

MARCH 1984

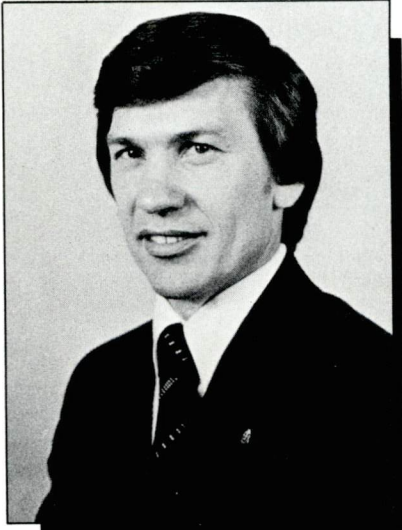
# THE TOASTMASTER



Special Issue: Specialty Speeches

## The Secret of the Uncommon Speaker

Three years ago my family and I visited Gettysburg, the site of one of the most important battles of the American Civil War. We toured the many monuments scattered throughout the battlefield and finally came to that quiet spot where President Abraham Lincoln delivered his famous Gettysburg Address.



Historians tell us two speeches were given on that site on November 19, 1863. The first was given by Edward Everett, a well-known orator, who spoke eloquently for more than two hours. President Lincoln followed Mr. Everett on the speaking platform. His address lasted less than two minutes. In his address, President Lincoln said, "The world will little note nor long remember what we say here..." His statement was true for the previous speaker, but not for himself.

More than a century has now passed, but we still remember President Lincoln's speech. We remember because he didn't give a speech which consisted of a series of canned remarks. Nor did he use a standard speech outline. Instead, he designed

and delivered a talk that was totally appropriate to the occasion, which was the dedication of a military cemetery. In addition to honoring the soldiers who had lost their lives, President Lincoln recognized the need to provide words of inspiration to a nation at war.

Abraham Lincoln delivered what we in Toastmasters call a "specialty speech," a speech specifically designed to meet the needs of a special occasion. That is what this issue of *The Toastmaster* magazine is about—specialty speeches.

The 15 assignments in our basic Communication and Leadership Program manual provide us with the basic skills and the self-confidence essential for effective communication. However, we are frequently called upon to make presentations or participate in occasions which require much more than self-confidence and knowledge of the basic skills. The ability to respond to the needs of these special situations is what makes the difference between the common and the uncommon speaker.

Toastmasters' Advanced Communication and Leadership Program manuals—*The Entertaining Speaker*, *Speaking To Inform*, *Public Relations*, *The Discussion Leader*, *Specialty Speeches*, *Speeches By Management* and *The Professional Speaker*—will help you prepare for some of these special speaking situations. This special issue of the magazine will, too.

Granted, few of us will be called upon to speak on occasions as great as Gettysburg. Yet we may be called upon to give an invocation, serve as master of ceremonies, present a seminar, or even introduce a speaker. By learning how to prepare for those and other special occasions, we'll be better able to capture our audience's attention and keep it. And each of us will have the skills necessary to become an uncommon speaker.

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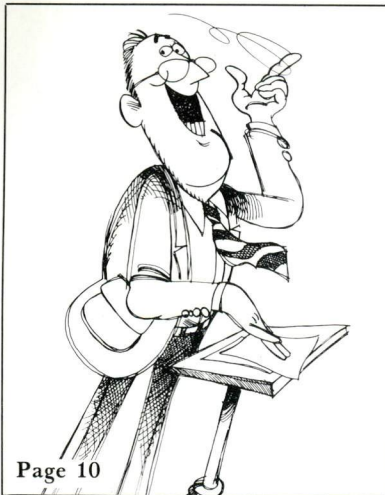
# THE TOASTMASTER

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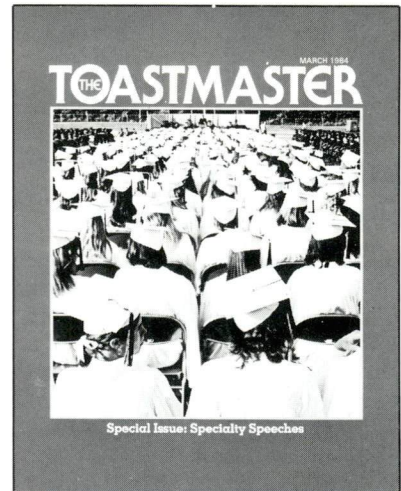
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## COVER

As a speaker, you know that one type of speech will not fit every occasion. To be effective, today's speaker must be able to speak before any audience in any type of situation. This special issue of The Toastmaster will help you do just that.

THE TOASTMASTER Magazine (ISSN 0040-8263) is published monthly by Toastmasters International, Inc., 2200 North Grand Avenue, Santa Ana, CA 92711. Second-class postage paid at Santa Ana, CA, and additional mailing office. POSTMASTER: Send address changes to THE TOASTMASTER Magazine, P.O. Box 10400, Santa Ana, CA 92711.

Published to promote the ideals and goals of Toastmasters International, an organization devoted to helping its members improve their ability to express themselves clearly and concisely, develop and strengthen their leadership and executive potential and achieve whatever self-development goals they may set for themselves. Toastmasters International is a non-profit, educational organization of Toastmasters clubs throughout the world. The first Toastmasters club was established by Dr. Ralph C. Smedley on October 22, 1924. Toastmasters International was organized October 4, 1930 and incorporated December 19, 1932. This official publication of Toastmasters International carries authorized notices and articles regarding the activities and interests of the organization, but responsibility is not assumed for the opinions of authors of other articles. Copyright 1984 by Toastmasters International, Inc. All rights reserved. The name "Toastmasters" and the Toastmasters emblem are registered trademarks of Toastmasters International, Inc. Marca registrada en Mexico. PRINTED IN U.S.A. All correspondence relating to editorial content and circulation should be addressed to THE TOASTMASTER Magazine, P.O. Box 10400, Santa Ana, California 92711. Phone (714) 542-6793. Non-member price: \$12.00 per year. Single copy: \$1.25.



# LETTERS

## Avoiding the "Formula" Speech

In reading Roy Fenstermaker's fine article, "Anatomy of a Winning Speech," I found myself learning from him and alternately arguing with him.

His case for writing out and memorizing a contest speech was airtight. And I appreciate his warning to write the speech in "spoken American." We've all known great "paper speeches" that just couldn't be retained when they were spoken.

My disagreements with Mr. Fenstermaker concern his list of criteria for winning a contest. Mr. Fenstermaker surely knows how to win, but I regret that a winning formula can't include:

- dealing with "heavy subjects" of monumental importance.
- touching on controversy (we mustn't distress anyone—judges may be just, but they are also notorious for being touchy).
- a beautiful word picture that in and of itself transports the listener into being one with the speaker.

After attending various speech contests at many levels and hearing five of the International Speech Contest tapes, I conclude that we haven't developed an appetite for meaty speeches. Lincoln's Gettysburg Address wouldn't stand a chance in the world of Toastmaster judges. They'd say it was too short, lacked humor, had no graphic or personal anecdotes, and contained no grabbers or quotes from famous people.

The world's great speeches would find few appreciative Toastmaster judges, I fear. Let's avoid seeking to appease all and offend none. The speeches that changed the world certainly reeked of controversy, but from that vortex came forth change and influence.

Let's seek to avoid "winning formulas" that ultimately result in contest speakers who appear as a string of paper dolls, all cut from the same pattern. The winner of the 1984 Speech Contest in

Orlando should be the speaker who has something vital to say and who says it best—not the one who appeared to entertain and appease the audience best.

Thanks for some great thoughts, Mr. Fenstermaker, but I hope your word never becomes our law.

*Ralph Walker  
Concord, North Carolina*

## In the Beginning...

I read the first line of "Just For Laughs" in your December issue and I laughed. I was surprised to note that the author, Gene Perret, is an Emmy-winning comedy writer, because he made a very foolish mistake. He states, "In the beginning was the word. That sentence not only begins the Bible..."

The first line in my Bible reads, "In the beginning God created the heavens and the earth." This verse is Genesis 1:1, on page one. The verse Mr. Perret used was John 1:1, page 1409 in my version, the first verse in the fourth book of the New Testament.

I was not impressed that Mr. Perret knew what he was doing. I'm sure he had a good point to make, but I could not hear it over the blaring mistake in the first line. That mistake made the whole article seem unbased. Mr. Perret showed an amazing lack of finesse for a man of his credentials. Check your sources!

*Ruth Masterson  
Yreka, California*

## Get Old? Never!

I loved the title of Thomas Montalbo's November article, "Coping With Growing Older."

It reminded me of a story I heard about Chancellor Adenauer, Germany's leader after World War II. Adenauer, who was 70 or 80 years old, was given a physical examination. After-

wards, the doctor gave him some advice on his health and lifestyle. When the chancellor became impatient, the doctor protested, "We can't make you a young man."

Chancellor Adenauer replied, "I don't want you to make me a young man—I want you to keep me getting older."

Getting older is something with which I can cope. Getting old? Never!

*Athel W. Miller  
Pascagoula, Mississippi*

## The Most Important Job in America

In "The Two-Paycheck Couple" (November issue), Beth Bauer seemed to agree with Dick Irish's statement "Pound-for-pound and square-inch-for-square-inch, two-career couples are the most responsible class in the country—producers, taxpayers, parents. Working couples are the glue which holds the nation together."

Does this mean my wife is irresponsible because she prefers to care and foster our two pre-school boys? Is my wife a nonproducer because she prefers to be a homemaker instead of a desk jockey? By my wife's decision to be a full-time mother, is she contributing to the nation's demise? Who's Ms. Bauer kidding? If anything, full-time mothers have the most important jobs in America: raising our next generation.

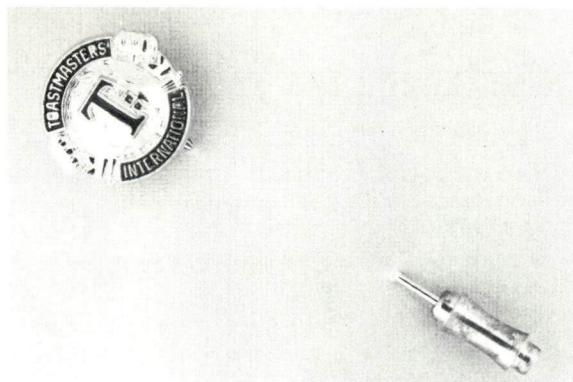
Ms. Bauer's prejudice toward the "traditional marriage" is evident throughout her article. She sarcastically describes it as "Mom stayed home and baked the bread and pop went off each day to make it."

If Ms. Bauer has chosen to pursue an away-from-home career, I have no problem. It is her choice. But I do have a problem with her writing an article which belittles my wife and other homemakers.

*Chason L. Smith  
Jacksonville, Florida*



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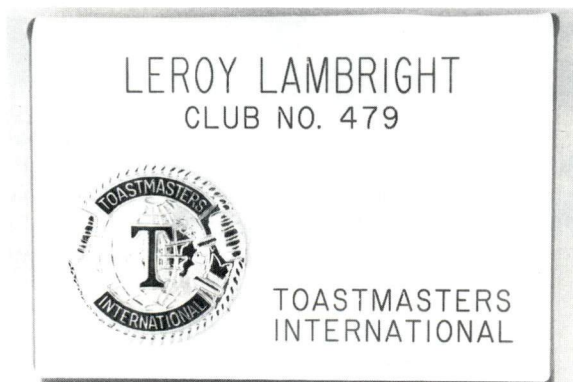
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# ***From Speaker To Seminar Leader***

**F**ive companies have paid \$865 for each of their three representatives *not* to come to work this day. Instead, they sent them halfway across the country to sit around a U-shaped table with other executives, drink lots of coffee, play a few games and listen to a boring speaker talk about a worn-out subject. The next morning, these people will take planes back to their own offices to try to catch up on the work they had to leave. In the morning mail, there are sure to be announcements of at least two more seminars on "Time Management," "Motivation," or "Leadership Effectiveness" that they may attend within the next two months. Seminars are big business.

But how many do you eagerly look forward to attending? How many deliver what they promise? Have you gained any fresh ideas from one lately? When was the last time your mind was stimulated by a seminar speaker? How many practical suggestions have you been able to put to use? And why shouldn't you share your expertise with others as a seminar or workshop leader and get in on some of those big bucks?

## **A Big Demand**

You may have practical experience and abundant information on a subject that many people are searching for. If you're getting more and more requests from friends and even total strangers for advice and information on computer skills, tax preparation or Chinese cooking, maybe you should consider packaging this knowledge neatly and selling it. Actually, if you consider community centers or continuing adult education, anything goes — from "Flower Arranging" to "Selling Skills for Women" to "Fundamentals of Data Processing for Non-Data Processing Personnel." Why not "How to Start Your Own Family Business," if that's your forte? If you

by Dorrine Anderson Turecamo

can back up your credibility with a remarkable success story that has been consistent and longwithstanding, you can use your speaking skills to help others help themselves and develop a lucrative and fascinating second career.

The very fact that you have already developed a reputation as a success in that field should draw many to your first workshop. Then, if you present the subject in an interesting and meaningful way and actually deliver what you've promised, the word will spread that you have something valuable to offer. However, as dynamic Virginia Johnson, 3M's market development supervisor, says, "Your objective must be to satisfy some audience need, not just your need to stand up there and pontificate. There's a big difference."

Excellent communicators with a real and timely message are in great demand. The sad truth is there's a good reason most people groan, "Oh, no, not another seminar!" The overwhelming majority of these presentations are dull, redundant, elementary, impractical and a colossal waste of time. Unfortunately, some of the most boring are presented by professional trainers. But if you can write out your objective in one sentence, have had excellent response to your speeches, and you know you have information that can fill a great need for many people, your seminar will be a success. Let's look at how the experts do it.

#### "So What?"

"There is no *one way* to present an effective seminar," says the University of Minnesota's adult and continuing education director, Terry Henry. "It depends on the instructor, the topic and the audience. But we discourage long lectures."

"You can't leave a meeting and say they didn't want to listen," says Johnson. "It's the leader's responsibility to make it palatable."

This nationally recognized trainer of sales and workshop presenters tries to imagine everyone in the audience with "So what?" written across their foreheads. If you aren't continually answering that question, you're probably missing the target.

It's not easy to do this, because most seminars come in three-hour segments, requiring you to spice up your communication techniques to keep it lively. Johnson recommends learning to be flexible and comfortable with chalkboards, flip charts, overheads, slides, movies, videotape, filmstrips, display objects, handouts, role plays and games. It's a challenge that demands knowledge of each audience to determine which technique will relate best to which subject and group.

The U.S. military briefings outline — *analyze, organize, condense, communicate* — works for any presentation.

- **Analyze:** List, on paper, what you mean to give them overall.
- **Organize:** Break it down, according to your outline, in time segments. Every 10 minutes must count for something.
- **Condense:** You can only cover so much. Your audience, the time allowed and the goals you've promised determine how specific you should get. List the main points first. If you've done your homework, you'll have a wealth of "nice to knows" that you can't possibly cover. These can be done in handouts that you'll distribute after the meeting. Never give them out earlier, advise most professionals, unless you want to face a roomful of people with their eyes on the paper, not you.
- **Communicate:** Stop making a speech and talk with them.

Audiences are typically restless, with an attention span that rivals that of youngsters at a summer camp. People can think three times faster than you, the seminar leader, can

speak, so there's a lot of mental vacation time you must capture. To keep them with you, you have to hit them with something they care about. Show them the way things are going, tell them what the need is and make it clear how it relates directly to them.

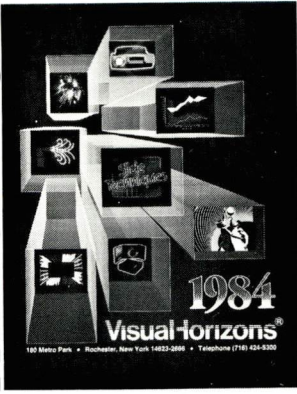
#### Visual Aids

Even though everyone is different, we all understand pictures. However, your visuals must be easy to comprehend and, just as gifts under the Christmas tree, too many or too small examples will only create confusion. Your listeners can only absorb and retain so many main points. Think in simple concepts. A red balloon, for instance, symbolizes many things without much translation: happiness, color, spontaneity, children, freedom . . . Think in metaphors for a concept that can epitomize many ideas. Put your creativity to play and reduce each theory to its simplest form. Visuals indicate that you're prepared, you had to think ahead, you're serious about your subject and know it well.

Audience games or role plays only work if they're new or contain surprises. Above all, they must have a reason. If you can create a game that really helps to clarify your main points, the audience will remember the lesson much longer than if you just listed them in a speech. Everything must be tailored to the participants. An exercise I've used successfully in decision-making seminars has a husband and wife role play an argument over "That's not my job!" After every session, several group members will say, "My wife and I are always arguing about whose job it is to dust the top of the refrigerator. How did you know that?" I knew it by observation and keeping in close touch with the simple realities of life.

When the attendees arrive, try to determine which ones would be most

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at ease and cooperative before the group—but not grandstanders or comedians. File these impressions temporarily and refer back to them

tapes, classroom or auditorium settings for speeches. By contrast, most independent seminar leaders choose a hotel meeting room, which

***IF YOU PRESENT THE SUBJECT IN AN INTERESTING AND MEANINGFUL WAY, THE WORD MAY SPREAD THAT YOU HAVE SOMETHING VALUABLE TO OFFER.***

for particular games or volunteer situations. Actually, it's almost easier to work with someone onstage who is overly shy than someone you can't shut up or control. You'll learn that every game had better be planned out to the letter in advance. The one detail you neglect is sure to be the one that will leave the exercise inoperable or pointless. Role plays must be written out for each participant, with a copy for you.

**The Right Environment**

The room you choose to hold this learning experience in can be a great help if it's the right size, the acoustics are ideal, electrical outlets are in the right places, lighting is excellent and easily controlled, and ventilation is good. Ask any trainer about seating arrangements and you'll draw strongly biased reactions.

Patricia Bell, manager of Personal Accounts for Marsh & McLennan, Inc., told of a seminar that was tops in every way except that the room was too small. "The organizational structure was a good balance of informal-formal. Our minds and eyes were kept alert because the instructor moved around a lot, sticking things up all over the wall. But we were seated at a U-shaped table and had to continually *turn around in chairs that didn't swivel*. It made us feel cramped and uncomfortable."

The Center for Creative Leadership in Greensboro, North Carolina, is able to use many options, moving their participants to another sharply contrasted setting every two hours. This is not done solely to keep the classes awake, but each room compliments its subject, whether it's a rectangular table-discussion room, a theatre-like room for showing films, a relaxed lounge for feedback or interviewing sessions, an outdoor terrace for stimulating games, cubicles for reviewing audiovisual

can be arranged as innovatively as your mind will allow.

Terry Henry suggests that even mealtimes can be used effectively for educational purposes. But, he warns, this must be carefully thought out and planned. It must relate to your objectives and audience.

Pillsbury's manager of management development, Bruce Knudson, hates classroom or formal set-ups because they lessen interaction. Although the U-shape has many fans, Knudson says it becomes unwieldy if you have as many as 18 attendees. He has developed a unique layout of four or five tables arranged in "a circle cut in half," with the leader standing at the head of the circle.

Long rows of tables facing front, accommodating a large crowd of note-takers, was effectively handled at a seminar on "Obesity in Teenagers" conducted by a pharmaceutical company for physicians and media specialists. In addition to varying interesting visuals, films and speakers, popular TV personality Dr. Frank Field walked through the audience with a microphone to pick up questions for the speakers.

Whatever the setup, you'll want to remember writing materials and pens at each place, ash trays, water glasses and pitchers. Eliminate competitors such as phone calls, clanging dishes, a jazz concert next door, and an open window that looks out on breathtaking scenery (Pull the drapes, Killjoy!). Before you begin, remember Knudson's advice to tell them where the restrooms, phones, message board and coffee are.

I agonized through a two-hour nonverbal communication workshop I conducted recently for a group of 90—in the dark. The lovely, dimly lit country club dining room was not meant to be used for discussions of



how to use color — “That’s orange? I thought it was red” — or how to use and interpret the psychological impact of design. Facial expressions

## **ALWAYS REFER BACK TO YOUR CHECKLIST BEFORE YOU APPEAR.**

and body movements that usually brought hearty laughter and full applause were received in silence. The audience simply couldn’t see.

If you’ve made a presentation 100 times, still refer back to your checklist before you appear or even agree to appear. Check out the lighting, the microphones, whatever equipment you’ll be using, and come early to be sure they really do have the extension cords you requested.

### **Get Involved**

Keep in mind that *you are the primary equipment in any presentation*. Unlike college or high school, says Henry, the audience is there because they perceive a need and have come to you for answers. It’s up to you, the instructor, to *read your audience*, even more thoroughly than you would for a speech. To know it’s a medical group isn’t enough: Are they physicians, nurses or laboratory technicians? Do they have any background experience in your subject? What is their level of understanding? What are their objectives? On the other hand, do they really care or have they been “sent” by their company because “it should be good for them?” (In which case, you’ll have a nasty barrier of resentment to break through.)

The best presentation is *you*, being exactly who you are, says Virginia Johnson. Get enough sleep, push the light-up button and GO. Come down from the heights. Let go of the lectern and get involved with your audience. Talk directly to them. Feel, move, participate together. Ask them questions and be prepared for questions in return. Accept them eagerly because every question is a compliment. Acknowledge that they have an interesting point and that *you care*. Then address it directly.

Knudson goes even further. “Be missionistic about your subject!” he

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says. “Like your audience. It will carry over, and it will remove any nervousness you sense.” Knudson looks for pot shots or challenging questions as an opportunity to prove himself a hero. If one throws you for a minute, repeat it to digest it in your mind, and then go ahead. “I keep firing myself up, even if it goes into a second day,” he says, “because I have a responsibility to these people.”

No matter how enthusiastic or involved the discussion is going, however, your participants deserve a short break after every hour and a half, and an hour for lunch. You’ll come back refreshed, too, and ready with a new story or outlook.

Ted Anderson, vice president of marketing for TransHealth, presents workshops more regularly than many company training directors. He is a strong advocate of putting most of the emphasis on the speaker’s ability, the content, and the manner in which it’s presented.

“I don’t like gimmicks,” he says. “I look for an outstanding speaker, so I prefer a classroom or theater setting. A good organization of material will make it flow properly and eliminate the extraneous. The best leaders will consider ahead, carefully, for the proper amount of time and value each subject should receive.”

Supplementary material shouldn’t be a ream of fillers, but meaningful and relevant, brief and to the point. Henry emphasizes high quality here. “They should be good for later reference and easily accessible, with a table of contents. Tests show that taking notes retains learning, so we include lots of white paper.”

### **Audience Response**

Other than listening to the grapevine, there are several methods of evaluating the presentation you have just made. Most groups or

leaders themselves design questionnaires and ask the participants to fill them out anonymously. If you have a co-leader, evaluate each other. Observe the amount of response, measure of enthusiasm, quality of facial expressions, questions you receive from the class and the subjects talked about at coffee break. (Is it the latest football game or the subject of the seminar?) One of the biggest returns from conducting a workshop, as any dedicated instructor knows, is that you learn and grow more yourself with every class. Each class has a different personality, different questions and concerns, and different responses.

Just as in any speech, you’ll begin with *Fortune Magazine’s* Walter Kiechel III’s advice and give a “grab-their-little-minds introduction” and end with a “send-them-marching-forth-conclusion.” With good planning, they’ll march enthusiastically, put their newly found knowledge to work and refer your talents to others. You may find yourself becoming involved in a very profitable, though not an easy, career. Without doubt, you will develop a greater enthusiasm for life because there is no thrill greater than to watch your students follow the path you have laid out for them and achieve success. 🎤



**Dorrine Anderson Turecamo** is a freelance writer based in Edina, Minnesota. She has conducted seminars for the University of Minnesota,

American Management Association, Pillsbury Company, and other organizations.

# Mastering the Controls As Emcee

by David Roseleip

EMCEES HAVE A GREAT RESPONSIBILITY TO THE SUCCESS OF THE FUNCTION.

**I** imagine for a moment you are an airplane pilot. You are responsible for your passengers' welfare. They rely on you to take them from one city to the next, safe and on time. As an emcee, you have similar responsibilities. Your passengers are your audience. You have a schedule to keep. A smooth flight through the evening will depend on how well you know the flight plan and adhere to the rules.

From experience as an emcee for company annual meetings, business conferences and Toastmasters functions, I have learned some rules (albeit the hard way):

- *Decide now if you want to be an emcee.* Airplane pilots don't wait until they're asked to fly, then suddenly take the controls. So it is with an emcee. Decide now that you want to be an emcee. Then when you're asked, that decision has already been made. Then begin to prepare. Closely observe other emcees in action. Write down what they do successfully and unsuccessfully. Start now to build your collection of anecdotes, jokes and stories. Put them on index cards so they can easily be



categorized by topic. Some general topics I use are the economy, attitudes, roasts, retirements and introductions. Add more as you need them.

• *Know your chair's every need.* Professional pilots know the value of a flight plan. They file one before every flight. Only by following their flight plans can they reach their desired destination.

Every program chair should have an agenda for his or her banquet. Use

questions will alert you to the types of stories you can tell, and which ones to avoid. For example, stories focusing only on urban life may not be appropriate for an audience of ranchers. Likewise, the audience at a sales convention may not appreciate anecdotes designed for an audience of engineers.

**Offensive Material**

• *Always be considerate of people.* Don't use off-color humor. A good pilot knows his or her airline depends

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***A GOOD POLICY IS, IF YOU HAVE ANY DOUBT ABOUT A JOKE OR STORY, DON'T USE IT. THE SAFEST STORY IS THE ONE TOLD ON YOURSELF.***

---

this agenda to develop your emcee flight plan. If the program agenda isn't developed, help the chair develop one for your benefit. Ask questions, such as: How much time should the evening program cover? Is there a head table to be introduced? Is there a special speaker in addition to the emcee? If so, what is his or her topic? Are there special awards to be presented? Are door prizes to be awarded? How many? Who donated them?

I remember one banquet I emceed where more than 50 door prizes were awarded. In fact, the door prizes and my comments between them made up the entire evening's entertainment.

Find out if there is a special theme for the evening. This can be useful as you prepare your remarks. If the banquet is part of a convention, you may be able to build on a theme that has been stressed throughout the meetings.

• *Know your audience.* Imagine the difficulty if pilots did not know the terrain that lay in their flight path. How high are the mountains? Is there an ocean to cross? What are the latest weather conditions?

The emcee's terrain is dependent on the audience. Know the general age group of your audience. Will both men and women attend? Does the audience comprise people of a specific business or industry? These

on people, the passengers, for its existence. To offend them would be foolhardy. Thus, you don't see pilots turning somersaults in the air or flying under power lines to give their passengers a thrill.

As an emcee, telling stories that embarrass your audience is self-defeating. While a chuckle from some may be heard, it should not be at the expense of others. Keep the trust of your program chair. You can't violate that trust and expect to be invited back to perform again.

A good policy is if you have any doubt about a joke or story, don't use it. I've learned to be careful using religious stories, since many people differ on their approach to this subject.

If you are going to roast someone, find out all you can about him or her. Don't take a chance and be surprised later. For example, an anecdote about bankruptcy would be a disaster if told on a businessman who recently experienced a sheriff's sale. The safest story is one told on yourself. In fact, a good rule to follow is always tell a joke on yourself before roasting anyone else.

• *Prepare, prepare . . . practice, practice.* The corporate pilot where I work attends a training session every year. He practices flying in a "flight simulator." It allows him to improve his skills and learn to anticipate what

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# WORD WISDOM

by David Rottman

## Using Color In Your Speech

The Inter-Society Color Council and the National Bureau of Standards recognize 267 color names for every imaginable hue and shade. You may not need that kind of precision in your speech, but why not add some color with the following language palette?

Instead of white: alabaster, etiolated, hoary, ivory.

Instead of black: ebony, jet, melanous, raven, sable, sloe, swarthy.

Instead of red: brick, cardinal, carmine, cerise, cinnabar, claret, crimson, florid, garnet, lobster, madder, magenta, ruby, ruddy, salmon, sanguine, scarlet, vermillion.

Instead of brown: auburn, bay, chestnut, cinnamon, copper, ecru, fawn, hazel, mahogany, roan, russet, sorrel, tawny.

Instead of yellow: chrome, citron, crocus, flaxen, gilt, jaundiced, saffron, xanthous.

Instead of green: emerald, glaucous, malachite, olive, verdant, verdigris, verdure.

Instead of blue: azure, cobalt, electric, indigo, lapis lazuli, navy, Prussian, royal, sapphire, smalt, ultramarine, woad.

Instead of purple: amethyst, lavender, lilac, mauve, plum, puce, violet.

*Note:* Many of the more unusual color words describe a mixture of colors. For example, alabaster can indicate white or yellowish pink or yellowish gray. To help your audience picture the color more vividly, try combining the basic color with the new adjective: alabaster white, slate gray, russet brown.

## As Hyaline As Alluvium

A new game is sweeping the college campuses. It's called "Obfuscations of Celebrated Oracular Utterances." You should be able to figure out the rules from the following examples (which are designed to drive you to the dictionary). Answers follow.

1. If you labor inutitely upon incipient essay, endeavor iteratively.
2. Intussuscept on stippled demarcation.
3. Am I a fraternal castellan?
4. As hyaline as alluvium.
5. Pulchritude possesses solely cutaneous profundity.
6. Freedom from incrustrations of grime is contiguous to rectitude.
7. Defunt consorts of distaff cadavers relate no ana.
8. A revolving lithic conglomerate fasciculates no congeries of bryophyte.

Answers:

1. If at first you don't succeed, try, try again.
  2. Fold on dotted line.
  3. Am I my brother's keeper?
  4. As clear as mud.
  5. Beauty is only skin deep.
  6. Cleanliness is next to godliness.
  7. Dead men tell no tales.
  8. A rolling stone gathers no moss.
- (Thanks to Barbara Goldman, a tenebrific skiagrapher of the first rank.)

his reactions will be in a tough spot. The simulator lets him make mistakes without crashing.

That's the value of your practice session prior to the date of your actual performance. To prepare for

the event, I write out my entire script using the program chair's outline. I insert all the names for introductions and double-check with the program chair to be sure I'm pronouncing the names correctly. For my stories and

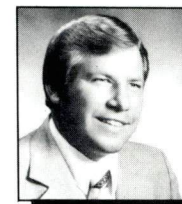
jokes, I've found it best to develop several series of four or five jokes that can be inserted between major parts of the program. Each series relates to a common topic. Examples of topics that lend themselves to "joke series"

## START NOW TO BUILD YOUR COLLECTION OF ANECDOTES, JOKES AND STORIES.

are cocktail hours, retirement, doctors and physical fitness. You can probably think of many more.

Once your script is drafted, tape-record it. Play it back. You'll find phrases, sentences and paragraphs that make you uncomfortable. Change them. Trust your instinct as you listen and, if you need to, record your program again. After you feel comfortable with the organization and the flow, develop an outline from the manuscript. Next, record your material directly from the outline. Finally, develop an abbreviated outline with key words and use this for your command performance. By taking these steps, you become familiar with your material. On the day of the event, trust your mind to key off the abbreviated outline. Don't worry, it will live up to that trust.

Follow these steps, and you will master the challenge of being a successful emcee. By preparing well ahead of time and achieving your "instrument rating" on the audience, program chairman and your preparation and practice, you will fly high as an emcee. 🎤



**David Roseleip** is assistant vice president of the Federal Intermediate Credit Bank of Spokane, Washington. He is a member of

Executives Toastmasters Club 1940-9 in Spokane, Washington, and has been the toastmaster for a number of speech contests and awards banquets.

$$\frac{3a - b^2c}{9d}$$

$$x^2 + 2x + 1 = (x+1)^2$$

# HOW TO AVOID BLINDING YOUR AUDIENCE WITH SCIENCE

by Sam A. Marshall



$$64^2$$

$$\begin{array}{r} 4a \\ 2 \\ +15c \\ \hline 28b \end{array}$$

**A** doctor.  
A scientist.  
An engineer.

You are none of the above. Certainly, no one would honestly call you a technical specialist. Yet, you have more than a "tourist's acquaintance" with some technical and scientific subjects. And you *do* have a good rapport with various members of your local scientific community. So a good working knowledge and direct access to current and accurate information are no problems for you.

Short of an interested audience and a number of effective communication techniques, you practically have all you need to become a competent interpreter of the scientific world. Since you are a Toastmaster, it's a safe assumption that you already know about developing audiences and scheduling presentations. But, experienced as a speaker or not, you may really not know that communicating science to a non-technical audience requires a "scientific method," in a manner of speaking. It's more than just telling people everything you know about computers, pollution or contagious diseases. *How* you tell them is almost more important than the subject itself.

When speaking on any subject, but

especially with science, you must, of course, be sensitive to the needs of your listeners. After all, each individual has different experiences, interests and knowledge. How can you second-guess every person who comes to hear you speak?

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## *GENERALIZE AND APPEAL TO THE AVERAGE PERSON.*

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Sometimes you can assume common knowledge on certain subjects with certain audiences, let's say college students. But most often, you do not have the luxury of a homogeneous audience. You will make a different impression upon each listener when the audience is mixed. So the working rule, of which you must never lose sight, is: the more technical your subject and when doubtful of an audience's knowledge, generalize and appeal to the average person.

### **Let The Audience See It**

Capturing the imagination and interest of an audience, as James Berry of the American Institute of Physics says, makes all the difference

in getting your message across. Berry, who produces interviews with physicists and engineers for radio audiences, is well-acquainted with working in a medium which, by its nature, offers limited communication cues. Radio is all audio and no visual: no charts, no illustrations, no demonstrations, no facial expressions. So to overcome this handicap, Berry makes a point of asking questions which encourage the scientists to answer in broad, simple strokes rather than in tedious, foggy detail. The effect that he strives for: concepts that are easy to visualize.

Berry has outlined a number of steps, a series of contrasts, to consider when you are preparing a presentation on science. As he describes them, the contrasts would be effective in every medium from print to podium. And though public speaking has the advantage of the visual dimension, its being verbally oriented makes it similar enough to radio that Berry's techniques should be quite useful to you.

Berry cites five points and elaborates on each one.

1) *Accuracy vs. precision.* "For most audiences, you don't have to be precise, only accurate," Berry says. For example, he says that reading the time as "9:20" is accurate while splitting it down to "9:20:17:1" is far

more precise. However, he warns that such precision can be a hindrance rather than a help because it appeals more to the specialist and less to the average person. Unless you need precision for a specific illustration, simple accuracy will do just fine.

characterization gives people more feeling than definition, more of a sense of why something is important or of what it does. For example, he says that an equation, while it defines relationships between numbers, does not tell you how you can use the

pressure, he says it is seen in a more human concept. He underscores this point by saying, "When something becomes human, people are interested."

3) *Context vs. specialization.* "Context is humanizing because it places something in a dynamic setting familiar to audiences," Berry says. For example, he says to imagine trying to explain an automobile to someone from another planet. Would you explain it from an engineer's point of view, describing the process that makes it work, which could be meaningless to your visitor? Or would you explain it from the user's point of view, saying that a car is designed for transportation which will take you from point 'A' to point 'B'? Berry points out that the second approach is more likely to appeal to listeners because people are almost never interested in how something works unless they can see its importance or purpose.

"Once people can see something in the context of their own experience, they become interested in the details," he says.

4) *Problems vs. solutions.* "How can you solve something without first knowing what the problem is?" Berry asks. A natural reaction to a pointless solution, he says, is irritation. "So what?!" a frustrated listener will rebel because information for its own sake, not proving anything, is essentially meaningless to him or her.

To illustrate, Berry describes the problem of weight loss: muscle tissue weighs more than fat. He says that doctors have been trying to get across to people that losing weight should not be the point of dieting, but rather that getting rid of fat while keeping muscles in good condition should be. A balanced diet plus proper exercise would be the solution. But until people realize that simply trying to lose weight could affect their health, the solution is not going to mean anything to them. And so it is with every other solution: it seeks a problem. "Always try to get to the problem first," Berry says.

5) *Figurative vs. literal.* "Imagination is about only as good as what you have experienced," Berry says. So when literal descriptions, equations or technical jargon fail to communicate, analogies can be useful because they help a listener to visualize, to gain an approximate understanding of something outside of his or her experience.

For example, he says you may try to describe the temperature of

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## WITH POTENTIALLY BORING TOPICS, POSING AN INTERESTING PROBLEM AND THEN SETTING OUT TO SOLVE IT WILL HEIGHTEN INTEREST.

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2) *Characterization vs. definition.* "Characterizing is a way of gaining attention and making something more human," Berry says. To him,

equation. It simply exists. However, when people learn how something is useful or why it is important, such as in using equations to calculate water

# More Tips For Scientific Speeches

by Sam A. Marshall

In addition to Berry's suggestions, there are many other tips on clarifying and simplifying your presentations which you can pick up from a variety of sources. For example, such books as *How to Write in Plain English*, by Rudolf Flesch, and *The Techniques of Clear Writing*, by Robert Gunning, offer such advice as tailoring your vocabulary to the audience and avoiding run-on sentences. In Gunning's book, particularly, is a scale, known as the "Fog Index," which is used for grading the clarity of your composition.

Some of the prescriptions offered by these books (and others!) include:

- Avoid pretentious and overly technical words (jargon).
- When it is necessary to use technical words, define them clearly and simply.
- Vary sentence structures, eliminating awkward phrases, but keep lengths under control.

- Avoid abstractions; make descriptions concrete through analogy and example.
- Write for people's interest, not their expertise. (Many don't have the expertise!) Just trust their intelligence.
- Use the active voice of verbs; shun the passive voice. Example: Active — The chemical burns the eyes. Passive — The eyes are burned by the chemical. (The active voice makes sentences more punchy, more direct.)
- Use parallelism for greater emphasis. Examples: "of the people, by the people, and for the people" and "the few, the proud, the Marines."
- Use comparison and contrast, especially when describing how something works. This is similar to, but not the same as, analogies.
- Use logical structure: introduction, body and conclusion. Tell them what you're going to tell them, tell them, and then tell them what you've told them.
- Summarize frequently.

supercooled helium as being so cold that it is almost absolute zero. You might even try to express it with a complex equation. But how cold is that temperature? Berry says that he once used this analogy: "It's so cold that it would make icicles shiver!" He

**"YOU DON'T  
HAVE TO BE  
PRECISE, ONLY  
ACCURATE."**

will admit that not everyone has the talent for analogies "in their souls." But he says that a big help in coining analogies is to remember that a statement cannot be jargon and an analogy at the same time. So minimize jargon and the analogies will come.

Berry recommends that you keep these contrasts in mind from the time you begin your research to when you actually deliver your presentation. By checking your information as you gather it in the light of these criteria, you will be better able to see what is really important about a subject. And because it is much more likely that using these contrasts in your presentations will arouse the interest of your listeners, you will have a greater chance of satisfying their curiosity. As Berry says, "One of the worst mistakes in communicating is to attempt satisfying curiosity without first having raised it."

#### **Raise Curiosity and Understanding**

What else do audiences find appealing? According to Berry, "There's no such thing as an unfair strategy for raising curiosity." Whether it's appealing directly to subjective interests (health, wealth, sex or conflict) or using humor, you will see audiences respond with more interest when their curiosity is aroused. Even with potentially boring topics, posing an interesting problem and then setting out to solve it will heighten interest.

When speaking on a technical subject not familiar to a general audience, you must also modify your delivery somewhat to ensure understanding. Generally, you should speak clearly, at a good volume. Also, you shouldn't try to cram in too much detail by talking fast to cover it all. By taking a narrower scope on

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your subject, you can speak at a moderate, more natural pace. This will allow for concepts and facts to sink in easily. Otherwise, most of what you say will just bounce off your listeners.

## **CUT OUT VERBAL FOG WITH COMMON WORDS AND EXPRESSIONS.**

Echoing the advice of Berry, here is a further point about conciseness: keep it to the point. A widely held, unofficial rule of thumb is the longer a single statement, the less information it conveys. Boil everything down, paraphrase to

capture the sense of a concept, and cut through verbal fog with simple, common words and expressions. Make your presentation "listener friendly."

How do you gauge how well you've done your job? Berry recommends giving a draft of your text to your secretary or friend to read. "If he or she doesn't understand it, the chances are good that most people won't. And if he or she doesn't, do it over," he says.

After practicing these techniques for awhile, you will find that they not only make good sense, but also will become second nature to you. Then you will, in effect, become "transparent" to your audience. Of course, that's good because you will be able to speak on any scientific or technical subject you choose. And your audiences will never even have to know that you don't have an advanced degree. 🎤

**Sam A. Marshall** is a writer and editor based in Cincinnati, Ohio.

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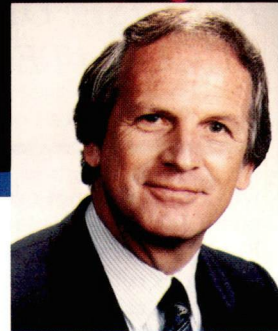
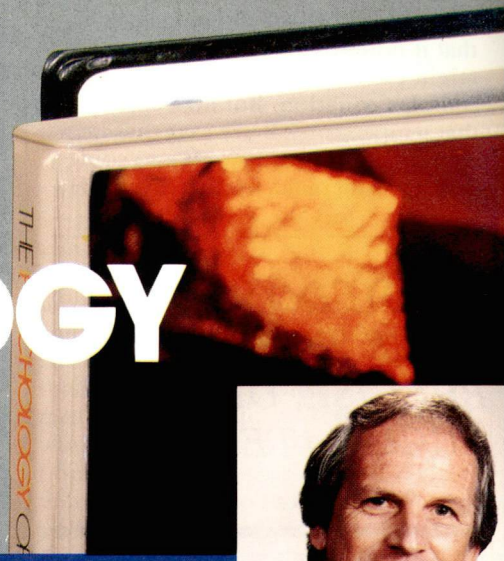
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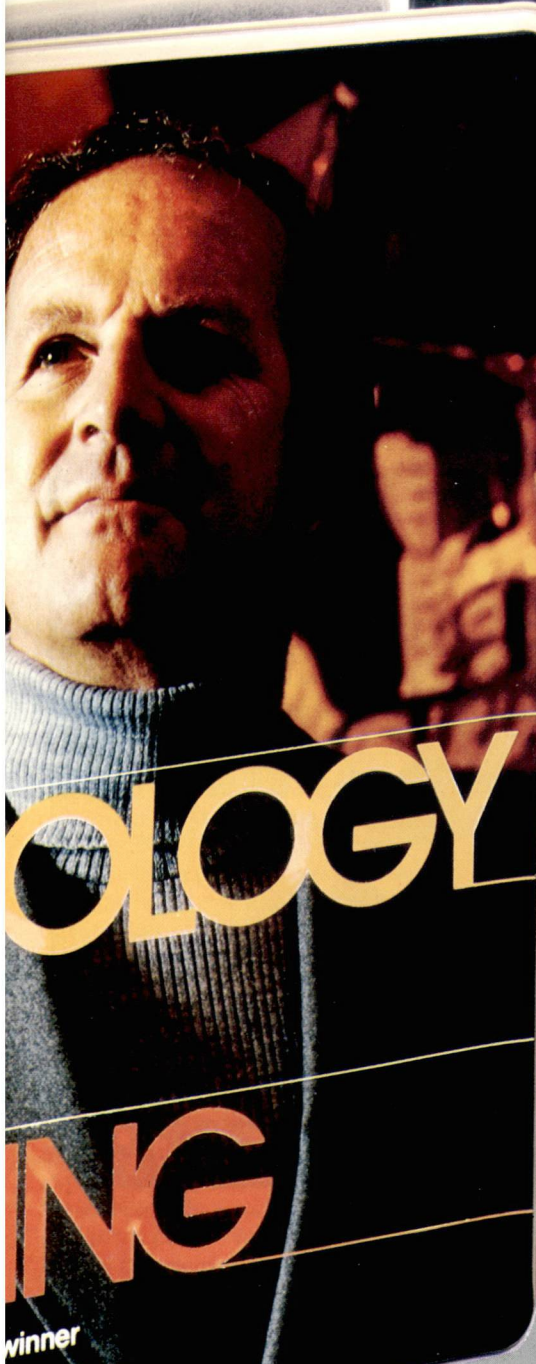
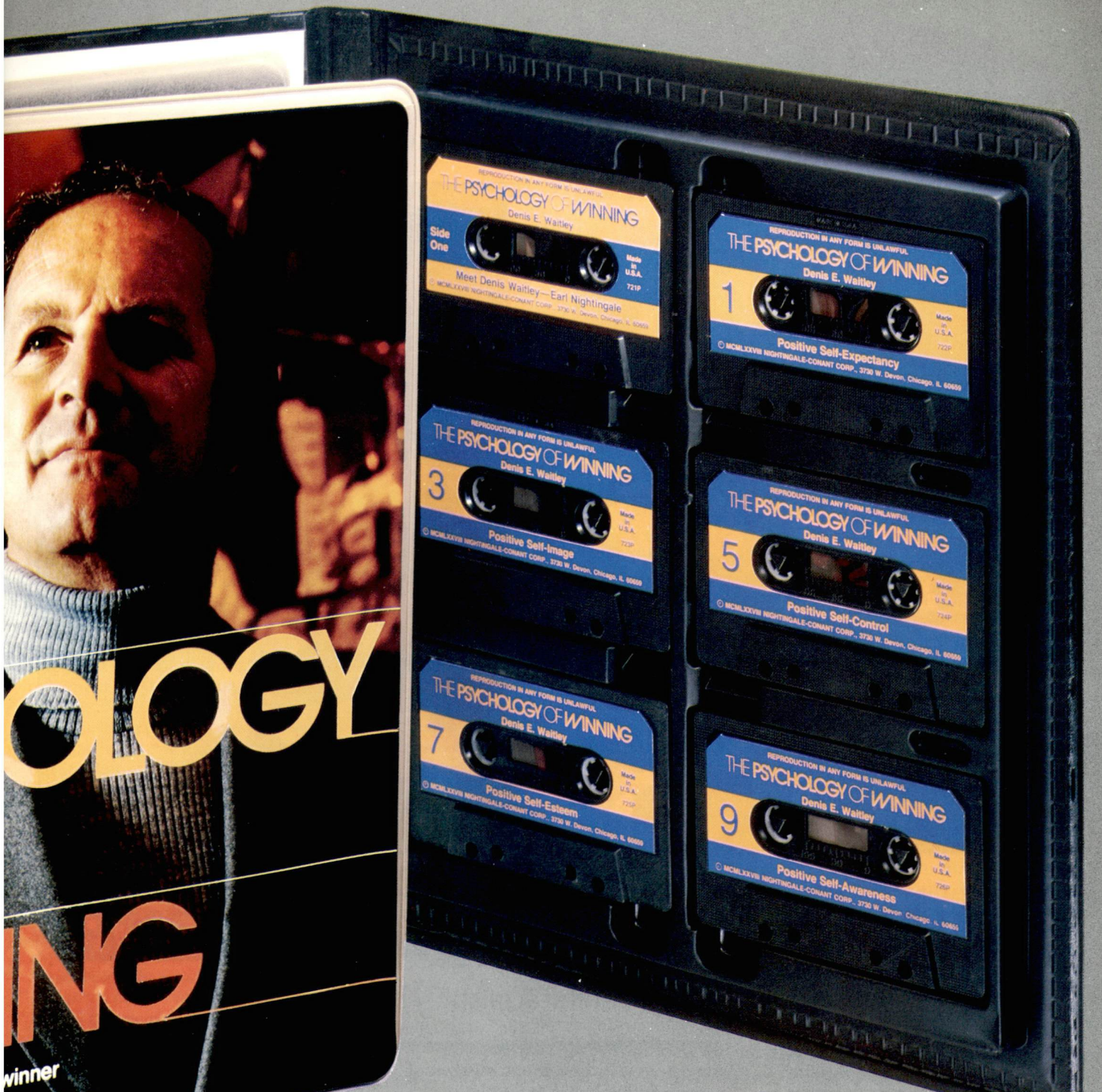
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# *How To Enliven the Lecture*

by Paquita Schlicht

**S**o you need: to give instruction on the use of a new product; justify funding requirements for the new community playground; outline the marketing strategy for the new fiscal year; explain the historical implications of the trek of Marco Polo.

Whatever speech is ahead that requires facts, figures and detailed information to be presented offers you a unique opportunity. Your audience is usually not there merely to be entertained. They have come to learn. Since few people have encyclopedic recall for volumes of facts, this type of speech is often in the form of a read text, or lecture. Most audiences cringe when a thick manuscript is carried to

the podium. We have all, at some time, been subjected to the miseries of monotonous, inanimate recitations, whose volumes of dry, apparently unrelated facts fell meaningless on disinterested ears.

When you read a speech, the audience expects you to do all the work. Surprise them. Involve them.

Your lecture has three vital components: letting the audience know who you are and what you represent; the body of the lecture; and an effective question and answer period.

## **Hug the Fact**

Emerson stated it this way: "Know the fact — hug the fact. For the

essential thing is heat and heat comes from sincerity." You are a spokesperson for your topic, not just a reader of information. The impact of your presentation is closely associated with your own personal credibility.

In June 1940, Churchill made his famous "We shall never surrender speech." The press had been calling the previous night's events at Dunkirk "a defeat turned into victory." Churchill galvanized the nation to tenacious action by describing Dunkirk as a "colossal military disaster" with the loss of all equipment. He admitted the nation's lack of preparedness, but swiftly recaptured its fighting spirit. He is

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## A LECTURE DOESN'T HAVE TO BE A SERIES OF DRY, LOOSELY CONNECTED FACTS.

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reputed to have switched off the microphone at the end of the speech, turned around and growled something to the effect that British forces would hit the enemy over the head with beer bottles, if necessary.

In a letter to friends in America, an Englishwoman summed up the impact of this speech on a nation that recognized it as anything but idle rhetoric: "Mr. Churchill is the epitome of British aggressiveness . . . (he) has made a lot of fine speeches but it takes more than words to convince the ordinary man and woman personally. For personal conviction one has to know the man, to recognize the mood he epitomizes in oneself . . . It is going to be 'do it or bust.'"

Churchill took a risk when he made his speech, but because of his experience and reputation as a leader, he successfully persuaded his country's people to continue the battle. If you have experience which qualifies you to speak with authority on a subject, let your credentials be known before the speech, and use your particular insight into the subject to involve the audience in that perspective on the subject.

The written outline of your presentation is crucial to your final success. Not everyone needs to read — even from a lengthy dissertation.

Abraham Lincoln, as a young lawyer, took on the case of a Revolutionary War widow who had been gouged by a pension agent while trying to claim her pension due her. Lincoln prepared the case by reading a history of the Revolutionary War and a biography of Washington. Steeped in the feelings generated by

his knowledge of the hardships suffered by the foot soldiers, he produced a soul-stirring tirade which left the jury in tears and the widow with the settlement she desired. The outline of the speech read, "No contract.—Not professional services.—Unreasonable charge.—Money retained by Def't not given to Pl'ff.—Revolutionary war.—Describe Valley Forge privations.—Pl'ff's husband.—Soldier leaving for army.—Skin Def't—Close."

He used the same methods to prepare his famous Gettysburg

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### ***LOCALIZE YOUR STORIES. RELATE THEM TO YOUR AUDIENCE.***

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Address. He made an outline, carried it around in his silk top hat, pulling it out to "give it another lick" whenever he had the opportunity, until it was etched in his mind.

#### **Spoken Easily**

As long as you can recall the facts, substantiate your claims and present your speech with feeling generated by your knowledge of the subject, such an outline may be all you need. Otherwise, prepare a text to be read, but prepare it to be **SPOKEN EASILY**. Remember that when you read aloud, you have a tendency to gradually speed up. Consciously read

at a comfortable pace. To remind yourself, type five or six dashes at the end of a sentence and put six or eight lines between paragraphs to reinforce pauses. Mark places where you want to look up. If you don't maintain contact with your audience, you'll lose them.

You must have a cleanly typed script and know it intimately to effectively capture the audience. Franklin Roosevelt prepared his speeches meticulously. He researched the facts, pondered and evaluated them, then drew his conclusions. From copious notes, he rapidly dictated his speech so that it would have the spontaneity of the spoken word. He then revised, edited and added to his typed copy, often rewriting the speech before dictating it again.

In his final reading he was so immersed in the subject and comfortable with it that he could recognize his audience and deliver his lecture to their eager responsiveness. Merely looking up at the audience is not enough. You need the comfort of good practice to speak to the *individuals* who make up the group of listeners. It follows that the depth of involvement which Roosevelt acquired for his topics eliminated the desire to lean on the lectern. The more comfortable you are with the topic, the more naturally your stance and gestures exude energy and feeling.

Accent solid blocks of facts with a flavor which your audience can taste. If you quote numbers, read them down into manageable portions — relate them to something common. In quoting numbers, round them: two

million instead of 1,987,456. Similarly, break down mass dollar totals to the individual level. The best rule with numbers is to compile a dossier of relevant statistics for handout AFTER the lecture. Then, analyze what job you need numbers

through the use of radio-phosphorous — which checks the overproduction of red blood cells in the bone marrow — lives of sufferers of leukemia have been prolonged . . . The second largest application (of isotopic material) is in the field of medicine.”

## THE IMPACT OF YOUR PRESENTATION IS CLOSELY ASSOCIATED WITH YOUR OWN PERSONAL CREDIBILITY.

to do. Can you express the point in another way, pictorially, without the numbers? If so, do it. Heed the speaker who started out his lecture by saying, “The only statistic I will mention during this talk is to advise you that I will speak for five minutes.”

If your facts are technical, explain them. Listen to John Jay Hopkins, then president of General Dynamics Corporation, telling about the peaceful use of nuclear material: “. . .

Here a barely stated fact would have stood weakly. But by explaining how the medium works and giving hope for a previously hopeless disease, Mr. Hopkins has grasped the audience and demanded a response of feeling as well as listening.

### Corporate Training


Major corporations so recognize the significance of effective communication of technical information that many maintain training departments devoted to that

single cause. One of the tools they use is to assign subjects with which the speaker is unfamiliar, and require a detailed explanation of the mechanics of that activity — for example, ocean sailing. This teaches research skills and lucid explanation of technical facts while not losing any of the skills of maintaining audience attention.

Such skills were superbly demonstrated this Christmas in a church I attended. Before each reading, the minister explained who the writer was, from what perspective the passage was written, how it all fit together historically, and its relevance to today’s congregation. After reading “. . . and they traveled from . . .” he said, “that is in the north” and continued with the reading until he came to the destination. “That is in the south,” he explained, and continued. For the first time the ancient writings had relevance and were easily understood in their detail rather than in the general message given. Use these same skills. Localize your stories.


If you are telling about critical events, relate them to something known to the audience. If you are speaking about a polluted river on the East Coast to a group in Utah, use an “aside.” Step away from the lectern. Talk to the audience about their own rivers and lakes, and bring the images of their own lives vividly to the forefront. Ask what they would think of the same thing happening here. Return to your lectern, pause and continue. Mark points where you want to make asides in your text.

Conclude your lecture with a prepared question and answer period. No one wants to ask the first question. Assign someone beforehand with a question that will lead to further discussion. If you came to inform, you need feedback to ensure that your message was not only delivered, but received. This is your chance to correct anything misleading, to accentuate vital points, and to consolidate the weight of emphasis on the facts you presented.


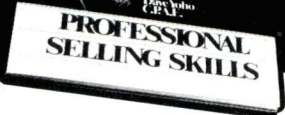
A lecture doesn’t have to be a series of dry, loosely connected facts, but can, and should, be a presentation which involves the audience in the experience of those facts. Successful lecturers literally seep themselves in their subject and then extract that magic elixir, that potent and carefully distilled mixture which best expresses the substance of the topic. 

**Paquita Schlicht** is a writer and poet based in Richmond, Texas.

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T-2

TAKING THE TASK SERIOUSLY AND APPLYING  
EFFECTIVE PRINCIPLES FAITHFULLY CAN  
PAY OFF IN A PROFESSIONAL DEMONSTRATION.

# *Activate Your Audience:* **DEMONSTRATE**

by Thomas Leech

**S**ome of the old-time Toastmasters might recall one of the great television programs of the 1950s — the George Gobel show. Old Lonesome George did some of his own commercials in a highly entertaining fashion. One hilarious commercial for a whipping cream is still embedded in my memory. George introduced the product in liquid form — this may have been before you could buy cream already whipped — and extolled its virtues as he poured it into a mixing bowl. Then he turned on the mixer and immediately produced a bowl overflowing with rich whipped cream. As it was such a flagrant impossibility to transform the cream into whipped form instantly, the outrageousness of it made for lots of chuckles.

What Gobel was doing was making a presentation of the type that Toastmasters are often called upon to give in their business enterprises or as part of their speaking effort: the demonstration, a speaking situation which has an important place in the speaker's repertoire and which has many special needs that determine whether the demonstration is fabulous — or a fiasco.

Demonstrations come in many forms. Julia Child shows us how to make scrumptious crab souffles on television. Aerobic coaches show their hard-breathing charges the progression to better health. The fast-talking huckster at the county fair shows us how even a three-thumbed amateur chef can use a sensational little widget to cut up 4000 types of vegetables into artistic shapes — how have you been managing without it? — and it's on sale besides, but only today.

In the more mundane business world, interior designers give demonstrations to potential clients, home economists give classes in Chinese cooking, marketing representatives describe the features of

their products at industry exhibitions, and shop supervisors show employees how to preserve their fingers and eyes by proper use of equipment and safety gear. We've all been exposed to countless demonstrations in many facets of our lives, as students, club members, consumers and employees.

## **Key Factors**

Demonstrations come in two primary forms: those where the listeners just watch (and perhaps buy), and those in which the audience is an integral part of the action. The

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## *WHAT IS OKAY IN ONE SITUATION MIGHT BE USELESS IN ANOTHER DEMO.*

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audiences for the TV chef or the county fair huckster are generally passive audiences. Exercises, role plays and hands-on tryouts are examples of the active audience: "You've seen how it works, now you try it."

In either case, care in preparing for the demonstration and skill in executing it are the key factors which determine whether a demonstration will be successful. Because of the paraphernalia involved and related activities, demonstrations have more potential pitfalls than standard speeches, or even slide/viewgraph presentations. Demonstrations offer excellent opportunities for the insidious Murphy and his coterie of laws to have a field day.

Careful planning is the starting place for a successful demonstration. The first task is to explicitly spell out the objective of the demo. This may

seem trivial or self-evident, but is often excessively foggy. Yet it forms the focus for the entire demo. For example, if the shop supervisor is showing employees how to operate equipment safely, all kinds of possibilities exist as to what people will know how to do as a result of the demo. Is it enough that they know how to turn the machine on and off properly, or should they know how to make a specific piece safely? The demo for the first objective would vary significantly from the second.

Secondly, the audience for the demo has to be immediately considered. Some basic questions have to be asked. How much do they already know? Do they really care? Do they speak English or Swahili? The level, pace, methodology and gadgetry used all relate to the answers to this type of question. Nutritionist Candy Cumming speaks to professional groups as well as school children on food values and habits. She's found a great deal of success in communicating with grade-schoolers — a tough audience — by bringing in actual food samples, plus game questionnaires that take them through a series of gates depending on whether they ate Twinkies or granola for breakfast. With a peer group, she uses a much different approach and set of demonstration material.

A third essential is to examine the planned event. What seems perfectly palatable in one situation may be useless in another. Representatives of an electronics company found this out during a national convention, when visitors to their display continually left before the short film was completed. Convention attendees have many exhibits, giveaways and hospitality suites vying for their attentions and the film was just taking too long. More careful consideration of these realities would have seen the exhibition budget spent more productively, and much greater

achievement of the company's sales objectives.

After smart planning comes the packaging — putting the product together. Toastmasters especially should have a full appreciation as they experience a demonstration that is well organized and displayed.

An expert on the Chinese language chose a group participation demonstration as his means of explaining the intricacies of the written characters. All members of the audience, about 25 people, received blank paper and pencils so they could try out some of the keystrokes as the speaker demonstrated them and formed words on poster cards. The grand finale was masterfully performed when the speaker then placed all the apparently random words on the wall to spell out an old alleged Confucian saying about the virtues of wine, women and song. This all was done within 10 minutes. The speaker not only achieved his objective, he also gave an excellent demonstration of good organization and preparation.

Another area in which to spend energy wisely is in preparing the gadgetry or visuals. You must insure adequate visibility so that people can easily see the visuals, hardware or operations. With small products or models and a large audience, slides, viewgraphs or flipcharts can often nicely complement the actual displays and operations. Standard and well-established principles for audience visibility of visuals should be followed. I watched an interior designer show an audience of 25 people a series of photos which only a few people could see because the pictures were too small. Another demo to an audience of 400 people used several video monitors to show an important new advertising campaign. Because of inadequate size, insufficient number and poor placement of monitors, most of the audience were unable to see the screens. Both presentations were wastes of time for the audiences and lost opportunities (and business) for the presenters.

#### **Give It a Shakeout**

Before the product is ready to go on the road, wise speakers think through all the mechanical essentials and then give it a thorough shakeout. This is not the time to leave it to chance, as an overlooked detail can prove to be embarrassing and sabotage the whole operation.

Business consultant and educator James Belasco gave a luncheon

workshop to a large group of business people. The subject was team work and decision-making practices of groups. To illustrate the concepts, he had the members of all tables form groups to devise a scheme for catching eggs using coat hangers and rags. Real eggs were used in real contests. With probably 40 tables simultaneously going through the exercise, this took careful staging and advanced preparation to be successful, which it was.

Even after rigorously lining up all the necessary pieces and support material, the demo is still not ready for a real audience. Dry runs are important for any speech. Careful placement of material, sequencing of events, handling and timing all should be exercised to insure smooth and effective operation. Few things are more embarrassing during a demo than to find the lid won't come off the new product or the "on" switch doesn't activate anything.

Particularly important is to test thoroughly anything that requires the audience to do something. At a national convention, I attended a session that was one hour long. The speaker spent the first part of the hour giving background and directions for a questionnaire we were to fill out during the session. It was total confusion, as the directions weren't clear enough for all to follow and the questionnaire was too complicated for the time remaining. It was a complete waste of 100 people's time, and left a poor impression of the speaker. Advance testing and timing would have prevented this disaster.

Finally, it's show time. All the care in planning, preparing and practicing the demonstration now is revealed in the actual execution. What you don't want to have happen is what happened to the speaker who finished his talk, asked an audience member what she thought of his execution, and received the swift reply, "I'm for it!"

Most of the usual problems in a presentation should have already been covered because of the thoroughness of preparation. Now is the time to be sure to apply all the basics that Toastmasters know so well — adequate projection, good eye contact, speaking to the audience (not the gadgetry), liveliness and warmth in manner. Also useful is a touch of drama in unveiling and operating the various parts of the demonstration.

For a good model, watch any

successful magician.

#### **Audience Response**

One extra wrinkle that has to be considered in participation demos is the interaction with the audience, and the fact that listeners might not be responding precisely according to plan. An exercise that should take five minutes is taking 10; clear directions apparently aren't. Adding to the frustration is the fact that yesterday's quiet conference room now has a jackhammer brigade going through drills in the hall outside. Keeping cool, being understanding and patient, and having flexibility and a sense of humor are attributes that will serve the presenter well in the heat of the action.

Taking the task seriously and applying effective principles faithfully can pay off in a professional demonstration that can translate to increased business, a favorable impression and lots of fun. I'm reminded of a student in a university class on executive presentations I teach from time to time. This fellow had arrived the first night of class, petrified about the whole experience.

He took the course seriously and diligently, and he painfully applied himself to each exercise in the program. Finally came the grand finale — a demonstration. He showed up with boxes of equipment, set out everything in advance on two tables, and proceeded to give us a first-rate demonstration of how chitlins are cooked and served. With every step precisely planned and timed, he went through the sequence from raw meat to a plateful of ready-to-eat food, all in eight minutes. It was one of the few times in my experience where the entire class leaped simultaneously to their feet in a standing ovation.

That fellow has to be a believer in the wisdom of careful attention to the demonstration. 🎤



**Thomas Leech** is a consultant, speaker and writer. This material is adapted in part from his book, *How to Prepare, Stage and Deliver Winning*

*Presentations*, published by the *American Management Association*. He has coached hundreds of managers and professionals through in-house corporate training seminars and university classes. He also is business columnist for *San Diego magazine*.

INTRODUCTIONS SHOULD PUT THE SPEAKER IN  
THE LIMELIGHT, NOT YOURSELF.

# FALLING DOMINOES

by Thomas Ealey

**H**ave you ever seen a display of falling dominoes? When someone bumps the first few dominoes, a smooth momentum carries through the entire display.

Introducing a speech is a great deal like bumping the first few dominoes. If you do the introduction skillfully, a healthy momentum will develop and carry into the speech.

There are techniques and standards which every Toastmaster should understand and practice. Sloppy introductions are unfair to the speaker and a disservice to the audience.

An introduction should be proportionate to the speech being introduced. Would you use a sledge hammer to knock down dominoes? Of course not, so why use an introduction that is too long?

I try to always apply the "one-tenth" rule to introductions. Use one minute as a maximum for any speech up to 10 minutes in length, and from there up use the one-tenth rule. A 20-minute speech would rate a two-minute introduction, a one-hour speech would need a maximum of six minutes, and a two-hour convocation lecture would receive 12 minutes as a maximum introduction.

Use 15 minutes as an absolute maximum, even for a full-day seminar presentation. If the one-tenth rule does not allow an adequate introduction, you really need a written biography to complete the job. And remember that the one-tenth rule is a maximum. No one is going to mind if the introduction is shorter.

## Careful Preparation

Encourage the speaker to prepare an introduction. The speaker should best know the direction and tone necessary for the introduction. Always request a written introduction from the speaker well ahead of the program, and review it for questions. Change nothing except perhaps minor grammar problems, unless for some reason the introduction is totally unacceptable (perhaps it is too

long).

If the speaker does not provide you with an introduction, prepare an introduction from the biographical material you are provided. Do everything possible to select appropriate material for your audience. Many speakers have long and glorious resumes but perhaps only a part of that materials is appropriate for your audience. You need not make your speaker look like a saint or a genius. Just select material which will establish credibility with the audience.

Even a brief introduction can be arranged to produce maximum impact. Consider sequencing your introduction in this pattern:

- 1) Name
- 2) Source of credibility, (e.g., current job, major experience)
- 3) Education and background
- 4) Name
- 5) Title
- 6) Name

The resulting high-impact introduction (as annotated) will flow like this:

"Jim Doe (1) led an expedition to the summit of Mount Everest in 1982 (2). Jim began mountain climbing at the age of thirteen, and has since scaled every major peak in North America and many others around the world. He is a popular climbing guide and operates a climbing school near Mount Rainier in Washington. (3) Jim Doe (4) will speak to us tonight about "My View of the World" (5). Ladies and gentlemen, Mr. Jim Doe." (6)

On some occasions, providing background information is appropriate. If the subject is highly technical, or if not all of the audience is equally informed on the matter, you may need background material. This should be carefully coordinated with the speaker and with the program chairman, so that your information is accurate and you are not cutting in on the actual speech.

Perhaps Mr. Doe's mountain

climbing introduction needs to contain this sort of background information:

"Assaulting Mount Everest requires a team of about 100 support personnel and tons of equipment. Climbers must battle 30-degree temperatures and carry their own oxygen supply. Only 45 people have ever conquered the world's highest mountain."

Be certain that you have full control of the content of your introduction. How embarrassing it is to mispronounce the name of the speaker! Check and double-check names, dates, places, pronunciations and other vital information. Practice the introduction until you can deliver it smoothly and without hesitation. Be very careful about acronyms. It is usually safe to use extremely common initials such as FBI, but not AICPA or NSA. At least the first time, use the full name so that no one will be puzzled by unfamiliar initials.

Since your introduction is brief, the need for good technique is magnified, not diminished. No excuse exists for speaking too fast, not making proper connections with the microphone, using poor posture, poor diction, being inappropriately groomed, or ignoring any other element of proper speech presentation. Proper form will leave the message to stand for itself, but poor form will distract from the message. I certainly wouldn't want anyone to introduce me with a half-hearted, mumbled, careless introduction. Would you?

## A Single Task

Using humor in an introduction should be limited to carefully chosen situations. You are under no obligation to "warm up" the audience with jokes, except perhaps at a roast. Throwing in a few jokes just because everybody else does it is bushleague. You need not be excessively stern, and you should certainly maintain a pleasant tone. But don't inject comedy where it is inappropriate.

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your seat as the applause is dying and the speaker prepares to begin. Be certain that everyone knows who is to greet the speaker and take control of the lectern after the speech, particularly if it is someone other than yourself. If it is the program chair or Toastmaster, be certain they know it. Nothing is so forlorn as a speaker waiting to vacate the lectern, only to find no one is going to take control.

## *WITH A BRIEF INTRODUCTION, THE NEED FOR GOOD TECHNIQUE IS MAGNIFIED.*

Always keep in mind when introducing a speech that no one is there to hear you. Your function is to be heard, but not noticed. If you do your job properly no one will remember who did the introduction, but everyone will remember the speaker.

The worst possible offense is to use the introduction as an editorial platform. Perhaps you do have an opinion on the topic of the upcoming speech, but no one has asked for your opinion. It's disgraceful to use your position to give an unsolicited speech. Using the introduction as a persuasion device is also very poor form. A considerable distinction exists between providing background and credibility for the speaker, and trying to sell the speaker's message. Only in rare occasions, perhaps a political rally, would you use the introduction to sell the speaker's message.

High-quality introductions are critical to successful speeches. Remember the scriptural admonition to "Do unto others," and put yourself in the speaker's shoes. Falling dominoes can be a spectacular sight, when they get the proper start! 



**Thomas Ealey** is an instructor at Findlay College in Findlay, Ohio, a seminar lecturer, speaker and frequent writer for professional journals.

Always keep in mind your exact task. If the Toastmaster has recognized the dias and members of the audience, do not repeat. Your job is not to compliment the kitchen staff on a fine meal, to thank the program committee, or to announce the next meeting. Once you begin your introduction, that is your only task!

Good manners at the lectern are an

absolute necessity. Once you have completed your introduction, move one or two steps back from the lectern and turn to the speaker. As the speaker arrives, offer a smile and a handshake, then stand aside as the speaker takes control of the lectern. Hesitate a moment, and offer assistance if there are problems with the microphone. Then move back to



INSPIRATIONAL SPEECHES ARE MORE  
THAN JUST RHETORIC.

# SPEAKING TO INSPIRE

by Thomas Montalbo, DTM

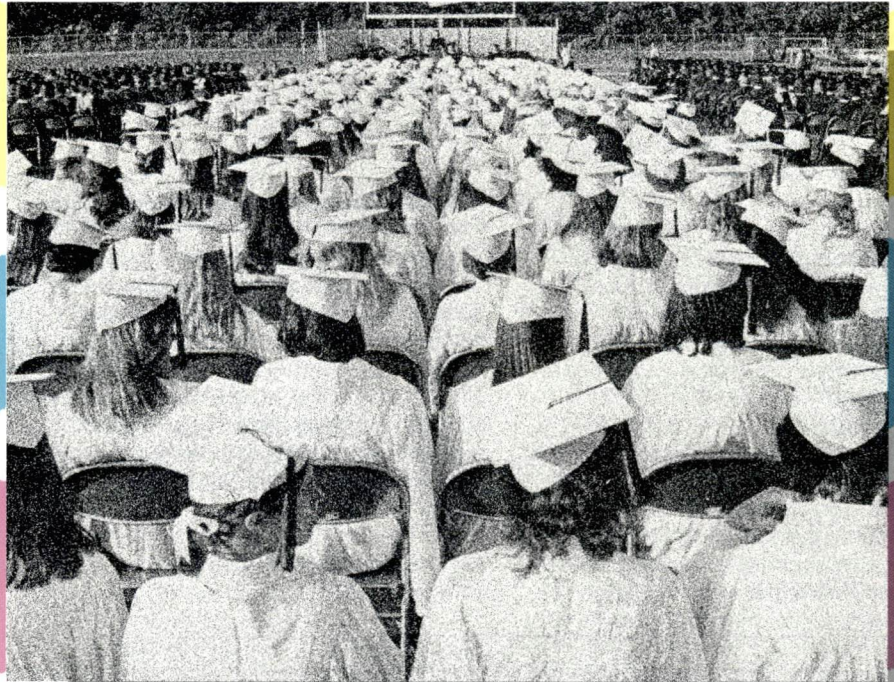
**D**o you shy away from giving an inspirational speech because you believe audiences are tired of being pushed to strive onward and upward? Do you look at an inspirational speech as something to be endured but not taken seriously? Do you dismiss an inspirational speech as “just rhetoric”?

If you turn away from inspiration speeches you lose many satisfying opportunities to speak before a variety of audiences. Remember, everybody hopes for better things to come. People rely on optimism to survive. Winston Churchill said, “I am an optimist. It does not seem too much use being anything else.” Optimism, hope and enthusiasm — patriotism, loyalty and pride — ideals, values and dreams: these are the themes inspirational speakers communicate to listeners to send them away refreshed, dedicated and energized.

In one of Churchill’s wartime inspirational speeches, he said, “Come then: let us to the task, to the battle, to the toil — each to our part, each to our station. Fill the armies, rule the air, pour out the munitions, strangle the U-boats, sweep the mines, plow the land, build the ship, guard the streets, succor the wounded, uplift the downcast, and honor the brave. Let us go forward together in all parts of the Empire, in all parts of the Island. There is not a week, nor a day, nor an hour to lose.”

In another speech, Churchill said, “You ask, what is our aim? I can answer in one word: Victory — victory at all costs, victory in spite of all terror, victory however long and hard the road may be; for without victory there is no survival.” In a third speech he declared, “We shall go on to the end . . . we shall never surrender.”

With one stirring speech after another, Churchill inspired the British people and marshaled them for action against the enemy. Note the force of his convictions in the above excerpts. Always resolute and decisive, he reflected these qualities when speaking. Uncertainty has no



place in an inspirational speech.

In planning and organizing the speech to inspire, you can use the same methods as in speeches to inform, persuade or entertain. The main difference between the inspirational speech and the others is the need for raising the audience’s emotions to a higher level. This requires intensifying your thoughts in order to stir your audience with a sense of exhilaration and determination to live up to what you say. Therefore, especially important in the inspirational speech is the choice and arrangement of words.

Many special occasions call for the inspirational speech. Among them are: anniversaries, dedications, eulogies, commencements, convention keynotes and rallies.

You may ask, “What can I say in an anniversary speech on Abraham Lincoln’s birthday, for example, that hasn’t been said over and over again? What can I say to reaffirm appreciation and respect for him?” Speakers rekindle interest and strengthen feelings in tributes to Lincoln every year with different approaches and words. Here’s what

Homer Hoch, former U.S. Congressman, said in a Lincoln’s Birthday speech:

“The years go their way, but the same old mountains lift their granite shoulders above the drifting clouds; the same mysterious sea beats upon the shore; and the same silent stars keep holy vigil above a tired world. But to mountains and sea and stars men turn forever in unwearied homage. And thus with Lincoln. For he was mountain in grandeur of soul, he was sea in deep undervoice of mystic loneliness, he was star in steadfast purity of purpose and of service. And he abides.”

Using the rhetoric method of comparison, Hoch drew images, created a mood and heightened appreciation. Comparing Lincoln with mountains, sea and stars, he painted vivid mental pictures and expressed strong sentiments. So with a new treatment of an old subject, he held attention, captured imagination and left enduring impressions.

#### • Dedications

Lincoln himself created a model inspirational speech with his Gettysburg Address. Combining

honor for the heroic dead soldiers with the preservation of democracy, he developed the metaphor of birth, death and rebirth. Beginning with the birth of "a new nation" he went on to the graves in Gettysburg of those "who here gave their lives that the nation might live," symbolizing the nation's death, while its rebirth is represented by those in the audience — "the living to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced."

Lincoln then used in crescendo fashion a series of four clauses, piling up momentum toward the dramatic and decisive conclusion "that government of the people, by the people, for the people shall not perish from the earth." Throughout his speech intense emotion influenced his repeated use of such words as *dedicate, nation, consecrate* and *hallow*, which produce the effect of an incantation.

• **Eulogies**

In eulogies you emphasize the character and prominent contributions of the person the audience has gathered to honor. Necessarily you draw your material from his or her life. The eulogy

should not be a detailed biographical sketch but rather a selective treatment. More like a portrait, the eulogy paints a picture of the person whose life, as a whole, deserves praise for virtues,

**THE LANGUAGE AND STYLE OF YOUR SPEECH SHOULD FIT THE OCCASION.**

accomplishments and legacy.

In effect, your thesis should run along these lines: "Here's a person who deserves to be remembered for a number of reasons. Here they are." More specifically, consider the person's guiding purpose in life, the qualities that made him or her worthy of praise, and the inspiration we gain.

To illustrate these points, here are excerpts from the eulogy of his brother by Robert G. Ingersoll,

American lawyer and public speaker:

"The loved and loving brother, husband, father, friend, died where manhood's morning almost touches noon, and while the shadows still were falling toward the west . . . This brave and tender man in every storm of life was oak and rock, but in the sunshine he was vine and flower. He was the friend of all heroic souls. He climbed the heights and left all superstitions far below, while on his forehead fell the golden dawning of the grander day . . . He sided with the weak, and with a willing hand gave alms; with loyal heart and with purest hands he faithfully discharged all public trusts . . . He added to the sum of human joy; and were everyone to whom he did some loving service to bring a blossom to his grave, he would sleep tonight beneath a wilderness of flowers . . . There was, there is, no greater, stronger, manlier man."

Notice how Ingersoll creates a touching emotional appeal by combining pathos with imagery. Particularly noteworthy is his last sentence, consisting of only nine words. That short sentence says it all in simple and clear words arranged in rhythmic structure. It ideally

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expresses Ingersoll's total appreciation of the deceased, sums up the speech and lifts it to an eloquent conclusion. It's the kind of sentence listeners remember long after the speaker has finished.

#### • **Convention Keynotes**

In the early proceedings of any convention — professional, trade, sales or political — it's customary for a speaker to give a keynote address. Meeting for a common purpose,

Reagan and a Republican Congress together, we can make a new beginning, we can have a new birth of freedom and opportunity. Together, we can build a greater, richer, freer America than ever before, an America where *dreams can come true.*"

Former Congresswoman Barbara Jordan, at the 1976 Democratic National Convention, deviated from the traditional approach of the political keynote address by saying at the outset, "I could easily spend this time praising the accomplishments of this party and attacking the Republicans but I don't choose to do that."

The result was a refreshing change from the usual political keynote address. Yet she caused no unfavorable reactions from the delegates. On the contrary, according to a New York Times' story, "Time and again, they interrupted her keynote speech with applause. And, after it was all over . . . she was brought back for a final curtain call and for the loudest ovation of all."

Jordan chose to develop in the keynote address her thesis that Americans are in search of a national community and the common good. "We are," she said, "a people trying not only to solve the problems of the present . . . but we are attempting on a larger scale to fulfill the promise of America. We are attempting to fulfill our national purpose; to create and sustain a society in which all of us are equal."

Pointing out the significance of her party's principles, Jordan said, "Throughout our history, when people have looked for new ways to solve their problems, and to uphold the principles of this nation, many times they have turned to political parties. They have often turned to the Democratic Party.

"What we have to do," Jordan continued, "is strike a balance between the idea that government should do everything and the idea, the belief, that government ought to do nothing." She concluded, "I have confidence that we can form this kind of national community. I have confidence that the Democratic Party can lead the way."

#### • **Rallies**

The word "inspire" is especially suited to describe the purpose of the rally speech, since "inspire" means literally "to breathe into." The rally speech is an attempt to infuse the audience with spirit. A pre-game pep talk sends the team off bursting with

## ***IN PLANNING AND ORGANIZING THE SPEECH TO INSPIRE, YOU CAN USE THE SAME METHODS AS IN SPEECHES TO INFORM, PERSUADE OR ENTERTAIN.***

#### • **Commencements**

Commencement is both an end and a beginning: an end to school and the beginning of a career. So tradition has it that the commencement speaker impresses the graduates with the importance and value of their completed school work and asks them to look ahead to their lifework.

Although the ideas expressed by commencement speakers year after year may not be new, the speeches can still sound fresh and inspirational. One commencement speaker, for example, began her talk with Samuel Johnson's quotation, "The future is purchased by the present." Then she said, "What you have achieved today is the foundation for your future. With your university degree, you have made a wise purchase in the present for that future."

Next the speaker quoted a half-dozen Biblical verses, each beginning with "There is a time . . ." and compared them with commencement's end and beginning. She used the verses as pegs to hang her thoughts on. Concluding by repeating, as she began, that the future is purchased by the present, she said:

"This nation needs all the talent its people, men and women, possess to help solve the magnitude of problems facing it today. Reach out to a far horizon and chart your course to get there, so that you can purchase a future, wherein you will play a role to enable this nation to be seen once more as a 'City Upon a Hill' — a beacon in the darkness . . . a light unto all the world! You can do it . . . you can dream those dreams and make them real IF you will but recognize that genius is the ability to light one's own fire. Do it and light up this world as it has never been lit before."

members of the audience are already believers in the convention's business. The keynote speaker's objective is not so much to persuade as to stir them to more intense excitement, greater devotion and effort.

The keynoter presents issues of interest to the delegates, makes them feel the importance of both their attendance and the work of the convention, and establishes an appropriate mood for the convention's affairs. Because the speaker aims to reinforce the delegates' beliefs and attitudes as well as to deepen their commitment to them, he or she says what they expect to hear.

Take, for example, the keynote speaker at the 1980 Republican National Convention, Congressman Guy Vander Jagt, who blamed the Democrats, praised the Republicans and roused the delegates and all other Republicans to unit. Here are excerpts from his speech:

". . . I have to be the luckiest guy in America to be able to have this opportunity to try to give expression to your hopes and dreams for America as we launch this campaign . . . the Democrats can't break out of that spending and taxing cycle because the Washington establishment big Democrats believe that America is great because of all the good things that government does for people. Republicans — all Republicans together — believe just exactly the opposite. We believe that America is great not because of what government does for people, but because of what in America a free people can do for themselves and for their country. That's what America is all about, that's what Republicanism is all about . . . Our message for 1980 is: Wake up America. Wake up and under the leadership of Ronald

confidence and gets the fans all fired up. Charity drives require rally speakers to stimulate the fundraisers. Practically all sales and promotional organizations need rally speakers to motivate workers to do their best. Mass meetings organized for a common cause call for speakers to induce great fervor in the audience.

The civil rights mass march of over 200,000 people through Washington, D.C., in the summer of 1963 ended at the Lincoln Memorial. The hour was late and the huge crowd had grown tired from standing shoulder to shoulder for hours. Yet, Martin Luther King Jr., the last of several speakers, electrified the audience. He spoke of the promise of freedom for all in the Constitution and the Declaration of Independence, the indignities suffered by black people and the strategy of nonviolence they must pursue in righting the wrongs.

"The Negro," King said, "lives on a lonely island of poverty in the midst of a vast ocean of material prosperity . . . This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality." Applause after applause interrupted King's speech. After saying, "Let us not wallow in the valley of despair," he continued, "I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

"I have a dream," he went on, "that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character." Like great rolls of thunder, the audience roared again and again as King repeated "I have a dream . . ." like a refrain, each time drawing a mental picture of something better to come for his people.

After saying, ". . . from every mountain side, let freedom ring," King repeated "Let freedom ring . . ." several times as another refrain building his speech to its highest emotional point: ". . . let it ring from every village and every hamlet, from every state and every city . . . speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, 'Free at last! free at last! thank God Almighty, we are free at last!'"

King's repetition of "I have a dream" and "Let freedom ring"

packed strong emotional appeals and intensified the effect of the speech. James Reston, the New York Times columnist, commented: "It was Dr. King, who, near the end of the day, touched the vast audience. Until then, the pilgrimage was merely a great spectacle . . . For many the day seemed an adventure, a long outing in the late summer sun . . . But Dr.

---

## **AIM TO HEIGHTEN THE APPRECIATION AND RESPECT OF YOUR AUDIENCE FOR YOUR SUBJECT.**

---

King brought them alive in the late afternoon."

### • Other Occasions

Anniversaries, dedications, eulogies, commencements, convention keynotes, and rallies are only a few of the specific occasions where the inspirational speech is appropriate. The speech to inspire is proper and desirable wherever the need arises to stimulate deeper appreciation and stir people to higher ambition or greater effort.

On Alumni Day and at class reunions you can recall exhilarating incidents of your school days and go on to a note of inspiration for the future. At "Boost the City" dinners or United Way charity campaigns you can bolster civic pride. Club installation ceremonies can inspire new officers and members. In dedicating a new clubhouse, you can talk about the goals the building symbolizes and motivate the members to achieve them. You can eulogize a deceased member of your club, crystallizing the sentiments shared by all the members. Testimonial dinners, Parent-Teacher Association meetings, Mother's Day, Father's Day and similar occasions all call for inspirational talks.

The inspirational speech is the focal point of the occasion, which dictates your subject. In the content of your speech you aim to heighten the appreciation and respect of your audience for the person, action, event or whatever is the core of your subject. You testify to the

accomplishment and honor while you renew the listeners' faith and uplift their spirit. Wherever there's a "cause" — such as a principle, movement, charity drive or sales promotion — you seek to revive flagging devotion or inspire enthusiastic support.

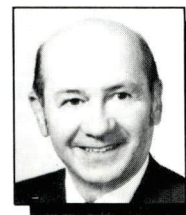
The language and style of your speech should fit the occasion. While the eulogy at a funeral requires formal language and manner, the sports or sales rally permits informal words and bearing. Lofty language matches the dignity of a solemn occasion. But plain speaking can also inspire audiences.

John D. Rockefeller Jr., once gave a simple, yet effective inspirational speech. It was forceful without being either pretentious or condescending. Speaking about the things that make life worth living, he said, "They are the principles on which my wife and I have tried to bring up our family. They are the principles in which my father believed and by which he governed his life. They are the principles, many of them, which I learned at my mother's knee. They point the way to usefulness and happiness in life, to courage and peace in death."

Rockefeller's repeated use of "They are the principles" at the beginning of his first three sentences results in rhythmic prose, makes the words flow smoothly, emphasizes "principles" and creates a cumulative effect toward the fourth sentence in which he wraps up what they do.

You can rivet your audience's attention on what you say and drive home your points by using well-suited words, figures of speech such as metaphors and similes, repetitive phrases, and balanced, rhythmic sentences.

Above all, in speaking to inspire, you must have something worthwhile to say and say it with great sincerity. Your audience will long and fondly remember you for sharing with them your heartfelt sentiments. 🎤



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

for the U.S. Treasury Department and author of the book *The Power of Eloquence: Magic Key to Success in Public Speaking*, published by Prentice-Hall.

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King of Clubs 447-6, St. Paul, MN

**Bernard L. Szymczak**  
Christopher 958-6, Minneapolis, MN

**John Braden Dashney**  
Bootstrappers 2397-7, Salem, OR

**Edward R. Weber**  
Downtowners 4502-8, St. Louis, MO

**Larry D. Ferguson**  
Lewis-Clark 369-9, Lewiston, ID

**Charles R. Cather**  
Greater Fairmont 2773-13, WV

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Conoma 454-16, Oklahoma City, OK

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Knorthern Knights 3808-22, Kansas City, MO

**Annette Grein**  
Border Toasters 2127-23, El Paso, TX

**Arthur C. Holzweissig**  
Coast Toasters 1098-29, Gulfport, MS

**Jerry Patterson**  
Ellsworth Park 2745-30, Downers Grove, IL

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McHenry Area 4991-30, McHenry, IL

**Patricia Anne Marston**  
Capitol 422-32, Olympia, WA

**Darleen Price**  
Word Weavers 2029-32, Puyallup, WA

**Diane S. Conant**  
I'll Drink To That 3254-33, Las Vegas, NV

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Portsmouth 1094-45, Portsmouth, NH

**Blair Austin-Bradley**  
Speak-Easies 1770-45, Montpelier, VT

**Miles J. Bank**  
Great Fort Lauderdale 2004-47, Fort Lauderdale, FL

**Gary E. Heath**  
Shaklee 1745-48, Montgomery, AL

**Martha D. Bowman**  
Travelers Noontime 2532-53, Hartford, CT

**Bion Allen**  
Speakeasy 2208-56, Houston, TX

**Donald W. Dunand**  
Voyageurs 2638-64, Winnipeg, Man., Can

**Angus Kennedy Dalglish**  
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**Alice Hollman**  
Newport Center 231-F, Newport Beach, CA

**Carl Vella**  
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**Leslie Warren**  
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**Joe Naganuma**  
Twelve O'Clock High 1083-F, Pomona, CA

**Loretta P. Salazar**  
Los Padrinos 2110-F, Pasadena, CA

**Timothy John Mosman**  
Westwinds 2436-F, West Covina, CA

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Holmes & Narver 2925-F, Orange, CA

**Paul Alderete**  
Whittier 3280-F, Whittier, CA

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Anaheim Breakfast 3836-F, Anaheim, CA

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Libertarian 4211-1, Los Angeles, CA

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ASWA 5249-49, Honolulu, HI

**Eugene R. Taddeo**  
Energy 3176-53, Wethersfield, CT

**David Lee Miner**  
De Kalb Area 3190-54, De Kalb, IL

**Hazel W. Bankston**  
Easy Risers 109-56, Houston, TX

**Maureen McReynolds**  
Capitol City 2048-56, Austin, TX

**Joe D. Fowler**  
Spartanburg 1453-58, Spartanburg, SC

**C. William Lusk**

Thames Valley 3726-60, London, Ont.,  
Can

**Frank J. Hofstetter**

St. Lawrence 606-61, Montreal, Que., Can

**Robert Earl Bailey**

Midland 2399-62, Midland, MI

**Gordon M. Thompson**

St. Tammany Ozone 4325-68, Slidell, LA

**Caroline D. Hamilton**

Darwin 2163-69, Darwin, NT, Aust

**Daniel William Clift**

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Port Hunter 2776-70, Newcastle, N.S.W.,  
Aust

**Eileen Harriet Von Dadelsen**

Karamu 3290-72, Hastings, NZ

**Walter A. Dotzer**

Barbarossa 1807-U, Kaiserslautern, West  
Germany

**Margaret T. Wallace**

Ramstein 2442-U, Ramstein Air Force  
Base, West Germany

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## NEW CLUBS

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**1058-F Rose Hills**

Whittier, CA--Mon., 7 a.m., Rose Hills  
Memorial Park, 3900 S. Workman Mill  
Rd.

**5341-F Rise and Shiners**

Huntington Beach, CA--Roselyn's  
Restaurant, 7402 Edinger (839-5694).

**295-10 Wayne County**

Wooster, OH--Mon., 7:30 p.m., Wayne  
County Public Library, 304 N. Market St.  
(263-1667).

**3055-25 Denton**

Denton, TX--Tues., 7 a.m., Wyatt's  
Cafeteria, 1008 W. University Dr.  
(382-1735).

**2290-30 Pipeliners**

Chicago, IL--2nd & 4th Wed., 11:30 a.m.,  
Peoples Gas Building, 122 So. Michigan  
Ave. (431-7969).

**4201-30 Northwestern**

Evanston, IL--1st & 3rd Wed., 5:30 p.m.,  
Leverone Hall, 2001 Sheridan Rd.  
(475-1727).

**4311-31 Bon Secours Hospital Breakfast**

Methuen, MA--2nd & 4th Wed., 7:30  
a.m., Bon Secours Hospital, 70 East St.  
(687-0151, x 2271).

**1793-32 Harbor**

Aberdeen, WA--Tues., 6:30 a.m., Wishkah  
Cookhouse, Wishkah Ave. (532-2500, x  
474).

**3224-36 Leonardtown**

Leonardtown, MD--1st Mon., noon, 3rd  
Mon., 7:30 p.m. (475-5621, x 478).

**2480-37 Main Stream**

Kernersville, NC--2nd & 4th Mon., 7:30  
p.m., Main Street United Methodist  
Church Library, 306 S. Main St.  
(299-7090).

**1888-43 Newport**

Diaz, AR--Mon., 7 p.m., Jackson County  
National Bank, Hwy. 67 North (523-2427).

**4132-43 Constitutional**

Little Rock, AR--7 p.m., Denny's  
Restaurant, 800 Shackelford Rd.  
(225-3345).

**1551-44 How To**

San Angelo, TX--3rd Wed., 12:10 p.m.,  
St. Paul's Presbyterian Church, 11 N. Park  
(944-8561).

**4644-56 Alamo Postal**

San Antonio, TX--1st, 2nd & 3rd Tues.,  
5:15 p.m., Main Post Office, 10410  
Perrin-Beitel.

**561-64 Leaf Rapids**

Leaf Rapids, Man., Can--Mon., 5:15  
p.m., Leaf Rapids Council Chambers,  
Town Centre (473-2704 or 2415, x 151).

**5342-71 Limerick**

Limerick, Ireland--8 p.m., New Greenhills,  
Ennis Road (40050).

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## ANNIVERSARIES

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**45 Years**

Owatonna, 134-6, Owatonna, MN

**40 Years**

Mount Vernon 258-2, Mount Vernon,  
WA

Coos Bay 249-7, Coos Bay, OR

**35 Years**

Vapor Trails 203-5, San Diego, CA  
Granite City 679-6, Saint Cloud, MN  
Chinook 40-9, Yakima, WA  
Capitol Hill 709-16, Oklahoma City, OK  
The Big D 713-25, Dallas, TX  
Santa Rosa 182-57, Santa Rosa, CA  
Capitol City 639-62, Lansing, MI

**30 Years**

Elgas 1508-5, San Diego, CA

Dan Patch 1280-6, Richfield, MN

Sunrise 1492-7, Portland, OR

White Rock 1495-25, Dallas, TX

Tri-City 1438-35, Wisconsin Rapids, WI

West Allis 1480-35, West Allis, WI

Saint John 1479-45, Saint John, N.B.,  
Can

Hardware City 1461-53, New Britain,  
CT

Port City 1424-62, Muskegon, MI

Elmira-Corning 1498-65, Elmira, NY

Tidewater 1469-66, Norfolk, VA

**25 Years**

Overlake 2889-2, Bellevue, WA

Greater Cleveland 2825-10, Cleveland,  
OH

Gold Mine 241-37, Concord, NC

**20 Years**

De Witt 3744-19, De Witt, IA

Boeing Vertol 3716-38, Philadelphia, PA

**15 Years**

Centennial 484-F, Placentia, CA

NWNL 3107-6, Minneapolis, MN

Redmond 468-7, Redmond, OR

Downtowners 1325-19, Davenport, IA

Road Toasters 1761-24, Lincoln, NE

Visalia Breakfast 909-33, Visalia, CA

Early Risers 2939-37, Charlotte, NC

Eye Openers 3718-40, Columbus, OH

Lake Region 2559-45, Laconia, NH

Ingham 3208-69, Ingham, Qld., Aust

**10 Years**

Rose Bowl 3620-F, Pasadena, CA

U.S.C. 3787-1, Los Angeles, CA

Bell Talk 204-3, Phoenix, AZ

Single Desert Voices 441-3, Phoenix, AZ

Atomic 1141-4, San Jose, CA

Nugget Masters 1877-4, San Francisco,  
CA

Sylvania 1880-4, Mountain View, CA

Henderson No. 1 278-11, Henderson, KY

Murat Shrine 1211-11, Indianapolis, IN

Transportation 2187-19, Ames, IA

Denison 3288-19, Denison, IA

Tower Talkers 392-22, Kansas City, MO

Salt Creek 2742-24, Lincoln, NE

Washtenaw 3054-28, Ann Arbor, MI

Kraftco 2923-30, Glenview, IL

Buzzard Point Speakers 259-36,  
Washington, D.C.

Dialoguers 1149-36, Arlington, VA

Phenix 1152-36, Washington, D.C.

Old Georgetown Road 1766-36, Bethesda,  
MD

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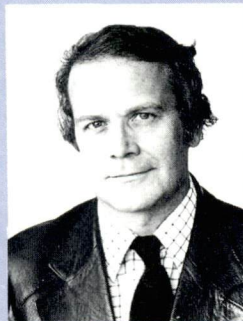
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