused power.

The effective manager is the third type. He utilizes the power available to him by maintaining just enough fear in his workers so they will not become complacent, yet he gives them free reign to perform their job responsibilities without too much supervisory interference.

The effective manager makes sure his people are aware of company policies by following the spirit and intent of those policies. He maintains a professional but cordial distance from his workers socially but works with them as an equal.

The effective manager has an open-door policy to address any problems his subordinates should have. In effect, he realizes that his greatest resource is the people that work under him and with him. If morale and productivity are high, which they should be with a manager of this type, this demonstrates to others his capacity as an exceptionally good leader.

The previous examples illustrate that insufficient utilization of power can and will be just as detrimental to your position as excessive use of it. Generally speaking, a position just to the strong

side of center should place you in the proper power scheme to be the most effective and to maximize employee morale and productivity.

The Unwritten Rules

As your career develops, you will begin to acquire a sense that a different collection of unwritten rules exists with each succeeding advance in the corporate structure. Your continued success is governed partly by your awareness of these rules, so let's examine the most important ones that will make your life in the management environment challenging and rewarding.

Let me begin by stating that management isn't for everyone. If remaining with your technical specialty suits you and you are happy, then think twice before accepting a promotion that will have you shuffling papers and people around instead of working at what you enjoy doing.

A trend developing over the last few years among many younger professionals has been to refuse promotions because of pressures and stress involved with major decision-making executive positions. This has led to a gap of younger mid-to-upper level managers. However, armed with ability, self-confidence, intuition and knowledge, you can succeed. Here's how:

• **Visibility.** To get noticed by executive-level management, you must maintain a visible profile in addition to a high performance level on the job. There are basically two ways to increase your visibility. One is to be eager, energetic and enthusiastic—a very definite way of becoming noticed.

However, outside of sales positions, these characteristics are often viewed with suspicion by upper management, as they tend to equate immaturity and impulsiveness with eagerness and enthusiasm.

The other way to maintain visibility is by having your accomplishments (and those of your subordinates) speak for themselves. I know of a manager who is very highly regarded not only by the people who work directly for him but by everyone else in the office because of his proper use of power.

His subordinates have the highest morale in the office and their productivity is equally as high. His reputation and character speak louder than any words ever could, and his visibility has led him to another large promotion within the company.

• **Knowledge and Flexibility.** It is very important that you become familiar



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with the company or organization you work for. For example, in sales or marketing, eagerness and enthusiasm may be just the qualities necessary to be considered for promotion. But the point is to know the "rules of the game" to suit your situation.

In many instances, you will be evaluated on how closely you resemble your supervisor's values and behavior and not on how well you fit the company mold. The higher up the corporate ladder you climb, the less leeway you have of departing from "the path." Also, upper level managers usually have been groomed to follow company policy and philosophy, so be prepared to alter your game plan as the situation dictates.

• **Praise and Criticism.** Both praising or criticizing your superiors could have very negative repercussions and prevent your climb to the top. The last thing any of us want to hear if we make a mistake is criticism or judgement. This is magnified more when people are in management positions and especially when it comes from subordinates. You will be wise to keep your observations, critiques and opinions to yourself because "silence is golden" and to your advantage.

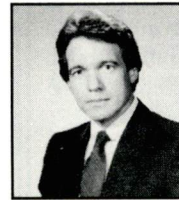
At the same time, frequent "attaboys" from you to your superior weaken your position in his eyes and the eyes of your co-workers. He will see through your superficial lauds and your peers will know exactly what you are doing. Occasional praise is proper when it is deserved, but do so only sparingly.

• **Preparing for the Worst.** When you assume a position of increased responsibility, you have to answer for the work of your subordinates. They are fully aware of this and are sometimes reluctant to bring up on-the-job problems to supervisors. They realize that any poor performances or planning reflects not only on the group of workers but on the supervisory staff as well.

It is best to learn early on how to counteract negativism by adequate preparation and to encourage your subordinates to confer with you at the earliest signs of any problems. You must assure them that reprisals will not be necessary if you can work as a team to prevent potential disasters from occurring. Keep in mind that your subordinates realize that a bad report from you could very well threaten their jobs, so remember to deal with their pride in their work (and themselves) and their sensitivities (emo-

tions) as well as the hard evidence when problems arise.

Knowledge, understanding and application of corporate protocol will do as much for your career as will your ability. The key is to plan ahead and be flexible with each different situation. Combined with ability, company requirements and personal goals, these guidelines will more than adequately help you achieve success. 🗣️



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Cliches Out of

An exasperated editor once told his staff to come up with some fresh cliches if they insisted on using them. Traditionally, cliches are *aged in wood*. They become cliches only through repeated use that leaves them *threadbare*.

We are now living in a faster age, where processes of every kind are sped up. Cliches have not escaped this trend. In an age of instant tea and coffee, instant communication, frozen dinners and microwave ovens, cliches have abandoned traditional repetition.

These modern cliches are easy to recognize:

Conventional wisdom. Since this unfortunate expression *appeared on the scene* several years ago, it has supplanted consensus, general opinion and popular belief. Although it has an ironic tone, especially when applied to political situations, those who perpetuate it use it, not ironically, but as a glittering ornament.

Meaningful input. This encompasses anything contributed to a plan, project or conversation, no matter how trivial. The word "contribution" has ceased to exist.

Ongoing dialogue. This seems to add importance to what otherwise would be a mere discussion or meeting.

Interpersonal relationship. A member of the "ongoing dialogue" family. Has the same bad side effect. Used indiscriminately for a chance encounter on the street, a more intimate encounter in a bedroom or an office party.

Bottom line. What did we ever do without it? Wouldn't it be nice to try again?

Thrust. Thrust sounds more aggressive than point, premise or thesis. Remember, this is an aggressive age.

Charisma. Used as a synonym for "personality" by those who never use a dictionary.

Scenario. When used as a synonym for "plan," it becomes a sad attempt to camouflage an ordinary procedure in flashy garb.

State-of-the-art. Only a few products can claim the distinction of not having been described as state-of-the-art. Swimsuits to electronics, all are state-of-the-art. What does it mean? Probably the "latest," "most modern," "most up-to-date;" which are all perfectly good words, clear and succinct. And all are free of the burden of ostentation.

Posture. Popular with politicians because of its vagueness. "Policy" or "position" might commit the user to a definite course. "Posture" is vacillating—and pretentious. All gloss, no substance.

There are many others of course. Three family traits make today's instant cliches quickly identifiable. Some are pompous, some cutesy and some falsely erudite. Since some don disguises from time to time to avoid easy recognition, here are a few rules that may help to unmask them.

1. Watch for words that sound important. Examples: Parameter, viable. They are treacherous. They have one goal in life—to make their admirers look foolish.

Recently on a TV program concerning the suicide rate among teenagers, one of the panelists declared that teenagers of her youth did not consider suicide a "viable alternative." If the panelist had ever considered the dictionary an alternative, she might have discovered how incongruous the use of "viable" (meaning "capable of living, growing and developing") was in this context.

Does "parameter" sound even more important? All the more reason to avoid it and consult the dictionary. It is a mathematical term that should be used only by mathematicians conferring with other mathematicians.

2. Watch for "cute" words or expressions. Example: A good read. While this type of cliché is not particularly treacherous, its cloying cuteness is sickening. "Read" is a proud verb. It resents being pressed into service as a noun.

3. Watch for words or expressions

that sound erudite. Examples: Conventional wisdom, initiate some interfaces, ongoing dialogue, viable alternative. Underneath the cap and gown, we find an old enemy of writers and speakers, pomposity. He may not identify himself to the user but he surely will to the audience.

A number of reference books also will help writers and speakers recognize today's cliché tribe despite its clever disguises. Fowler's *Modern English Usage*, now available in paperback, is an invaluable tool.

A Dictionary of Cliches by Eric Partridge is "full of the things better left unsaid, hackneyed phrases, idioms battered into senselessness, infuriating Gallisms," according to the blurb on its cover.

A good dictionary also is essential to give one the exact meaning of words that suddenly become so popular they are used indiscriminately without regard for their true meaning (i.e. parameter, viable).

With all the faults today's instant cliches possess, one wonders why they were not stillborn instead of mature overnight. They are so pervasive and perdurable, however, that they raise an important question: Are we developing into a nation of cliché mentalities? Worse yet, are we becoming computerized to the point where we need code words to communicate? It seems so.

Never in the history of the English language have we been so eager to pounce on each new and debilitating cliché as it is spawned. Apparently we have abandoned original expression. It is much easier to communicate in pat phrases. The next step is a return to the grunts and growls of prehistoric man.

So what's wrong with that, one might ask, if the code words (or grunts and growls) *do the job*? The answer is simple: We would be the poorer for it.

In addressing Parliament after the battle of Dunkirk, Winston Churchill could have *copped out* and used the *tried and true* expression "tooth and nail" in

Control

by Kermit D. Small



THANKS TO INSTANT COMMUNICATION, OUR LANGUAGE IS CAUGHT IN A WHIRLWIND OF NEW CLICHES.

describing how the British would fight if invaded.

Instead he chose originality, and not only inspired a battered British empire, but left the world an oratorical gem. "We shall fight on the beaches," he said,

"we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender. . ."


No one can deny that "tooth and nail" conveys the same thought in shorter

form. A loaf of stale bread can ease hunger too, but most of us would prefer filet mignon.

Occasional efforts are made to *stem the tide* of trite expressions. In 1981, United States Secretary of Commerce Malcolm Baldrige issued an order prohibiting the use of such favorite bureaucratic words as ongoing, prioritize, finalize, viable, parameter and bottom line. Turning nouns or adjectives into verbs, which is another way of creating instant clichés, also was forbidden. Among those specifically banned were "to impact, to interface and to optimize."

Three years later, you may be happy to know, Baldrige's order still *stands firm against the onslaught*. According to B.J. Cooper, Commerce Department press secretary, there has been a 60 to 70 percent improvement in the quality of correspondence.

A drop in the bucket, you say. So it is. Nothing, it seems, can stop the trend. There is one small hope. Cooper says that computers have been enlisted in the Commerce Department's good fight and have been programmed to reject words or phrases on the banned list. A shrewd move. Have you ever had an argument with a computer? If so, you know who is likely to win.

On the other hand, this might be comparable to entrusting Frankenstein's monster with corporal acts of mercy. Can any device that gave us such barbarism as "to access" and "to format" really be trusted? 



Kermit D. Small has worked in an editorial capacity for the Omaha World-Herald, Chicago Sun and Chicago Sun-Times and as an advertising copywriter and

account executive for Batten, Barton, Durstine and Osborn. His articles have appeared in *Modern Maturity*, *Exclusively Yours*, *Mature Years* and others.

ILLUSTRATION BY GEOFFREY KRUEGER

You regularly give speeches to groups and organizations so that by now structuring the main parts of your speech—the introduction, body and conclusion—is routine. But is this enough? Does your introduction catch attention and impel the audience to listen until the end? Does the body of your speech effectively deliver what your introduction promises while providing substantial and credible material to your audience? And does your conclusion unite the parts of your speech together and urge the audience to act on your sug-

gestions or advice?

Where do you locate such background information on your audience? You might begin by gathering all the information you can from the individual who asked you to speak. He or she will certainly be able to provide you with demographic data as well as copies or a list of special publications geared toward that audience.

Other background information on your audience may be equally as important. You will want to know the positions the group takes on issues. For ex-

stantly compete for the attention of your audience. Consequently, in addition to using non-verbal techniques such as body movement and voice delivery, you need to catch the attention of your listeners with words. You want to captivate the audience in your introduction so they will follow the rest of your speech. Your introduction becomes more ear-catching when you choose from a number of attention-jarring devices.

One enlivening technique is the use of humor. Humor can take the form of a joke, pun, colorful story or trivia. Some

Revvvvvv Up Your Speeches

by Sharon Thomas

gestions or advice?

The best speeches go beyond this simple framework of introduction, body, conclusion. First, you need to become familiar with the background of your audience. This allows you to better tailor your presentation and eliminate possible alienation. Second, you will want to include in your introduction (and throughout) quotations, anecdotes, colorful quips or other devices to arouse and maintain audience interest.

The same interest-arousing techniques used in your introduction can be used in the conclusion by presenting in summary those points or recommendations you want the audience to remember. Finally, for your audience to believe or accept your message, they will have to perceive you as an authoritative, credible source.

The Audience's Background

The purpose of your speech should be dictated by the audience's attitudes and interests. Because each audience—whether business, professional, student or civic group—has its own special attributes and subtle nuances, background knowledge becomes even more important. A speech for executives of a major automotive company, for example, requires a different slant than a speech of the same topic intended for assembly line workers of that same company.

Understanding your audience begins with becoming familiar with its demographic makeup. For example, what is the ratio of females to males? What age groups are represented? Races? Income

ample, if the American Medical Association is your audience, you need to know that it is opposed to the adoption of nationalized medicine in the United States.

It may also be helpful to know what previous speakers and opponents have said about the same topic. If the group you are speaking to has been in the news recently, you might check media outlets such as newspapers, magazines and television and radio stations.

For general and in-depth information on a group or issue, related articles may be located in some of the general and specialized indices such as the *New York Times Index*, the *Social Sciences Index* or the *Public Affairs Information Service Bulletin* (PAIS). Let the topic suggest the appropriate index.

Regardless of the audience, a trade or professional publication most likely exists for its members. Much information on the special problems or positions of an audience can be gleaned from such publications.

You may also find information about an industry in such publications as annual reports, company studies or consumer reports available from the public information offices of the groups or organizations you're to speak to. If your topic is controversial, perhaps varying viewpoints on the issue would be helpful in preparing your speech. Topics as diverse as busing to population shifts to the Sun Belt are covered in *Editorials on File*, *Facts on File* and *Vital Speeches*.

Arouse Attention: Introduction

When you make a speech, you con-

especially good sources may be often-quoted humorists such as Will Rogers or S.J. Perelman. Or you might prefer the works of contemporary prolific humorists like Woody Allen, Lenny Bruce or Art Buchwald, depending on their appropriateness.

Sometimes a quotation in your introduction can assist you in communicating the mood of your speech. You may want to use quotations from famous persons, in which case numerous sources are available to you. An indispensable source of quotations is *Bartlett's Familiar Quotations*, which alphabetically lists quotations by author.

Some quotes you use may be very familiar, but you may not know their origins. For example, "Too little, too late" is an often-quoted phrase of historian Allan Nevins. Or a familiar Chinese proverb is, "Behind an able man, there are always other able men." In addition, the Bible is an excellent source of quotations and some versions of it feature a subject index of popularly-quoted scriptures. Be sure to attribute any material you use to its originator.

Politicians frequently use witticisms of their own or those of other well-known personalities in their speeches. In *The Fine Art of Political Wit*, the anecdotal style of persons like Disraeli, Abraham Lincoln and John F. Kennedy are illustrated to show how each person used various techniques in their speeches.

For example, Franklin D. Roosevelt handled a speech introduction before the International Brotherhood of Teamsters

Where to Find It: Sources

Statistics

There are nothing quite like figures to support the positions you take. The U.S. Bureau of the Census publishes the first three sources listed below along with individual censuses for agriculture, business, population, social sciences and figure statistics:

- *Statistical Abstract of the United States*—general statistics of social, political and economic organization of the U.S. as revealed by decennial censuses.

- *Historical Statistics of the United States*—a historical supplement to the Statistical Abstract. Summarizes social and economic development of U.S. from colonial times. Includes figures on agriculture, communications, armed forces, banks and foreign trade.

- *City and County Data Book*—a supplement to *Statistical Abstract*, published every five years. Lists 144 items in tabular data format for each county, city, state and region; 113 items for each standard metropolitan area and 148 items for each city over 25,000 population.

- *The World in Figures*—published by Facts on File.

- *World Tables*—published by the World Bank.

- *International Encyclopedia of Statistics*—interesting contents such as standard of living figures for countries, including national incomes and consumption of energy per person.

Facts and Trivia

These are excellent for locating historical and current facts to inject a lighter touch to your speeches:

- Almanacs: *Information Please Almanac*, *The People's Almanac*, *Reader's Digest Almanac*.

- Trivia & Facts: *The Trivia Encyclopedia*, *The Guinness Book of World Records*, *Book of Lists*, *Famous First Facts*.

- Special category trivia sources are also available, such as the *Guinness Book of Sports Records*, *All Sports World Record Book* and *Encyclopedia of Sports*.

Quotations

Suitable quotations always add spark to your introductions and conclusions:

- *Bartlett's Familiar Quotations*—an indispensable source with general

quotations arranged alphabetically by author.

- *The Crown Treasure of Relevant Quotations*—quotations arranged by topic.

- *Nobody Said It Better*—2700 wise and witty quotations about famous people.

- *The Toastmaster's Treasure Chest*—quotes, quotations, toasts and inspirational sayings.

- *The Book of Quotes*—by Prochnow & Prochnow, Jr.

- *Quotation Finder*

- *The New Dictionary of Thought: A Cyclopedia of Quotations*

- *The Great Quotations**—filled with contributions of over 1300 great thinkers of all time.

- *Uncle Ben's Quotebook**—a potpourri of unforgettable quotes.

- *20,000 Quips and Quotes**—over 900 pages of wit and wisdom.

Humor/Jokes

The works of popular humorists are good sources for witty remarks, quotes and anecdotes:

- Will Rogers—*The Illiterate Digest*; *Ether and Me: Or 'Just Relax;'* and *Letters of a Self-Made Diplomat to His President*.

- S.J. Perelman—*Crazy Like a Fox*; *The Last Laugh*.

- *Carnival of Humor*—published by the *Saturday Evening Post*.

Anecdotes

Quotations, anecdotes and witticisms geared to familiar holidays and unusual commemorations can be located in the following:

- *Complete Speaker's Index to Selected Stories for Every Occasion*, *Speaker's Special Occasion Book*, *The Public Speaker's Treasure Chest*, and *The New Speaker's Treasure of Wit and Wisdom*.

- *The Fine Art of Political Wit*—anecdotal stories of Churchill, Franklin D. Roosevelt, Disraeli and the like.

- *The World's Great Speeches*—contributors such as Socrates, Patrick Henry, Clarence Darrow and literary figures such as Mark Anthony.

- *10,000 Jokes, Toasts and Stories**—a virtual encyclopedia of wit and humor.

* These items are available through the Toastmasters International Supply Catalog.

in 1944 (a period of dissension) this way: "You know I have a sentimental attachment for the Teamsters, and besides, (making gesture of applause) they have such big hands."

John F. Kennedy concluded a speech promoting world peace by quoting a French marshall who told his gardener to plant a tree, to which the gardener replied that a tree was slow-growing and would not reach maturity for a hundred years. The marshall replied, "In that case, there is no time to lose, plant it this afternoon."

Finally, trivia can enliven your explanation or strengthen your argument with a measure of entertaining, little-known facts. Furthermore, the interest value of your speech goes up once your central idea is made vivid to the audience in an entertaining and memorable way. Trivia can be obtained through a number of almanacs and books of record or fact such as the *Trivia Encyclopedia* or the *Information Please Almanac*.

Credibility: Body

How audience members react to your message depends in large measure upon their perception of your competence. You may try to establish your credibility on a topic in the introduction by mentioning the importance of your background (i.e. educational degrees, personal experiences) on the subject. But your credibility is more soundly implanted and demonstrated throughout the body of the speech.

Credibility can be achieved by building your argument on effective supporting material. This material might be in the form of expert opinion, statistics, historical data or current information.

The testimony of accepted sources in your speech, because of their perceived authoritativeness, gives credence to your presentation. Therefore, you should be careful when relating any expert opinion to your audience. That is, what person or source will your audience perceive as authoritative and credible? Is your audience familiar with the authority? One audience's perception of authority will differ from another's.

For example, while business audiences would generally perceive the *Wall Street Journal* as an authority on financial issues, readers of women's magazines might perceive monthly financial columns of *Working Woman* as adequate. Similarly, interior designers would probably consider *Interior Design* magazine more authoritative than the consumer publication, *Better Homes & Gardens*.

Frequently you may be able to contact local experts on a variety of subjects. Personal contact with local professionals provides direct, current information and insight into a topic, which can enhance your credibility. Specialists in the subject may also be found in area colleges and business and technical schools. Further, many universities have eminent study programs. Such national and international educational programs are listed in the *Gourman Reports*.

Additionally, several publishers offer directories for locating expertise among a variety of associations, agencies and research institutes. *Encyclopedia of Asso-*

ciations and Research Centers Directory are two of the most notable.

Statistics, probably more than any single source, go a long way to insure your credibility with an audience. Facts and figures substantiating your claims also make those claims difficult to dispute. Perhaps the most well-known source for general statistics is the *Statistical Abstract of the United States*, published by the U.S. Census Bureau.

WHAT SOURCE WILL YOUR AUDIENCE PERCEIVE AS CREDIBLE?

However, there are also many others. Thousands of governmental agencies and organizations, listed in the *U.S. Organization Manual*, are also good sources for statistical data in their respective areas.

Encyclopedias, both general and specialized, are good starting places. Other factual information may be located in biographical and geographical sources as well as almanacs, special dictionaries, books of facts and who's who directories. Taking the time to get basic facts about your audience can go a long way toward improving your credibility.

If you get frustrated sifting through the maze of U.S. agencies and committees, contact local elected officials—they are adept at getting hold of government information. City, county and state public information departments may also be able to provide you with statistics and data. Area corporations are also a potential source.

Before speaking to a group, you should know the topic's background. Speaking before a parent/teacher group on bilingualism in education? What are the local parents' and educators' attitudes about it? What has been said nationally about it? Has there been any current legislation concerning it? Has it proved effective in those schools which have adopted it?

Encyclopedias, both general and specialized, are good starting places. Other factual information may be located in biographical and geographical sources as well as almanacs, special dictionaries, books of facts and who's who directories. Taking the time to get basic facts about your audience can go a long way toward improving your credibility.

Wrap It Up: Conclusion

Your conclusion should primarily do two things: It should feature a summation or restatement of your ideas and it should tie or wrap up all parts of your speech in a succinct and memorable way. The techniques used in the introduction and body to arouse audience attention, add color and establish your credibility are also effective in the conclusion.

If your speech has been carefully structured, you have made sure to include several items: You have included interesting techniques in your introduction and conclusion; you have made every effort to sustain your credibility in the body; your conclusion pulls together all parts of the speech. Above all, you have guaranteed that no parts of your speech are left to chance, unlike the aviation instructor who concluded a lecture on parachute work with, "And if it doesn't open—well folks, that's what is known as 'jumping to a conclusion'." 🎤

Sharon Thomas is a freelance writer based in Dunwoody, Georgia. She has been an editorial assistant with WTVS public television in Detroit, Michigan, and a production editor for TV Guide.



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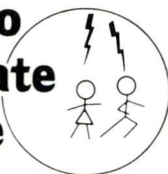
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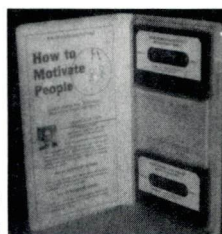
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HOW TO SOFTEN ITS BIRTH, AVOID A MID-LIFE
CRISIS, AND ENSURE A SMOOTH END.

RAISE YOUR SPEAKERS BUREAU RIGHT

by Sharon Lynn Campbell, ATM

Two years ago, Graybar Toastmasters Club 1436-46 in New York City faced a very pleasant problem: what to do about increasing the speaking opportunities for an increasingly large membership. In particular, the more advanced speakers were itching for more challenges.

One of several tactics we tried was setting up our own speakers bureau. We started the bureau in the summer of 1981, and in two years, 21 members gave over 50 speeches to outside organizations. The majority of those speeches qualified for manual credit too.

My assignment was to coordinate the bureau. It was a challenging and sometimes difficult job, and I learned a lot about what works and what doesn't. This article is a step-by-step guide to starting your own club speakers bureau. Much of what I share here will also apply to a district speakers bureau.

A speakers bureau, like a living organism, has a beginning, middle and end. To stretch the metaphor farther, there are ways to deal with the growth process—from softening the bureau's painful birth to avoiding a mid-life crisis to ensuring a smooth transition at the end.

The Painful Birth

The start of a speakers bureau is a long, slow process, at least in a large metropolitan area. It took six months of hard work before we had our first booking, but you can do better if you learn from our mistakes.

A solid groundwork must be laid within the club before you approach any outside organization. You need an enthu-

siastic, committed coordinator and enough reliable and interested speakers to fill the demand. The job of coordinator is time consuming, so the coordinator should not also be a member of the executive committee.

The coordinator must maintain very good records of speakers and outside organizations. Two of the qualities required of the coordinator are patience and enthusiasm, so that he/she continues to call for bookings after being rejected frequently. It may be necessary to remove a poor speaker from the bureau roster, or to tell an organization that you no longer wish to deal with them, so tenacity is also required.

Possibly the most important quality a coordinator needs is resourcefulness. When a speaker comes down with the flu three days before an engagement, the coordinator must move heaven and earth to find a replacement, even if he/she has to go outside the club to do so. It is best if this paragon of virtue can also commit to at least a one-year term. The quality of the coordinator will either make or break your bureau.

The bureau speakers will represent your club to the world outside; make sure they project the club's image appropriately. To be fair, select a measurable level of speaking ability and allow club members to vote on which speakers will represent them in the bureau. If your club is a young club, you may not be able to use the level I recommend: a minimum of ten manual speeches completed.

This level of progress ensures that the speaker has a fair amount of experience, and it also gives senior members a reason

to stay with the club. Just make sure bureau members keep their skills sharp by giving regular club speeches too.

If your speakers cancel, it is not always possible to get a substitute speaker. Therefore reliability is as important a requirement of bureau members as speaking ability. Your bureau will not be used if word gets around that you cancel on short notice.

It is more important to keep the bureau's reputation solid than it is to avoid hurting the feelings of unreliable members, so you may have to get tough with any chronic cancellers.

Setting Policy

Various policy decisions must also be made before you start contacting other organizations. You may have questions about criteria for acceptable outside organizations, giving manual credit for speeches and what to do with any money the bureau might earn.

Generally there is no problem with outside organizations' credentials, especially with the organizations I list later in this article. However, you may encounter racist organizations, sexist organizations or organizations with goals that conflict with yours. Will you send club members to these meetings, representing Toastmasters? It is wise to think about these issues before you get involved with organizations of dubious reputation.

Usually outside speeches last from 20 minutes to an hour, far longer than normal manual speech assignments. Suppose the speaker meets all the requirements for a manual assignment except the time limit? The Graybar club decid-

ed to give manual credit for the speech if the speech was evaluated by a Toastmaster and if it was close to the time limit requested by the outside organization. If the talk was shorter than a manual assignment, no credit was given.

Another policy decision regards money. The issue of money is a sticky one. Toastmasters clubs are non-profit organizations, so obviously the bureau can't rake in thousands of dollars a year without spending a like amount on the club. (If your bureau finds itself in this awkward position, write and tell me how you came to have such problems!)

More likely, you'll find the club's general treasury must support the bureau. Graybar club policy was to speak for no fee if the organization normally did not pay speakers. If they ordinarily paid speakers, we requested that the bureau be given their standard honorarium.

Incidentally, it is against Toastmasters International's policy for a speakers bureau to charge a set fee to organizations for their speakers. If you have any questions about the legality of your financial policies, check with your district officers.

Get the Word Out

Once you have laid the groundwork,

you can really get started. You must publicize your services.

Start by developing a brochure describing your speakers and their speech topics. Our bureau had more success printing a list of speakers and their brief biographies, along with a list of topics they could cover, than if we had tried the more unusual method of working up a canned speech or two per speaker and describing them.

The topic list gave us a chance to negotiate with program chairpeople until we found a mutually agreeable topic. Canned talks often just do not fit into a program theme, especially in New York City.

Our brochures also mentioned other services our bureau offered besides speaking. Organizations that don't need speakers can often use judges for speech contests, moderators for panel discussions, debate judges, masters of ceremonies or Speechcraft classes. (Seek out the Business and Professional Women's Club in your area—they run a speech contest in early spring every year, and they need outside judges for these contests.)

Other things that should be in the brochure are the name, address and phone number of the coordinator, and testimonial quotes from organizations that have used your services. People have an easier time deciding to use your services if they know someone else has used your services with success.

Create a cover letter, too. If someone has access to a word processor, appoint them assistant coordinator and they can save hours of letter-writing time for the bureau.

Now that you have your brochure and cover letter ready, you can start contacting organizations. In a metropolitan area, don't waste your time with blind mailings. It is far more effective for you to call each organization's programming coordinator, explain who you represent and what you can offer and only send literature to those who are interested. It is important to have the material ready to mail practically as soon as you hang up the phone. Otherwise people forget who you are, and worse, decide that you are unreliable.

How to Find Bookings

Since sales skills don't vary much from the big city to the small town, the phone approach will probably work well anywhere. However, clubs in small towns have one big advantage over those of us in large cities: You can easily find outside organizations to contact. All you have

to do is contact the Chamber of Commerce (with whom your club is registered, right?) and ask about all other organizations registered.

This is guaranteed to immediately put you in contact with service clubs such as Lions, Rotary, Kiwanis, Optimist, Soroptimist and others; the Elks, Moose, and other such clubs; religious/fraternal organizations such as the Knights of Columbus, Masons, Demolay, Eastern Star, Shriners, Rainbow Girls and related organizations; youth organizations like the Scouts, Campfire Girls, etc; and professional societies active in the area.

You may wonder why I bothered enumerating all of the above organizations if they are listed with the Chamber of Commerce. Well, gentle reader, that list took me six months to compile for the New York City area. For all you prospective coordinators, I'll tell you *how* I found them.

Start with club members who are also members of other organizations, and ask friends and relatives for leads too. Search the phone directory yellow pages under the following headings: "Associations," "Fraternal Organizations," "Service Organizations" and any other heading that might be promising. Try the white pages too, looking specifically for organizations' names. (Don't look for the "Elks" though; they are the "Benevolent Protective Order of the Elks" in the phone book.)

Eventually you'll have your first booking, everything will go well, you'll get referrals to other groups and you can declare that the beginning of the bureau is officially at an end. Now the bureau has to maintain momentum to have a successful mid-life.

Avoid a Mid-Life Crisis

The first problem will probably be that you'll soon find your bureau members in danger of being overbooked. Be careful not to make commitments you can't fill, and be careful not to commit to organizations until you clear the engagement with the speaker.

Your bureau must be reliable for the outside organizations to use it, and a frank "no" is infinitely superior to an unfilled "yes." If you get too many bookings, pass the overflow on to another club, or the district speakers bureau.

Once the speaking is going well, think about scheduling Speechcraft or Youth Leadership classes. Even if someone else in the club is in charge of this, it saves time and energy if the "selling" of the classes is done at the same time as the

club, sales and political meetings SURE NEED HUMOR!



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“selling” of the speakers.

Try to get referrals, but don't stop contacting new organizations all along. There will be some attrition as new program chairpeople decide to deal with other sources of speakers, so you need to keep getting new clients. You will also want to drop some organizations that prove unsatisfactory as time goes by.

What is an unsatisfactory organization? After we got started, we stopped booking talks with singles' clubs. The audiences were *not* there to listen to our speakers; they just wanted to socialize. Another organization consistently fouled up details on where and when our speakers were to appear. A third kept giving us impossibly short notice. You have to decide if the hassles are worth the opportunities you get dealing with each organization.

It is important to keep club members who are not in the bureau interested too. The club newsletter is a good tool for this, and it helps to frequently mention the bureau at meetings. Special recognition for bureau speakers should be given at annual awards time. This will keep beginning Toastmasters interested in progressing until they too can join the bureau.

One problem with interest in the bureau is that many Toastmasters are members of more than one club, and you may find that they spread the word to other clubs. Then you'll get calls from people outside your club asking to join your speakers bureau.

I don't recommend allowing members of other Toastmasters clubs to speak on your club's behalf. The coordinator has a responsibility to keep the quality of presentations high, and it is hard enough telling a club member that he/she doesn't meet your standards. Imagine telling a member of another club that they are “fired!”

On the other hand, you may decide that that isn't much of a problem, and it certainly doesn't apply to a district speakers bureau.

The End

The bureau's birth was hard, the middle easier and fun, but what about the end of the project? For me, the question was: How do you turn a smoothly running speakers bureau over to a new coordinator and end up with a smoothly running speakers bureau?

I'll confess to a pang of regret at having to give up control when I finally selected my successor and he accepted (a very important consideration in choosing a successor). But knowing that he met all

the qualifications for a good coordinator gave me confidence that he would do well. To smooth the transition, he took over in the summer, when the schedule was fairly slow. I gave him all written records, described the needs of each organization, offered suggestions for dealing with the contacts in each and answered questions.

LIST SERVICES THE BUREAU OF- FERS BESIDES SPEAKING.


We discussed the problems I'd had as coordinator, and decided on some changes. We reviewed the brochure and decided to change it somewhat too. A few organizations were removed from our list of clients, and a few speakers were dropped.

The new speakers bureau coordinator is doing a super job, and the organization is as strong as ever.

There is another type of ending that is possible, however. It is conceivable that the time might arrive when a successful

speakers bureau must close shop. Perhaps the current coordinator is leaving and you can't find someone else to take over, or you lost your best speakers to job transfers.

Whatever the reason, it is essential that you handle the closing in such a way that the clients—the outside organizations—hold no hard feelings. Then, if someone later decides to revive the bureau, he/she won't have to buck a bad reputation left by the sloppy closing of the current bureau. Before you terminate the bureau, it is very important to fulfill any scheduled engagements, tell your contacts when and why you are closing and thank the speakers for their services.

A speakers bureau is a lot of work—but like anything else, it pays off in marvelous opportunities for your club members, and in good publicity for your club. I encourage *every* club to give it a try! 

Sharon Lynn Campbell, ATM, is the President of Chazzer Watson Advanced Toastmasters Club 5508-46 in New York City, and Past President of Graybar Toastmasters Club 1436-46, also in New York City. She is also a Certified Safety Professional.

Help Build the Leaders of Tomorrow

Your Toastmasters training has helped you learn to verbalize your ideas so that they are heard, understood and acted upon. Why not share some of your communication expertise with the leaders of tomorrow?

That's what Toastmasters' Youth Leadership Program is all about. It's a way for Toastmasters to prepare today's youngsters for tomorrow's challenges.



By helping them to discover their abilities you encourage them to become participants in society—not daydreamers or delinquents.

An individual Toastmaster who coordinates a Youth Leadership Program not only

recaps the satisfaction that comes from helping others, he or she also earns credit toward Distinguished Toastmaster (DTM) recognition. But there's another reward that's just as important—discovery.

If you would like to share your Toastmasters benefits with tomorrow's leaders and gain a valuable learning experience for yourself, why not start making plans to coordinate a Youth Leadership Program in your community?

All the necessary materials are listed in the current TI Supply Catalog. If you'd like more information about the Toastmasters Youth Leadership Program, contact World Headquarters.

It may be one of the most satisfying things you'll ever do.

Motivation and productivity are now matters of national concern in the United States. We are all aware that we cannot compete in world markets because of poor productivity.

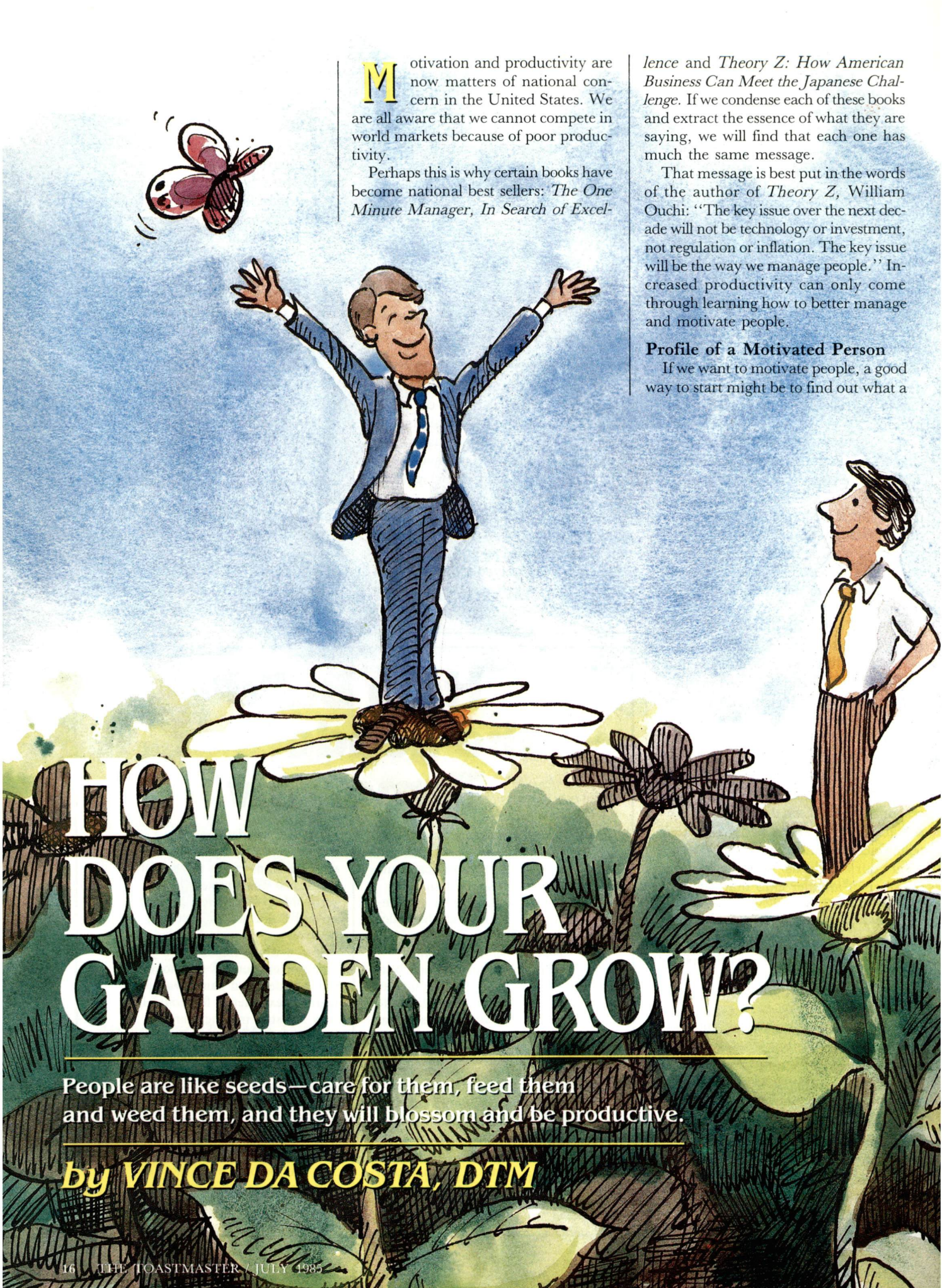
Perhaps this is why certain books have become national best sellers: *The One Minute Manager*, *In Search of Excel-*

lence and *Theory Z: How American Business Can Meet the Japanese Challenge*. If we condense each of these books and extract the essence of what they are saying, we will find that each one has much the same message.

That message is best put in the words of the author of *Theory Z*, William Ouchi: "The key issue over the next decade will not be technology or investment, not regulation or inflation. The key issue will be the way we manage people." Increased productivity can only come through learning how to better manage and motivate people.

Profile of a Motivated Person

If we want to motivate people, a good way to start might be to find out what a



HOW DOES YOUR GARDEN GROW?

People are like seeds—care for them, feed them and weed them, and they will blossom and be productive.

by **VINCE DA COSTA, DTM**

motivated person is. The traditional concept of a motivated person seems to be someone who comes to work on time, does what he is told without any questions asked and has a pleasant and cooperative attitude.

But truly motivated people have far more than a pleasant and happy demeanor. A motivated person is involved! A motivated person has a deep urge to achieve.

I had the pleasure some years ago of working with a truly motivated person whom I called Mister Motivation. Certainly Mr. "M" was always there, was always early and had the kind of enthusiasm that affected those around him, which caused them to be more enthusiastic also. But he had far more than that.

He had interest and concern which consistently prompted him to do more than he was asked to do. He had the initiative and imagination to develop solutions for the problems he encountered. Finally, Mr. "M" displayed creativity by developing new approaches to methods and systems that were growing obsolete.

Study and analyze the people around you who are enthusiastic, excited, in-

terested and motivated. You will find that like Mr. "M," they all have one common denominator. They all generate their own enthusiasm, their own excitement, their own interest and their own drive. Motivation is really something that we generate ourselves.

The question then is not how to motivate people, but rather how to get people to motivate themselves. When we learn the techniques of getting people to motivate themselves, we will have discovered the answer to greater productivity



and bigger profits. But perhaps most importantly, we will have discovered the answer to helping people enjoy their work more while enjoying ourselves more as managers, teachers, parents and club presidents.

Creating the Positive Climate

How can we get people to motivate

themselves? It's really very simple—put them in a POSITIVE CLIMATE!

People are just like seeds. Take an orange seed or a tomato seed. If you put it on your desk at the office, what would happen to it? Nothing! But take that same seed and put it into some good rich earth, with the right amount of water and fertilizer. Care for it, weed it and soon you will see leaves, branches, blossoms and fruit. It is productive, because it is in an environment which encourages productivity.

And people are just like that. Put them into a negative climate and they will turn off, get cynical and sarcastic, stay away from work or strike or sabotage the machinery or worse. But take those same people and put them into a positive climate, and then be prepared for a surprise!

Not only will they come to work, but they will enjoy coming to work. They will take an interest in their jobs and they will cooperate. They might even make suggestions for improvement or show where savings could be made—all because they are in a climate which supports their self-esteem and respects their humanity.

Positive climates cannot be bought or generated with money. Positive climates are the result of the following ingredients: mutual respect between employer and employee, recognition and appreciation for achievement, a willingness to listen and a caring, empathetic attitude.

After studying the Japanese environment and comparing it with the North American business climate, Ouchi found the first ingredient needed was trust. "Productivity and trust go hand in hand," says Ouchi in his popular book, *Theory Z*.



30 June 85
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Trust is like the "glue" that holds an organization together. When it exists people cooperate, share their findings and knowledge, have open discussions and are honest with each other.

Without trust the organization becomes fragmented. Departments become isolated, withholding information critical to productivity, while individuals become defensive, protecting themselves and covering up their mistakes. The organization deteriorates through lack of communication, feedback and teamwork.

When the question is posed in my seminars, "What are the personality traits in a manager that are most likely to result in employee trust," the answers are quite revealing. *Honesty* is usually at the top of the list. *Openness* and *sincerity* are a close second. *Listening* and *enthusiasm* are always mentioned.

Recognize Achievement

Another powerful ingredient for generating a positive climate is recognition and appreciation of achievement. I call it PRAISE!

"The deepest principle in human nature is the craving to be appreciated," said William James, the father of psychology in North America. Yet we constantly pass up legitimate opportunities to satisfy this craving in others.

Winning the annual prize for sales volume is achievement, but merely reaching the quota or exceeding last year's volume by one percent is also achievement. The way to help people improve and grow is to recognize their achievements and positively reinforce them on a consistent basis.

"Catch people doing something right" is a new, refreshing phrase from the popular book, *The One Minute Manager*. The old stereotype of the manager catching people making mistakes must give place to a new positive image of a manager who helps people reach their full potential.

Cultivate Good Listening Skills

We tell people what we think of them by the way we listen! We can significantly change the climate in a positive way by merely exercising good listening habits. Most of us are not even aware that the way we listen can sometimes have more impact on others than the way we talk. Talk is often seen as a positive, active, assertive kind of activity, while listening is incorrectly seen as a weak and passive role.

Good listening is so important that we unconsciously pick our best friends by the way they listen. In my seminars, I



**WE TELL PEOPLE
WHAT WE THINK
OF THEM BY THE
WAY WE LISTEN.**

sometimes ask people to think of their two best friends. I then ask them if these two people are good listeners, and invariably the answer is yes.

Actually, if our friends or wives or husbands didn't listen to us, we'd go off and find someone who would. That explains why husbands and wives and children sometimes leave home, and of course why sometimes employees leave good jobs and choose a lower salary with an employer who has a more sympathetic ear.

Notice the listening habits of people whom we enjoy talking to. They show their interest with their eyes, posture and facial expression. At times they might smile, raise their eyebrows and nod their heads in agreement. In effect they are saying, "I enjoy listening to you. You are important to me." This raises our self-esteem and makes us feel good about ourselves.

Through good listening we can tap into the enormous potential of motivated employees. Who better understands the problems of productivity than the per-


son on the production line? Who better understands the needs and wants of the customer than the person serving them at the counter? Yet in many instances, these people are not listened to and not encouraged to give any input.

High Expectations

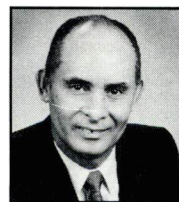
The manager who has high expectations for his or her employee will nearly always receive a high level of productivity, while the manager who exhibits low expectations will get low results. This phenomenon is referred to as the "Pygmalion effect." It suggests that the way you expect people to behave is very likely the way they will behave.

In a widely-publicized and well-documented experiment, a group of students in a school were tested at the start of a school year. The teachers were given the names of several students in each room who would show unusual intellectual development. At the end of the year, tests showed these students had made greater intellectual gains than other students.

Actually, these students were picked completely at random. The only difference between the children selected and their classmates was in the minds of the teachers. The teachers expected these students to show unusual abilities, and they did. The concept at work in the classroom applies also to the business environment. A manager's positive expectations have a profound effect on the productivity of his or her subordinates.

Trust, praise, listening, expectations—these are the dynamic factors which contribute to the development of a positive, productive climate. Under the spell of these ingredients, people feel appreciated, wanted and supported. Their self-esteem is enhanced and their confidence increased. They feel good about themselves, and to quote from *The One Minute Manager*, "People who feel good about themselves produce good results." 

[Editor's Note: Vince DaCosta will lead a presentation on motivation at this year's Toastmasters International Convention in Columbus, Ohio.]



Vince DaCosta, DTM, is Past District Governor of District 60. A communications and leadership specialist, he is a member of Markham Toastmasters Club 4782-60 in

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PODCOR IS A MIRACLE DRUG FOR
SLUGGISH COMMITTEES—
A SYSTEMATIC APPROACH
TO TASKS.

INJECT Your Committee with PODCOR

by Joel David Welty

Committees have a deplorable reputation. Some of them deserve it. Some committees bicker endlessly, wasting time and achieving little. In some clubs, getting appointed to a committee is cruel and unusual punishment and probably should be unconstitutional.

Yet, there really are committees which proceed with efficiency, produce remarkable achievements and provide their members with a warm glow of satisfaction and good fellowship. The difference lies in the systematic process used by the successful committees, a process you can readily use yourself in the next committee you are assigned to.

The process is PODCOR, which stands for:

Planning—Deciding what it is you want to do.

Organization—Determining how you want to do it.

Direction—Who is to do what.

Coordination—Getting everything to mesh smoothly.

Operations—Carrying out the plan.

Review—What went wrong? What went right? Why?

The PODCOR process is the same, regardless of the committee's task. It will

help you plan a picnic and social outing or build a city on the moon. The only difference is in frequency of reviews—for larger projects you review how you're doing more often. For an example of how PODCOR works, let's see how a committee applies the process to organizing a speech contest.

Planning

A committee always starts any task by analyzing the charge given to it by the board of directors. Usually, the charge is very general and must be fleshed out by the committee. "Please put on a speech contest," may be all the direction you get from the board. So the committee must start there and build a complete plan, surveying all the alternatives in order to select the best components for the plan:

Will we invite neighboring clubs? Will we publicize the contest to the general public, or only among Toastmasters clubs? Should we try to get television coverage?

Shall we limit the number of speakers? How long should each one speak? Shall we allow speakers to use charts, projection equipment, props, costumes? Shall we give prizes?

Will we use the contest to try to recruit new members? What length of time should we allow for the entire contest? Where should we hold it? What

date is best—a weekend or weekday evening?

The best planning is done by a committee of four to 10 people, to optimize the committee's consideration of each person's ideas. The more ideas you have to choose from, the more likely you will end up with a selection of really good ones for your plan.

To build a good list of ideas, try brainstorming, a process which is remarkably successful in stimulating the creativity of each person in the committee. Each person speaks briefly, just long enough to present an idea. Often two or three words are sufficient. No arguments for or against any idea are allowed—you are just listing, not selecting, at this point.

Use a felt tip pen to record all ideas on large sheets of newsprint paper taped to the wall where everyone can see. The goal is to make as long a list of ideas as you can, and quality is something you don't worry about. Even the most absurd idea may suggest other ideas to other committee members, so you put everything on your list. You may piggyback on another's idea, suggesting a new twist. Or you may reverse an idea, turn it inside out. Break through those assumptions which have inhibited thinking.

It is essential to the success of brainstorming that no one is permitted to express approval or disapproval of any

idea. Every new idea is welcome, and judgment is put off for now.

You will end up with a long, long list covering many sheets of newsprint. Some of those ideas are going to be real gems, many of them will be entirely original and fresh and you will have a list with more good ideas than you can use. What a luxurious feeling!

Next you analyze the ideas on your list. What are the costs involved? How much time would this idea take? Will people respond to that idea?

For the sake of our example, let's assume your committee chooses to put on the speech contest for Toastmasters members only, inviting the other three clubs in your community to join you. You've decided that you will publicize the contest as widely as possible and do it on television if you can, because you've decided one of your purposes is

use

Moderating the contest

Judging the speeches

No one person can ever think of all the things which need to be done, but a committee can. What one person overlooks another will discover.

Note how the role of the committee chair has changed in moving from the planning phase to the organizing phase. In planning, the neutral chair was trying to stimulate everyone's thinking, get the longest possible list of ideas and select the best ideas for the final plan.

In organizing, the chair becomes a producer, a persuader and a bit of a nag: How are we going to get this done? Will it really work this way? What else will we have to do?

The plan decided on earlier is referred to, worried over and probed for possible disasters to be headed off: Are we

COMMITTEES OFTEN FAIL BECAUSE THEY DON'T RECORD DECISIONS.

to attract new members and the possible development of new clubs in your community.

You will give modest prizes of \$50, \$25, \$10, and \$5. Several committee members will solicit funds for the prizes from the corporations they work for. You'll hold the contest in the community room of the local bank—or the local TV studio if you can get video coverage. Speeches will be limited to 15 minutes, with no more than 10 contestants, on a Thursday evening six weeks from now. A phone number and address of a Toastmasters contact will be shown during the contest for people who want more information about Toastmasters.

Organization

There are any number of ways you could proceed. You might hire an ad agency and have them produce the show, just like an advertising campaign. You might ask the speech teachers at your local community college to do the whole thing. You could do it as a project for just your club. Or you could ask for assistance from the three clubs you'll be inviting to participate.

Let's assume you invite the other three clubs' committees to meet with your committee to jointly plan the endeavor. At the joint committee meeting, break down the work to be done in smaller tasks. For example:

Publicity

Recruiting contestants

Soliciting prizes

Lining up television time and studio

overlooking anything? The committee rehearses the whole show mentally, checking and re-checking to make sure all points are covered.

A common cause of failure in this organizational phase is to neglect to write down all the decisions made. Yes, at the time everyone thinks they'll remember what was said, but a week later committee members' minds are blank and the only trace of your decisions is what was put on paper.

That is especially true of decisions about money. Preserve friendships by putting your budget on paper too, and give copies to everyone involved. Don't wait until the next meeting, when a member presents a bill for advertising and printing of \$5000, to decide that your total budget is only \$50.

Include in the written record exactly what each person has volunteered to do. Who will handle the publicity? What will the publicity consist of? Posters? Newspaper stories? Newspaper advertising? Write it all down. Some people will volunteer the services of others, and will volunteer to ask them. Write that down too.

Okay, now that you're organized, plans can start to unfold.

Direction

Now the committee chair's role is like that of a movie director, telling everyone what to do. It is wise to put the basic directions in writing for everyone, to avoid misunderstanding. But the chair should also consult with each committee

member to be sure each member does understand what he or she is to do. Each volunteer will have new wrinkles to add to the basic task, and the chair should know what those details are, just to be certain any revisions are consistent with the committee's plan.

There are always those less glamorous tasks which are unpopular, and the committee chair must persuade and cajole someone into doing them. There are also members who find they have unavoidable schedule conflicts and cannot do what they said they would. The chair must find substitutes.

Once everyone understands what he or she is to do, you have completed the direction phase.

Coordination

Will the person who is to line up the television studio accomplish that task in time for the publicity person to include the information in the newspaper article? Will the contestant recruiter get busy soon enough so that contestants will have time to prepare and practice their speeches? Will the prizes arrive on time?

All the various tasks must mesh smoothly. Securing the television studio the day before the contest will not do at all. Rather, well before the event, visit the studio. How many chairs are available for the audience and the speakers? Will speakers sit behind the table on stage while waiting their turns to go to the lectern? Or is there, in fact, a lectern? Should the speakers wait their turns standing behind a curtain? How will the club's address and phone number be presented to viewers? On the day of the event, what time should speakers be in the studio?

The committee chair should have a diagram showing where things will happen and a schedule showing when. Distributing copies of these to everyone will help keep people on track.

Operations

Everything has been planned, organized, directed and coordinated. Tonight is the big show. A few prudent phone calls help avoid such responses as "Oh, you mean it's *this* Thursday, not *next* Thursday?"

Is everything happening which is supposed to be happening? Is the television program director really expecting everyone to come this evening? Have the prizes been delivered? Are the judges ready to judge?

The committee chair's role has changed again. Now the chair is the

boss, the stage manager, riding herd on everyone participating: Put those prizes on that table. Sit here, not there. Give the moderator that big chair. Everyone know who's next?

The chair carries out the committee's plan, overcoming every last-minute obstacle, making decisions to meet emergencies on the spot. The chair is the undisputed boss, right up to that last minute when the moderator is thanking everyone for everything.

Review

Within a few days of the event, your committee should meet once again to conduct a post-mortem on the speech contest: What went wrong? Where did our process break down? What went right? We must be sure to remember how we did that for next time—we'll write it all down.

During the review, no one is permitted to attack anyone. The committee is not assigning measures of guilt; the committee is checking over the machinery of the PODCOR process, to see if it needs repair.

The person who answered all those phone calls should report on the number and nature of phone calls received. Letters received at the club's address should be produced and summarized for the committee. Did people really seem to get an accurate idea of what Toastmasters is all about, or did they think they had tuned into a program of politicians asking for their votes? What could be done to correct any misconception next time? Did the processes you used actually achieve the objectives you set?

The PODCOR process works. It also has a cumulative effect, as the written record you have created becomes the starting point for next year's committee. Don't you wish you'd had such a written record of last year's contest when you started this one? Try this systematic procedure the next time you are on a committee with a task to complete. You may even enjoy yourself. 🎤

THE GOOD OF ORDER

by Bob Leiman, DTM

In May, we covered practicing the use of parliamentary terms, and the six steps in handling motions. This month will be devoted to more basics, because the foundation is extremely important in gaining continued parliamentary expertise.

The competent leader needs to know and be able to use about 10 motions. He (she) should know the rank, which ones need a second, which are debatable and when recognition is required. Many motions have priorities and those with lower rank cannot be made when higher rank motions are pending.

Several motions may be on the floor (before the group) or "pending;" however, only one motion (question) may be the "immediate pending question," and the one debated at the time. A chart of 10 motions used frequently, their rank and actions allowed and needed, is listed below:

CHART OF MOTIONS

Motion	Interrupt Speaker	Second	Amend	Debate	Vote	Purpose
*10 Division of the house	yes	no	no	no	none	visual vote
* 9 Point of information	yes	no	no	no	none	ask question
* 8 Point of order	yes	no	no	no	none	enforce rules
7 Adjourn	no	yes	no	no	maj.	close meeting
6 Recess	no	yes	yes	no	maj.	take a break
5 Close debate	no	yes	no	no	2/3	stop debate
4 Postpone to a certain time	no	yes	yes	yes	maj.	delay action
3 Refer	no	yes	yes	yes	maj.	refer for more study
2 Amendment	no	yes	yes	yes	maj.	modify motion
1 Main motion	no	yes	yes	yes	maj.	introduce business

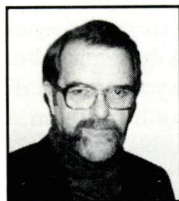
* No order of precedence in these motions

VOTING: Much time may be saved by "voting by consent" or by "unanimous consent." The Chair may use this method of voting automatically or it may be requested by the members. Some common phrases are: "Are there any objections?" or "If there are no objections—(pause)—the minutes will stand approved as read." Voting by consent may be used on routine questions and motions normally having no objections. They may include withdrawing the question, allowing extra time for debate or dividing a question. If there is one objection, members may move and second the same question, or the Chair may put the question by a voice vote without a motion.

The most common method of voting is by voice. In its simplest form, after the Chair restates the question, he or she says: "All of those in favor say aye (or yes)—(pause)—all opposed say nay (or no)," then announces: "The motion is carried—or defeated." If the vote is close, any member may request a visual vote (show of hands or stand) by calling "Division," or "Division of the house" or the presider may say: "The Chair is unsure of the vote." Then the Chair takes a visual vote by saying, "All those in favor, please stand—(pause)—be seated. All those opposed, stand." Again, the results of the vote are announced.

Voting terminology should be practiced to gain poise and expertise in presiding. Make your own list and repeat them aloud—like practicing a speech. Watch for September's column: more on voting, when the Chair votes, less frequently used motions and "Chairperson." Your comments and questions are appreciated—write Bob Leiman at 124 W. Washington Blvd., Suite 144, Ft. Wayne, Indiana 46802 or call 219-422-3680.

Bob Leiman, DTM, Executive Director of the American Institute of Parliamentarians (AIP) since August 1983, operates that organization's World Headquarters in Fort Wayne, Indiana. A Toastmaster for 28 years, Bob is a Past District Governor and was Toastmasters' 84th Distinguished Toastmaster. His parliamentary programs at four TI conventions have been popular and prompted strong interest and activity in parliamentary procedure.



Joel David Welty is author of *Welty's Book of Procedures for Meetings, Boards, Committees and Officers*, 270 pages, Caroline House Publishers.

Welty conducts seminars for groups wanting to improve the way in which they operate.

THE SPEAKER/AUDIENCE RELATIONSHIP IS
LIKE THAT OF QUARTERBACK/RECEIVER—ONE
NEEDS THE OTHER TO WIN.

RECEIVERS:

Intercept Your Messages

by John D. Stammer

The problem with you people," my art professor said, "is that you don't listen." He slammed (as much as he could) his folder of notes closed, looked over the class angrily for a moment and then stalked off the stage.

"A fine exit," I remember thinking. Then I realized that he had been right on the money about the behavior of his audience. It was not that we were loud or obnoxious; we were just, well, . . . elsewhere. I felt guilty enough to stop by his office later in the day to apologize.

He looked up from what he was doing, smiled a bit and invited me in. "Tell me," he asked, "do you think my performance this morning will encourage better listening on Wednesday?" I nodded and started to open my mouth to apologize. He shook his head and held up his hand.

"Nope," he said, still shaking his head, "it won't help a bit. Students will still sit there dreaming about whatever it is they dream about." He paused. "And I'll still be a boring lecturer." I started to protest but couldn't quite figure out how one told a boring professor that he wasn't.

"The problem I guess, is that I'm not really a teacher. My field is art. I love art. I want to communicate what I feel about art to students." He frowned and continued. "What I find myself doing is getting so involved in the complexity of my subject that I lose contact with what I'm supposed to be doing. Ever hear of the KISS method?" he asked.

I wasn't quite ready for this unexpected shift in conversation but stuttered inanely that I knew about a few kiss methods. . . .

"The KISS method," he interrupt-

ed, "means simply this: Keep It Simple Stupid. And that's where I fall down. I can't keep art simple." I pondered this revelation while he turned in his chair and looked out the window. I'll give him this; he did have my attention here in the office.

"Let me give you a suggestion you can use, or at least treasure, forever," he said. He turned back around and then sounding like Vonnegut writes, said: "This is the suggestion. Always listen to everything, *everything* a person has to say. It doesn't matter how boring the speaker might be."

He paused and grinned a bit ruefully, thinking perhaps of his own style—or lack of it. "No matter how boring," he continued, "the audience, one or one hundred, must presume the speaker has something to give them." I nodded lamely at this bit of advice and began to squirm a bit in my chair.

"Listen," he smiled as he closed a folder. "I have a class shortly. Think about that though. A speaker may not always be able to keep it simple. But an audience can *always* assume the speaker has something to say. An audience can actually help the speaker say what he or she has to say. Listeners just need to be receptive and in some manner responsive."

That episode occurred over 20 years ago and while what he said had no impact for some time, it turns out to have been about as good as any advice I've received about the communication process. I even remember that I tried applying his suggestion to the lectures he subjected me to. And on reflection, I believe he did somehow get more interesting.

I teach now, and while I may not always use the KISS method, I try to lis-

ten to speakers with care. As a result I usually manage to pick up some information that either increases or alters my understanding about the topic.

That conversation with my art professor also gave me the first clue that it is a lot easier to speak to an individual than a group.

"When you're talking to one person," one of my colleagues says, "you only have to monitor two things: what you are saying, and how *one* person is reacting or responding. When you're talking with a group, you can still monitor yourself, but you also have to monitor the responses, or lack of them, from a large number of individuals."

He didn't have to add that it is much easier to alter what you say, or how you say it, when you are in a one-to-one situation.

What Listening Is . . . and Is Not

The listening process is as much taken for granted as it is misunderstood. We have long assumed that since we have eyes and see, so too must we hear if we have ears. Seeing and hearing are sensory modes of course and both can function in very rudimentary ways.

We might stare out a window and not actually see a thing. We also hear things all the time without either noting or acknowledging those sounds.

Obviously we need to *focus* on a visual image if we hope to see it. We must also attend *actively* to sounds if we hope to get meaning from them.

Educators speak of the listening process as having three levels. First, we hear. The ears pick up noise such as the buzzing of a fluorescent light or a car passing by. We seldom consciously note these sounds.

Second, we listen. We consciously attune ourselves to some sound stimulus. But we may derive no meaning from these sounds.

Finally, we “aud.” That is we are able to understand what we are listening to and are *hearing*. It is only at this last stage that effective listening takes place.

We often think we are using our hearing and visual senses and perhaps we are. But whether the phrase “Hafa tata mano hao?” is seen or heard, it is meaningless noise—unless one has the background (in this case, an understanding of Chamorro) to apply to that message.

Other obvious factors can affect listening, but only one needs to be discussed here: the responsibility of the listener, of the audience.

As a friend of mine loves to point out, “In the speaker-audience environment, one party is always disadvantaged. . . and it ain’t the speaker.” He goes on to suggest that a person who is willing to stand in front of a group of people and speak to them may be a touch strange, or more likely a ham.

The sad part, according to him, is that since the speaker has all the advantages and the listeners all of the problems, the audience often lies in wait, subconsciously ready to get even. Audiences often assume a resistant rather than receptive manner and communicate a “you ain’t gonna convince me” posture in a number of ways.

Sensitivity to the following three premises can help people in the audience help the speaker—and insure that what they do is more than just ‘hear’ what the speaker has to say.

1. Most of what we learn is based on what we know.

Marshall McLuhan (in *Understanding Media*) points out that, “. . . speech is a cool medium of low definition, because so little is given and so much has to be filled in by the listener.” Most of what we learn is based not on something totally or even mostly new, but rather on an increased understanding of what we already ‘know.’

In a speaker/listener environment then, the speaker seeks to present information that is probably familiar to the audience. Perhaps the speaker tries to liven it up. Certainly he or she attempts to present what he or she has to say in a fashion that establishes and maintains audience attention.

The audience, on the other hand, has heard this topic before. They already have ideas about the theme or premise. In varying degrees each

member of the audience is, or thinks he is, something of an expert about what’s being discussed.

So what results? A shifting around in seats (getting as comfortable as possible for the worst), rolling eyeballs (how could he pick that topic), thinly disguised exhalation (oh boy; not again). And all the time the audience is smiling away, pretending to make the speaker comfortable. I refer to this as the “sinking audience syndrome.” The more familiar the topic, the lower the audience sinks into their seats.

2. Messages do not have to be in print to be read.

I find it disconcerting that a friend raises an eyebrow whenever he does not understand something I say. At the

same time I find myself restating or elaborating on my point when his eyebrow flutters. When I’m listening to him, he may stop and inform me that the crease between my eyebrows is getting deeper and, “what is it I don’t understand?”

The point is, we all have means of communicating without having to open our mouths. My concern is not with the grins or laughs or nods. These transmissions are usually consonant with the speaker’s intent.

What I do care about are the frowns, the slight shakes of the head, the leaning toward a tablemate to mutter something. I am disconcerted by the silent tapping of fingers or by what I call the “sudden habits.”

You’ve all used the sudden habits. You scratch your nose continually (to cover a yawn); you rub your eyes (to keep them open). And you strive to make an unnatural movement natural (“Oh, I often pinch my ear. It’s an old habit!”).

3. “Receivers” are part of the game.

It’s a funny world. The quarterback keeps zipping it out there and the receivers keep dropping the ball. What happens? Do they yank the flankers or the tight ends? Heck no. The quarterback sits down, although he may be getting more than a fair share of the blame. Of course the receivers feel bad but they are still out there playing.

The people in the stands are fast to identify the guilty party. They’re calling for the quarterback’s scalp even before the coach mercifully sits him on the bench.

What does this have to do with a speaker and his audience? Simply this: Audience, you may not have great hands, but you have great ears. The better you use them—the better receivers you are—the more successful your speaker is going to be.

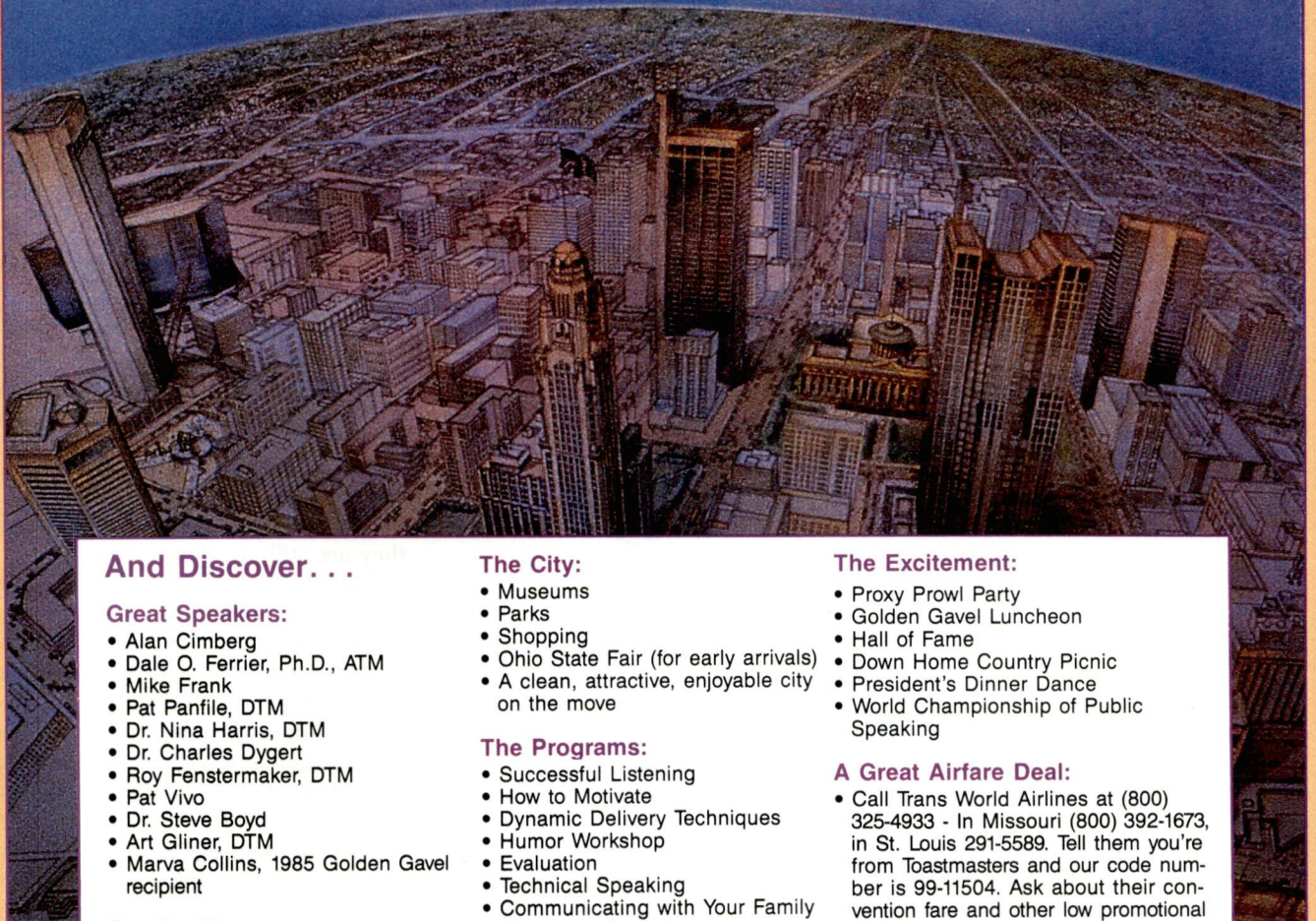
Karl Menninger probably summed it up best when he said, “. . . people who listen to us are the ones we move toward. . . when we are listened to, it creates us, makes us unfold and expand.” So remember, *you* can keep a speaker in the game by being a good receiver. 🗣️

John D. Stammer is an Associate Professor of Education at the University of Toledo, in Toledo, Ohio, USA. He has published listening articles in professional journals and refers to himself as an ‘aspiring freelancer.’ He lives in Toledo.



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Serving the ROAST

by Robert Orben

A roast is sort of a testy-monial—and in one form or another, it has been with us through the centuries. Poking fun at our peers and our leaders seems to be a part of human nature.

Fortunately, we're living at a time and under a political system that imposes no arms limitations on comedic shafting. As a result, the roast has never been more popular—and chances are, before long, you will be asked to participate in one. If the conditions, advantages and risks are acceptable and you choose to do the roast, here are some suggestions that may keep you from getting burnt:

Who's on First

First, positioning. Obviously, if you are the roastee, the guest of honor, you go on last.

If you are one of the roasters, you automatically become part of a group of speakers who will be sharing a limited amount of subject material. Your position in the program becomes a key element in your success.

Now it might be felt that the order and structure of an event is the prerogative and responsibility of the program committee. On the other hand, it usually isn't all that easy to get speakers—particularly speakers for a roast. I have also found that since most participants accept the performing slot they are given—those who negotiate get what they ask for.

An audience rarely analyzes why a speaker does well or badly. They don't consider the effectiveness of the sound system, the ventilation in the room, the lighting, the length of the program, the order of the program and all of the other major and minor conditions that affect their judgement and appreciation of the entire event and each element in it.

Consequently, speakers performing under optimum conditions will meet with considerably more laughter, applause and good will than if they made the very same presentation under minimum or adverse conditions. Need selling? Take your best two jokes or sto-

ries and do one of them early in a three-hour program. Do the other late in the three-hour program. The audience will be your instructor.

So what sort of positioning do you negotiate for in a roast? I used to ask for the second spot among the roasters. I did this on the theory that it would be best to let the first speaker cope with getting the audience's attention and interest. The emcee or Toastmaster *should* break the ice and focus the group on the program, but all too often it falls to the first speaker to overcome the remnants of restlessness, conversation, and dessert and coffee consumption.

These factors still concern me but I no longer ask for second slot on a roast program. I try to get first. I feel that the disadvantages are far outweighed by the one big advantage: You get first crack at all the fat, juicy recognition points associated with the roastee's personality, job and career.

In a roast situation, when you get there first, you don't even have to have the most. The audience is hearing the high-recognition subject matter for the first time at this event. The initial impact of the irreverence and the freshness of it all can turn even weak lines into winners.

But with each succeeding use of the identical subject peg, the audience's resistance stiffens. If they hear the word "golf" and you're the fifth speaker to address the guest of honor's golf game, the audience is already thinking, "All right, how bad is he?" and your joke answer had better be a blockbuster.

To avoid this problem, try to snare first place in the roast line-up and let those next in line deal with repetition as best they can.

The Next Best Place

What if you can't lead the parade? Sometimes the best laid plans of mice and Machiavellis "gang aft a-gley." What do you do if first spot is taken but you still have a choice?

I would then go over the list of your fellow roasters and ask for a spot as early in the program as possible but immediately following the speaker who figures to be the bomb of the evening. The whole idea is to follow someone who doesn't stop the show—but who does slow it up.

While roasts aren't an Olympic event, there is always a competitive factor involved. You don't want to fol-

low a professional comedian or an experienced banquet speaker. Even if you do well, if they do substantially better, your efforts will suffer in comparison. So pick your spot and try to spot the easy pickings.

Now what about the roast situation where you don't have a choice and you're positioned at the end of a long line of roasters? If you decide against suddenly remembering a previous engagement—then keep your presentation short, lively and different.

Short—because, to the audience, five minutes of jokes early in the program will seem like three. Five minutes of jokes late in the program will seem like 23.

Lively—because a tired audience requires more to hold its attention. Become a little more expansive. Step up your pace a bit. Address or involve other members of the head table or audience. It's the home stretch; psychologically and literally you're at the back of the pack, so your oratorical stretch drive has to be a strong one.

Most important of all, your presentation should be different. Don't even consider addressing any of the easy, high-visibility aspects of the guest of honor. By the fourth roaster, it will be old news. Concentrate on peripheral or invented bio material, and book passage on any additional flights of fancy you may have. These could include gag awards, plaques, gifts, visuals, props—anything to add a new comedic note to the proceedings.

Comedic Detente

Roasts do tend to excite the competitive spirit. After such events, you frequently hear postmortems that decide who did best, who didn't. Who won, who lost. But in preparing for a new roast, it might be useful to consider Grantland Rice's thought: "It's not who won or lost, it's how you played the game."

Except for show-business roasts where the competition is traditional and intense, the average business or charity roast need not result in winners and losers. All can be winners if a little cooperation is employed.

On occasion I have written for a speaker who has frequently shared events with a top comedian. The two are good friends and so the goal is not for one to top the other, but for both to look good and well-received.

To achieve this, I am in touch with the comedian's head writer and be-

tween us, we divvy up the subject matter. He tells me what subjects his client will cover and I tell him what areas my client will address. We keep in touch right up until the event so that we are not blindsided by a new approach on either side. We may also exchange jokes or premises that more appropriately belong in the other client's speech.

The result of this comedic detente is a balanced performance, the elimination of potential tension between the two performers, a better total product for the audience and dual winners. If there are only a few roasters, this humane approach should be considered.

TRY TO SNARE FIRST PLACE IN THE SPEAKERS' LINE-UP.

Bringing It Home

Now it may appear to some that this obsession with placement on a program is overdone. So you do your thing first, fifth or tenth—does it matter that much?

I can only tell you about an incident that happened over thirty years ago, but it has been a useful reminder to me ever since. I was friends with a young comedian who sometimes volunteered to be on shows that were given at civic organizations or hospitals. (In the days before comedy clubs, these shows provided a good place to try out new material.)

During the week before Christmas, I went with the comedian to a veterans hospital where he was to be the featured performer on their show. There were a few hundred service men and women in the audience. Most were seated in chairs but a few rows of wheelchair and wheeled stretcher patients were up front. The hall had an overlay of Christmas and New Year decorations in a brave attempt to add a festive seasonal note to the event.

Well, the first part of the show was acceptable but unexceptional. A dance act and a juggler got on and off without mishap. But then, as my comedian friend was getting ready to go on, the

producer of the show came up to him leading a young, rather forlorn looking young man in a faded hospital bathrobe. He explained that the young man was a patient and would the comedian mind if he just went out and sang a song or two before the comedian closed the show? After a quick survey of the newcomer's appearance, my friend, with a magnanimous sweep of his hand, said, "Be my guest."

The comedian and I stood in the wings as this waif-like veteran padded out to center stage, tightened the belt on his bathrobe, nodded to the piano player, and then proceeded to sing "I'm Dreaming of a White Christmas" in a soft tenor voice that had to be fashioned by angels. My friend started to groan quietly.

The second number was "Danny Boy" and before it was half over, the audience was experiencing a group lump in its throat. Beside me, the comedian's groan had turned into a whimper.

And finally, to these few hundred sick and lonely patients, miles and miles away from family, friends and loved ones, our bathrobed Caruso closed with "Going Home." The collective tears, before and behind the curtain, would have threatened Hoover Dam.

The singer left, the emcee returned, and my comedian friend was then introduced as that "funny funny man who'll have you rolling in the aisles"—and out he went. What can I tell you? For the next 10 minutes, if that auditorium had been a public library, no one would ever have had to point to the SILENCE IS REQUESTED sign.

So if you are ever tempted to doubt the importance or the wisdom of positioning, think again—or you may also be "Going Home"—in silence. 🎤
© 1984 by Robert Orben

Bob Orben is the author of 46 books of professional-level humor. He has written for Red Skelton, Jack Paar and Dick Gregory, as well as for leading business and political figures. He was a special assistant to President Gerald R. Ford and director of the White House speechwriting department. Orben now speaks on the use of humor in speeches and business communication. His latest book is *2400 Jokes To Brighten Your Speeches* (Doubleday). He also edits "Orben's Current Comedy," a humor service for public speakers. For details, write *The Comedy Center, 700 Orange Street, Wilmington, Delaware, U.S.A. 19801.*

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Morning Tour 2503-26, Casper, WY

James C. Valliant
Free Speakers 2630-26, Rocky Ford, CO

Joyce Axton Jamison
Dawn Yawn 3218-26, Lakewood, CO

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Loveland 4553-26, Loveland, CO

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Crack O'Dawn 4430-43, North Little Rock, AR

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Postal Expressers 4674-43, Memphis, TN

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Woodfords 816-45, Portland, ME

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HMC Dockyard 3182-45, Halifax, N.S., Can

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New Clubs

1049-1 Forty-Niners
Long Beach, CA—Tues., 6:30 p.m., University Student "Senate" Chambers, 1250 Bellflower Blvd. (438-8036).

5839-1 A.M.I. Corporate
Beverly Hills, CA—Fri., noon, American Medical International, 455 N. Camden Dr. (205-3537).

5834-1 SFI
Los Angeles, CA—2nd & 4th Wed., 11:30 a.m., SFI Corp., 5933 W. Century Blvd., 9th Floor (216-7600).

5838-3 By Thunder
Glendale, AZ—Thurs., noon, Thunderbird Samaritan Hospital, 5555 W. Thunderbird Rd. (588-5770).

5858-3 Conquistador
Tucson, AZ—Thurs., 6:45 p.m., Solana Y Sombrera Mobile Home Court, 4828 E. Grand Rd., Recreation Rm. (323-0412).

5815-4 Willow Glen
San Jose, CA—Thurs., 7:30 p.m., Divine Science Church, 1540 Hicks Ave. (356-3312).

5825-4 Toast Busters
Palo Alto, CA—Thurs., 11:45 a.m.,

Hewlett-Packard, 3000 Hanover Street/20.

5846-6 Sunset Country
Fort Frances, Ont., Can—Wed., alternating weekly: 7 a.m. & noon, Gramma's Good Old Fashioned Food, 620 Mowat Ave. (274-5395).

5850-6 Twin Ports
Duluth, MN—Sun., 6:15 p.m., Federal Prison Camp, Visiting Room (722-8634, x 235).

5859-7 Kaiser-Permanente
Portland, OR—1st & 3rd Wed., 6:30 a.m., Kaiser-Permanente Regional Office, 3600 N. Interstate Ave. (280-2050).

5823-8 Sikeston
Sikeston, MO—2nd & 4th Mon., 7 p.m., Hunter Memorial First Presbyterian Church, Corner of Wakefield and Allen Blvd. (471-5585).

296-10 Avon Lake
Avon Lake, OH—Tues., 8 p.m., Avon Lake Library, 32649 Electric Blvd. (934-4608).

938-10 Saint Luke's Hospital
Cleveland, OH—Thurs., noon, Saint Luke's Hospital, 11311 Shaker Blvd. (368-8382).

5862-11 Plainfolks
Plainfield, IN—2nd & 4th Wed., 12:05 p.m., Public Service Indiana, 1000 E. Main St. (838-1457).

5842-13 Community Banking
Pittsburgh, PA—1st & 3rd Tues., 6 p.m., Mellon Bank, Area 4 Regional Office, Rm. FP-130, 501 Holiday Dr. (922-1557).

5817-14 Speakeasy Northeast
Atlanta, GA—Thurs., noon, Burroughs Corporation, 2888 Woodcock Blvd. (457-9500, x 396).

5849-14 Main Post Office
Atlanta, GA—Wed., 5 p.m., Main Post Office, 3900 Crown Rd., Rm. D-218 (765-7493 or 761-7191).

5852-14 South Georgia
Valdosta, GA—Mon., 6:30 p.m., Golden Corral Steak House, 2801 N. Ashley St. (242-4792).

5863-17 High Noon
Butte, MT—Wed., 11:30 a.m., MSE, Inc., Butte Industrial Park (723-8634).

5822-18 Fantastics
Fort Meade, MD—Thurs., 11 a.m., Dept. of Defense (647-3543).

5845-19 Easy Speakers
Moline, IL—1st & 3rd Wed., 6:30 p.m.,

Denny's Restaurant, 5304 23rd Ave., (764-9774).

5866-19 Cedar Tower
Cedar Rapids, IA—Thurs., noon, Cedar River Towers, 100 First Ave., N.E., 6th Floor (366-1251).

5816-20 Lighthouse
Moorhead, MN—Thurs., 4 p.m., Comstock Memorial Union, Moorhead State University (236-7478).

5830-25 Plaza
Dallas, TX—Thurs., 7 a.m., Texas Commerce Bank, Plaza of the Americas, 3rd Fl. (969-5333).

5829-28 Voice of Sterling
Sterling Heights, MI—Wed., noon, General Dynamics Corporation, 6000 E. 17 Mile Rd.

5835-28 NCA Voices of Excellence
Detroit, MI—Wed., noon, 18th Floor, Kales Building, 76 W. Adams (963-2987).

5856-31 Atex Word Rappers
Bedford, MA—2nd & 4th Thurs., noon, Atex, Inc., 32 Wiggins Ave., (276-7329).

4177-33 Talents Unlimited
Lancaster, CA—Mon., 7:15 p.m., A.V. Church of Religious Science, 1030 West Avenue L-B (947-8966).

5827-33 Gas House Gang
Las Vegas, NV—1st & 3rd Tues., noon, Southwest Gas Corporation, 5241 Spring Mountain Rd. (876-7132).

5857-35 Ayres
Eau Claire, WI—1st, 2nd & 3rd Tues., 7 a.m., Holiday Inn, 1202 W. Clairemont Ave. (834-3161).

5828-36 First Wave
Arlington, VA—Tues., 5:05 p.m., Bell Atlantic Management Services, Inc., 1310 North Court House Rd. (974-3697).

5865-36 Glenechoes
Bethesda, MD—1st & 3rd Wed., noon, Logistics Management Institute, 6400 Goldsboro Rd., 4th Floor Conference Rm. (320-2000).

5819-38 Bell of Pennsylvania-Commercial Gem District
Bala Cynwyd, PA—2nd & 4th Fri., AAMCO Building (Bell of Pennsylvania), #1 Presidential Blvd., 2nd Fl. (578-5100).

5840-38 Bell of Pennsylvania Business Marketing
Bala Cynwyd, PA—Fri., noon, Bell of Pennsylvania, #1 Presidential Blvd., 2nd Fl. AAMCO Bldg. (578-5075).

5853-40 Ohio State Life

Columbus, OH—1st & 3rd Wed., 11:30 a.m., Ohio State Life Insurance Co., 2500 Farmers Dr. (764-4027).

5820-42 Engineers

Saskatoon, Sask., Can—Mon, 6:15 p.m., Parktown Motor Hotel, 924 Spadina Crescent, East (933-0005).

5824-42 Advanced Speakers

Calgary, Alta., Can—Sat., 10 a.m., Down Town Business Association, 2nd Fl., 808 — 1st St., S.W. (288-0444).

5826-42 Toastbusters

Edmonton, Alta., Can—Mon., noon, Scotia Place, P.O. Box 2356 (434-1864).

5847-42 Word Runners

Edmonton, Alta., Can—Mon., 7:30 p.m., Sandman Inn, 17635 Stony Plain Rd. (487-7058).

5813-46 Bayway

Linden, NJ—2nd & 4th Tues., 12:30 p.m., Bayway Office Building, 1400 Park Ave. (474-7831).

5848-46 Bellcore

Livingston, NJ—Wed., noon, Bell Communications Research (740-4536).

5855-46 Chicopee Research

Milltown, NJ—Mon., Bi-Weekly, noon, Chicopee Research, Two Ford Ave., Box 8.

5867-46 Queens

Woodhaven, NY—2nd & 4th Mon., Emanuel United Church of Christ, 91 Ave. & Woodhaven Blvd. (441-1681).

5851-47 Family Health Center

Miami, FL—1st & 3rd Mon., 4 p.m., Family Health Center, 5361 N.W. 22nd Ave., 2nd Floor (635-7701, x 260).

5854-47 Leesburg

Leesburg, FL—Wed., 7:30 p.m., Senior Citizens Center, Penn St. (787-4916).

5809-56 Sohio Petroleum

Houston, TX—Thurs., noon, Sohio Petroleum Co., 5151 San Felipe (552-8679).

5811-56 Brown & Root Concourse

Houston, TX—Thurs., 11:30 a.m., Brown & Root USA, Inc., 10200 Bellaire Blvd. (679-2547).

5831-56 Singly Speaking

Houston, TX—Tues., 7 p.m., Wok's Cafe, FM 1960 (443-6225).

5841-56 Get Up And Go II

Austin, TX—Tues., 6:45 a.m., Threadgill's, 6416 N. Lamar (331-6796).

5833-61 Pembroke & Area

Pembroke, Ont., Can—Tues., 7 p.m., Algonquin College, 315 Pembroke St., West (735-0400).

5832-62 Mt. Pleasant

Mt. Pleasant, MI—Wed., bi-weekly, 6 p.m., Cascarelli's West, 1700 W. High St. (773-6418).

5836-69 Redlands

Redlandshire, Qld., Aust—2nd & 4th Mon., 7:30 p.m., CWA Hall (286-3146).

5843-69 Pioneer

Mackay, Qld., Aust—Mon., 7:30 p.m., Mackay State High School, Milton Street (543164).

5812-71 Kilkenny

Kilkenny, Ireland—2nd & 4th Tues., 8:15 p.m., Club House Hotel, John Street (052-41232).

5807-72 Marton

Marton, New Zealand—Wed., 7:30 p.m., Rotary Lounge, Broadway (6061 or 8832).

5806-U Wordmeister

Wiesbaden, West Germany—2nd & 4th Tues., 5:30 p.m., American Arms, Frankfurter Street (49 6121 7635772).

5808-U Prestige

Taipei, Taiwan—Mon., 6:30 p.m., American Club In China, No. 47, Pei An Road (5112025).

5814-U Tsukuba

Tsukuba, Ibaraki, Japan—1st & 3rd Sat., 2:30 p.m., Electrotechnical Laboratory Building, Industrial Science & Technology Agency (54-5271).

5821-U Community

Bad Kreuznach, Germany—1st & 3rd Tues., 7:30 p.m., NAHE Club, HQ, 53rd ASG, Attn: Nahe Club (49-671-609-7170).

5837-U Comunicacion Y Participacion, A.C.

Monterrey, Nuevo Leon, Mexico—Thurs., 8:30 p.m., Casino de Monterrey, S.C., Zuazua Y Abasolo (51-39-95).

5844-U China

Taipei, Taiwan, R.O.C.—1st & 3rd Tues., 6:30 p.m., National Taiwan University Alumni, 2-1 Chi-Nan Road, Sec. 1 (7136965).

Anniversaries

40 Years

Augusta 326-14, Augusta, GA

35 Years

Temple City 554-F, Temple City, CA
Orange Belt 828-33, Porterville, CA
Tuscaloosa 858-48, Tuscaloosa, AL
Pearl Harbor 123-49, Honolulu, HI
Greater Stamford Chapter 865-53, Stamford, CT
Harlingen 860-56, Harlingen, TX

30 Years

Lancaster 1723-38, Lancaster, PA
Auburn Sundowners 712-39, Auburn, CA

25 Years

Hi-Noon 1165-11, Ft. Wayne, IN
Westinghouse Gaveliers 3160-18, Baltimore, MD
Hi-Noon 2217-43, Little Rock, AR
Pop-Up 3165-44, Midland, TX
Cronulla 3034-70, Cronulla, N.S.W., Aust

20 Years

Westinghouse Friendship 1054-18, Baltimore, MD
Scottish Rite 1817-19, Des Moines, IA
Delavan 3925-35, Delavan, WI
Art-O-Rhec 2604-43, Memphis, TN
Greater Houston 2386-56, Houston, TX
Devonport 3913-73, Devonport, TAs.
Bridgetown 2660-U, Bridgetown, BDOS

15 Years

Bechtel 3589-F, Norwalk, CA
The Governors 3031-16, Oklahoma City, OK
Truckee Meadows 178-39, Reno, NV
Preston Hill 1361-53, Middlebury, CT
Landmark 3291-66, Norfolk, VA

10 Years

In Earnest 387-3, Phoenix, AZ
Apple Valley 50-9, Union Gap, WA
Voice Squad 728-29, Pensacola, FL
Bryant Park 2895-46, New York City, NY
Glendale Civic Center 1256-52, Glendale, CA
Dandenong 1269-73, Dandenong, Vic., Aust
Vereeniging 1834-74, Vereeniging, RSA
Protea 2132-74, Port Elizabeth, RSA
Grand 1447-U, Taipei, Taiwan

1985 INTERNATIONAL CONVENTION

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

1986 INTERNATIONAL CONVENTION

MGM GRAND HOTEL
AUG. 26-30
Reno, Nevada



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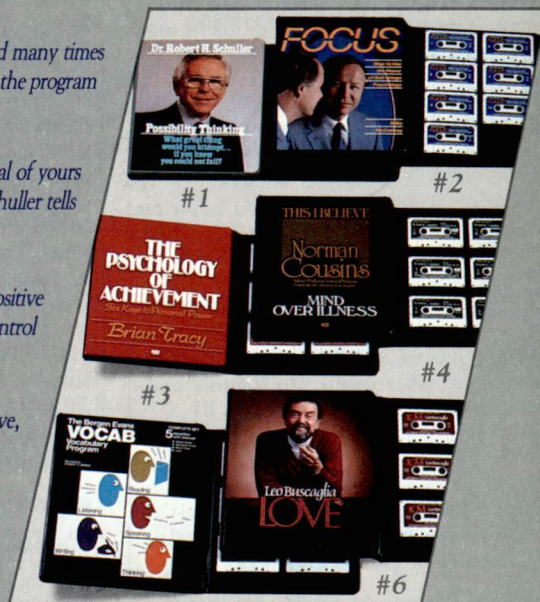
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