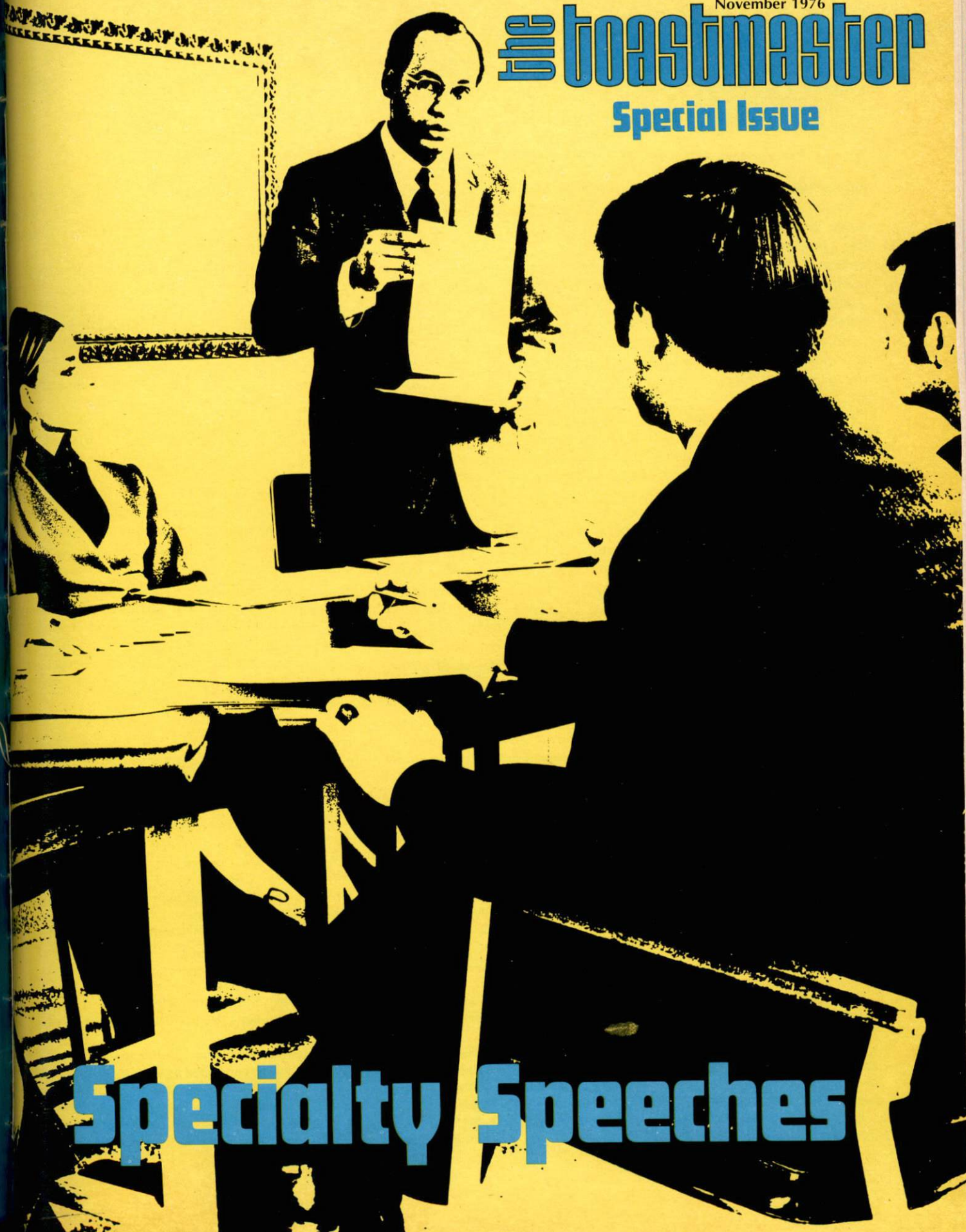


November 1976

# toastmaster

Special Issue



# Specialty Speeches

# Letters to the editor



## You're Worth It!

I have just read Madeleine Bremers' clever and well-written article on "The Care and Feeding of a Toastmaster" (September 1976). I was impressed with the article and with the "togetherness" and "sense of proud accomplishment" she shared as "the helpmate of a Toastmaster."

But as I read the article, I was struck immediately with a question: Madeleine, why not do it for yourself? *You* are intelligent, *you* are clever, *you* read and mentally catalogue articles and ideas. Why don't *you* join a Toastmasters club and present these ideas for yourself? *You*, and other women in your situation, owe yourselves something. Why not give yourself the opportunity to grow—both as a person and a communicator. Sure, it may be a little more difficult for you—you may have to arrange for babysitters and look around for a club that meets at just the right time. But after all, *you're worth it!* Then, soon, *you* will be voted best speaker—and deservedly so!

Dee Ellison  
Washington, D.C.

## For the Sake of Laughter

Kay O'Regan's letter in the September 1976, issue ("Generally Speaking") betrays exaggerated sensitivity.

All of us should welcome opportunities to laugh at ourselves, especially when it's obvious that the joke is a laugh for laughter's sake and not an attempt to injure or embarrass. However, Kay's comments bring to mind another saying that usually brings laughter and applies here: "It is

true that women are often taken for granted, but they never go without saying."

Frederick W. Harbaugh  
Houston, Texas

## A Case of Nerves

I recently attended a newly-formed Toastmasters club as guest evaluator. During the prepared speeches, one of the speakers was unable to speak because of an attack of nerves. After his opening remarks, he apologized to the audience and retired. Later, when the evaluation committee discussed the speakers, it was agreed that we could not evaluate this Toastmaster who had failed to speak. I did, however, ask for permission to carry out an experiment on that speaker at the next meeting, which they granted.

During the next evaluation period, which was verbal, I called that speaker to the lectern and asked him to talk about his speech. He had no warning of what I was going to do. After a slow start, he blossomed out. The feeling for his audience, his gestures, his voice and his revealed ability were truly amazing. While he was speaking, I quietly left the lectern and, thus, removed his "prop." The transformation of the speaker, from being unable to speak to becoming quite fluent, was dramatic.

I followed this up a few days later with a telephone call to the speaker, who informed me that the experiment had convinced him that he had the ability and was now looking forward to his next speech.

For me, Toastmasters has always been a self-help organization. No one can help you when you rise to speak. For many,

like myself, it is a moment of truth. That is why I have always felt that more could be done for the nervous beginner. Toastmasters who have to evaluate nervous speakers might well think that over.

N. F. Reynolds  
Johannesburg, South Africa

## Tape It!

The tape recorder has become a useful tool in my life, especially since I joined Toastmasters. I'd like to share some of its benefits with your readers.

At first, I only taped my own speeches and learned to be my own critic. Found the evaluators helpful, but even the most critical evaluator sometimes failed to notice things that I later caught on tape. Some evaluators were less critical; almost too kind. This is when the taped speech of great value.

As editor of the weekly Blue Monday 1242-4 publication, *Quarterback*, I have the permission of our club members to tape the entire meeting. This helps me get all the important business, names of winners, guests, etc. The tapes also save the time of writing notes during the meeting, which is very distracting to me and others.

Many club members borrow the tapes and are benefiting from self-evaluation. I would highly recommend Toastmasters use this simple, inexpensive device for practicing speeches and evaluation. Even one could benefit from the use of the tape recorder.

Mary Ann Sargent  
San Francisco, California

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

TOASTMASTERS INTERNATIONAL is a non-profit, educational organization of Toastmasters clubs throughout the world. First Toastmasters club established October 22, 1924. Toastmasters International was organized October 4, 1930 and incorporated December 1932.

A Toastmasters club is an organized group, meeting regularly, which provides its members a professionally-designed program to improve their abilities in communication and to develop their leadership and executive potential. The club meetings are conducted by the members themselves in an atmosphere of friendliness and self-improvement. Members have the opportunity to deliver prepared speeches and impromptu talks, learn parliamentary procedure, conference and committee leadership and participation techniques, and then to be evaluated in detail by fellow Toastmasters.

Each club is a member of Toastmasters International. The club and its members receive services, supplies, and continuing guidance from Headquarters, 2200 N. Grand Ave., Santa Ana, California, U.S.A. 92711.



Dr. Ralph C. Smedley  
Founder, 1878-1965

Vol. 42 No. 10 November 1976

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# toastmaster

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by James C. Humes



*Anyone who has taken the time to study public speaking can tell you that one type of speech will not fit every occasion —nor should it! Today's communicator, to be truly effective, must possess the ability to speak before any type of group . . . in any situation. We hope this "special issue" of THE TOASTMASTER will help you do just that.*

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# On the Shoulders of Giants

by  
**Robert W. Blakeley, DTM**  
International President



There was a famous saying in ancient Greece that should be of great interest to all of us. It says: "A dwarf standing on the shoulders of a giant may see farther than the giant himself." Today, many centuries later, that still makes a lot of sense.

It's a fact of life that we all stand on the shoulders of others. Very few of us are self-made, self-sufficient and have the power to bring into being all the things we want out of life. That's why an organization like Toastmasters is so important.

How many times have we heard that Toastmasters has changed a member's life, has provided an opportunity to understand people or helped career advancement? Very often, I'd say. And there are many more of these same testimonials of success, of personal achievement.

These all happen because we have a program that satisfies the needs of our membership. Yes, we have stood on the shoulders of the giants—the members of our clubs—and they have helped us meet our personal goals. But . . . is that enough?

Many of us feel that there is more—that we must look for opportunities to maximize the involvement of Toastmasters to help the visionary needs of our organization. That's why the Board of Directors recently took another step forward in looking toward the future of Toastmasters. We thought of the benefits of the "giants" and established the Ralph C. Smedley Memorial Fund.

As we build the fund, we will lend our support to the following areas:

- The research and resultant publication of findings on subjects concerning communication and leadership development, as well as advanced techniques in meeting conduct and group dynamics.
- The establishment of a fund for graduate level students pursuing research or course work and careers in communication and leadership education.
- The support of programs that will aid in the development of communication and leadership skills among youth.
- The establishment of communication and leadership learning opportunities for institutionalized persons.

These are very worthwhile objectives, don't you agree? And what's more, it's very easy to get involved. Support may come from clubs, members or former members in the form of individual donations, bequests and memorial contributions from corporation or foundation grants or from gifts of life insurance policies or annuities. All contributions are, of course, tax deductible.

We need the help of those of you who are in a position to make donations. Look at this as an opportunity rather than a commitment—an opportunity to help the people of the world enjoy the things we do as Toastmasters. Remember, we couldn't do it alone . . . and neither can they! □

# The Speaker As Advocate

*You don't have to be a lawyer to fight for a cause you truly believe in. But it helps to think and act like one.*

by  
**James C. Humes**



striped tie and horn-rimmed glasses. But you would dress differently than you would going to the club's annual stag evening affair. The advocate dresses in simple bold lines. He is sure of himself, sure of his facts and sure of his client's innocence or of his bill's validity. He does not show insecurity by adopting the trendiest fashion in clothes. There is an aura about him of bold simplicity. The

lawyer often looks as if clothes were not a major concern. But, if you look closely, you may suspect that the conservative suit is tailor-made.

In somewhat the same way the lawyer picks his facts. He seems to be giving you all the facts in a fair, balanced presentation, but actually he is only giving those facts that strengthen his side.

When Henry Kissinger was Special Assistant to President Richard M. Nixon on National Security Affairs, he used to say, "I don't tell the President what he *should* do, I tell him what he *can* do—the various options and the pros and cons of each option." "Yes, Henry," said his critics, "but you weigh the options in favor of what you think he should do."

The lawyer may sketchily summarize the argument of the opposition so that he may easily dismiss it. The lawyer is a debater—he is persuading you to his side of the argument. As an advocate, you have to do the same.

The Anglo-American court system is based on the "adversary" principle—truth emerges in the conflict between plaintiff and defendant, or rather between the plaintiff's lawyer and the defendant's lawyer.

If you are proposing a national health-

One of the top TV newsmen in Philadelphia told me how he was instructing a young girl who was interested in doing television work. The girl's problem was shyness. He told her: "Look, most actors and actresses are shy. That's why acting appeals so much to them. They are not being themselves on stage; they are playing a role. So when you are on camera, play a role, assume a different personality. I know newsmen who started out playing David Brinkley or Walter Cronkite until they shaped their own style—one that they were comfortable with."

It is the same in speaking. You play different roles in being an advocate and being a lecturer. When you think of an advocate you think of a lawyer. Can't you picture a courtroom, the lawyer with his open briefcase beside him? There he is arguing to the jury that the airline had a duty to keep the pathway to the airplane steps free from an oil slick on which his client slipped. Can't you visualize in your mind what the attorney would be wearing?

That doesn't mean that if you are going to the Rotary Club to speak in favor of a new no-fault auto insurance bill you have to wear a pin-striped suit,

insurance program, you are fighting the AMA. If you are supporting no-fault divorce, you may be combating certain lay leaders in the Catholic Church. Whatever legislation or program you are advocating, you can be sure there are important interests opposing you or else the program would have already been adopted. Don't worry about giving only one side of the picture. The other side will demand "equal representation" or "their day in court." You are not a referee but a participant. As long as you don't lie, you are being fair.

### Banging the Table

Old Sam Ervin tells of advice he received as a young North Carolina lawyer. "If the facts are on your side, appeal to the jury's minds, if emotions are running in your favor, appeal to their hearts, and if you don't have either, just bang the table and shout."

Well, you won't have to bang any table or podium because, unlike a lawyer, you don't have to argue a position in which you have little faith. You may not have the lawyer's skills in argument, but you have something better—belief in the truth of your own cause. Whether you are arguing for a city manager form of government or legalization of marijuana, you believe you are fighting for an "idea whose time has come."

You see, you don't have to be a lawyer to fight for a cause. But it helps to think and act like one. Brief yourself on all the facts and then choose those that help your side the most.

As a lawyer ponders the jury he will face, and considers the arguments that will most sway them, you must assess the group you will speak to.

I heard a legislator argue to a black audience that "forced busing" was a kind of racism since it implied that black children could only learn when associating with whites. And I listened to a feminist say to a Kiwanis audience that the Equal Rights Amendment would free divorced men from the injustice of alimony.

But, whatever your audience, your first task as advocate is to get the attention of the audience. You do that by telling a story—not a funny story but a

life experience, perhaps a personal human tragedy that exemplifies the problem your program is going to solve.

This technique is not new. In fact, it is part of the E.A.S.E. formula I advocated in my book *Instant Eloquence* in 1973. But I see no reason to change.

My acronym in 1973 was E.A.S.E. (*exemplify, amplify, specify, electrify*). And in the advocacy type of speech it is still the best formula for inciting an audience to action.

First, you open your speech with a life example. You don't talk about abstractions like inflation or pollution. You hold up a supermarket advertisement from five years ago and then route your expedition into that same supermarket yesterday. Or you describe two dead fish you saw washed ashore in your favorite trout stream.

### Painting the Picture

The author Charles Kingsley once asked the seascapist Turner how he painted his famous picture of a storm at sea. Turner replied, "I wished to paint a storm at sea. So I went to the coast of Holland and engaged a fisherman to take me out in his boat in the next storm. The storm was brewing and I went down to his boat and asked him to bind me to its mast. Then he drove the boat out into the teeth of the storm. The storm was so furious that I longed to be down in the bottom of the boat and allow it to blow over me. But I could not; I was bound to the mast. Not only did I see the storm and feel it, but it blew itself into me till I became part of the storm. And then I came back and painted the picture."

You want to make your audience part of the storm by painting a picture. You want to make them see and feel the problem too. If you are advocating a new health-insurance program, paint a picture of a man whose home, property and life savings are dissipated in one costly operation. If at all possible, choose the story of a man you know or one you've heard about.

In 1965 I headed a committee in my state's bar association to push for the adoption of a new constitutional amendment for presidential succession. The amendment, which was later ratified, provided for orderly succession in case

of presidential disability. So, in the speech I delivered to various Rotary, Kiwanis and Grange organizations around the state, I opened my talk with a description from history—James Garfield lying in a coma, incapacitated by an assassin's bullet for eighty-two days. The Presidency was paralyzed; various government activities ground to a halt. In 1965, hardly a year since John Kennedy's assassination, it was easy to paint the national horror if Kennedy had not died from the rifle shot but had lived on in a coma.

Any advocacy address states a problem and a solution to that problem. So you must open your speech by "exemplifying" that problem in graphic, dramatic terms.

I heard Dick Sprague, the noted prosecutor of the Yablonski murder case, once speak out against the Warren Court decisions inhibiting law enforcement. He started his speech by sketching the details of a grisly rape of a young hospital intern. The rapist, who had a prior record, was tried and convicted. He appealed and won—even though the arrest, interrogation and conduct of trial were deemed proper. He won it because the judge said upon leaving the courtroom, "May God guide you in your deliberations." The State Supreme Court voided the trial because "God had been called in as a thirteenth juror. Thirteen months later the same accused raped and killed a twelve-year-old girl."

### At Your Fingertips

Not all of us have such vivid crime stories at our fingertips. But you can easily find one with a phone call to the District Attorney's office or a visit to a public library. When I was asked to give a speech on crime prevention, I found a story in a recent *Newsweek* issue with a special report on crime.

She was one of those shapeless, faceless, women who live out their lives in the anonymity of the inner city. Her home was a cheap hotel in San Francisco's sleazy Tenderloin. Her friends were the other tenants who gathered in the lobby to watch TV. Her exercise was the short walk to a local cafeteria for meals. Then she was mugged in the street one night, knocked down and robbed, and an almost visible pall of fear enveloped her. For days she sat rooted in the lobby, suspicious even of the regulars. Finally, she retreated to

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by Paul J. Meyer

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me of Pooh-Bah in Gilbert and Sullivan's *Mikado*: "I've got a little list" of people "who never would be missed." In a way, the "amplify" part of the speech is a list just as the "exemplify" part is a story.

Let's say that you are advocating the abolition of the electoral college. Your notes might look like this:

*Exemplify:* Case of Samuel Tilden who "lost" to Rutherford Hayes in 1876 despite the fact that he received more popular votes.

- Amplify:*
- A. Undemocratic
  - B. Members of electoral college can be arbitrary in their selection notwithstanding votes of their constituency.
  - C. Unhealthy influence of big states with many electoral votes.

You can see that "exemplify" often means a dramatic case history and "amplify" often is a list of reasons why a change is necessary.

Advocates should have programs to put forth. That is the solution they "specify." In any advocacy speech you are endorsing a bill, submitting a plan, promoting a product or backing a candidate. Once you have "exemplified" a problem and "amplified" on the reasons why it needs to be dealt with, then you have to "specify" a solution.

#### What's the Solution?

When I was in the State Department, I was once asked to draft a speech for Secretary Rogers on the missing POWs. The Secretary's office sent me an outline of the necessary facts. But missing from the staff paper was any proposal as to what people could do about it. In other words the paper was a detailed analysis of the problem with no recommendation for solution. I questioned the use of a major forum for a speech that invited frustration instead of suggesting an action to be taken. I argued for asking people to write the International Red Cross or appropriate officials in the U.S. They told me that such an action would be a futile gesture. I replied, "If you don't tell the people something they can do that might lead to a return of some of

the prisoners, that doesn't make a full-fledged speech. You are not saying anything more than the answers in a press conference would reveal."

In an advocacy speech you have to do more than outline a problem. You must offer a program—a bill to be passed, a referendum to be satisfied, or an item to be included in the budget.

Today we hear many Congressmen talk about crime and yet offer no constructive program to combat it. They feel it sufficient to rail at the Supreme Court and lenient judges. Let's for example see how a speech on crime would shape up in notes:

*Exemplify:* Story about an old woman whose death was medically attributed to ulcers and malnutrition but was really caused by stark terror.

- Amplify:*
- A. Increase in city and suburban crimes; rapes and muggings.
  - B. Revolving-door justice of convicted rapists and muggers being released.
  - C. Many crimes done by repeaters while out on bail.

- Specify:*
- Federal anti-crime package.
    1. Constitutional amendment allowing capital punishment.
    2. Constitutional amendment for elimination of bail for repeaters.
    3. Mandatory Federal sentences for bank robbers.

So an advocate should do more than persuade his audience of the righteousness of his cause; he should persuade them to do something about it—to send letters to their Congressmen, to contribute their fair share to the United Fund, to pass a resolution of their civic club to be forwarded to the Mayor's office.

My mother used to criticize certain Presbyterian ministers. After a particularly bland Sunday-morning sermon, she would say, "He only told us to do something this week like visiting a sick person, or calling a long-out-of-touch relative. He can't just say 'Love our fellow man'—that's nothing we can get our teeth into." Similarly, you want to

"electrify" your audience into doing something. You should try to turn the audience on—turn them from passive listeners to active participants. You should get them out of their seats—to canvass their blocks for a candidate, solicit the street for the heart drive or pledge their check for the building fund.

#### Plug Them In!

In electricity you plug things in. To "electrify" the audience you must plug the audience in—to the action. Tell them what their role or part is. The U.S. agency ACTION has a slogan: "If you're not part of the solution, you're part of the problem." That is what "electrifying" the audience is all about: it is recruiting the audience to be part of the solution.

In the E.A.S.E. formula you explain the problem by exemplifying it and then amplifying on it. Then you offer the solution by specifying a program, then electrifying or sparking audience participation.

In 1953 Winston Churchill, while traveling to the United States on the *Queen Mary*, asked his scientific adviser Lord Cherwell to figure out how much liquor he had consumed in his lifetime and whether it would fill the main salon. Lord Cherwell took out his slide rule and retired to his cabin. Hours later Cherwell came back and said, "If all the wine, brandy and whisky you have drunk in your lifetime was poured into this salon, it comes right up to eye-level." Churchill replied, "When I look up at the ceiling and contemplate me seventy-nine years, I can only say, 'How much left to do and how little time to do it.'"

If only you can end your speech on a similar note of immediacy and urgency, you will be an "electrifying" success. You can, if you build your advocacy speech on the E.A.S.E. formula. □

James C. Humes is a lawyer, public speaker and former state legislator who has served the White House and the State Department. He has written presidential speeches as well as speeches for corporation executives, government and senators. In addition to his law work and writing, Mr. Humes is a popular lecturer.



Here's another batch of ideas and opinions from Toastmasters club and district bulletins around the world.

# the Bulletin Board

## Listen Up!

By Dave Meeks, DTM. From District 47's "The Sunshiner," Florida.

If you want to be more successful, improve your listening ability.

It's no secret that reaching or not reaching your goal depends largely on how well you listen. A lot of us spend a lot of time listening. Yet, comprehensive listening tests have indicated that the average person has only a 25% listening efficiency.

There are certain things each of us can do to improve our listening efficiency. Training has a lot to do with it—no one is a "born listener."

- Don't ignore a speaker because his/her subject is dull. Try to gain something from what the speaker says. Ask yourself if the speaker is saying anything you can use.
- Don't get excited when a speaker's views are different than yours. Try to understand why the speaker feels that way.
- Don't let yourself relax or stray when a speaker's delivery is poor or monotone. Attempt to get from the speech whatever you can.
- Don't try to remember everything a speaker says. Try to understand the point being made or the idea put across. Don't try to remember all the facts and supporting evidence—stick to main points. Main points will trigger your mind to recall other points. Don't take too many notes; use key words to recall ideas.
- Use eye contact with the speaker. Let yourself absorb what is being said. Don't wander off mentally while pretending to be listening.
- Understand that the speaker may challenge your beliefs. Realize that the speaker has convictions, too. Research each other through communications. Accept the possibility that some one else's convictions may have merit.
- Try to train yourself to listen to different subjects—create a desire to do so.
- Don't be ashamed if you can't absorb technical subjects. Learn to make this a challenge.

• Don't try to anticipate what the speaker will say. Let the speaker tell you. Don't assume you know what is meant before it is said.

• Try to ignore distractions. Move closer if necessary. Do what you have to do to not let distractions overcome the speaker.

Remember, listening is part of our training and is a vital fact in becoming a good speaker. Use the suggestions mentioned or add your own—BUT LISTEN UP! □

## What About Leadership?

By Gary Moran. From District 20's "Hot Line," North Dakota, Northern Minnesota.

The Toastmasters organization generally does an excellent job on half of the total Toastmasters program. The other half is often neglected. The other half? Remember, your Toastmasters manual refers to a Communication and Leadership program.

The communication part of the program is laid out in considerable detail, and it's a good one. The leadership aspects of Toastmasters aren't quite as obvious. To quote a local promoter, "Ya gotta wanna." Actually, the leadership function often follows the communication training almost automatically. Communication is the very essence of all human interaction. One very vital form of human interaction is leadership. It follows, then, that a good communicator will also be in demand as a leader.

There are many opportunities for leadership in Toastmasters, and these leadership positions take on a two-fold importance. First, Toastmasters is like any other organization or group—leadership is vitally needed at all levels. Second, because of the nature of the local club to district governor and beyond, the club should be viewed as a training ground. The old saying that "Leaders are born and not made" is largely incorrect. Some people may be born with characteristics that help them become leaders, but that leadership is a learned skill.

So, the opportunity to learn this skill is available to you at your club. Accept a leadership position within your club. Then, take your responsibilities seriously, for your own benefit as well as the club's. Take an active part in your club's executive committee and really study the roles and processes of leadership. Once you have "moved through the chairs" on the club level, there are even greater leadership challenges and learning experiences available. If you have an opportunity to participate in area or district activities, take advantage of it. Your organization needs you, and you can benefit from the experience. □

## Get Out of the Rut!

By Ann Lay. From District 3's "The Roadrunner," Arizona.

There is a feeling that one has improved in both technique and confidence; yet there is a question, too. Could that progress have been greater?

"Yes," answers the undeniable small voice inside. Bringing into play that 20/20 hindsight, I very soon became aware of how I might have gone farther, faster.

When the decision on a subject is made a little earlier, it is easy to draft the speech, read it to a willing (or captive) listener, then revise it. When revision is complete, it is rehearsal time—time to rehearse away soft voice, ineffective gestures and stumbling words, time to rehearse emphasis, timing and dramatic delivery.

It follows logically that when these steps are followed, your presentation will be a gem for your listeners and of maximum benefit to you.

My hindsight and small voice have combined to tell me how to take better advantage of each assignment—and I will try to consciously pull myself up out of the rut of old habit to a higher plane of achievement. If you find yourself somewhere in my observations, won't you climb out of your rut with me? □

**I**f you go to a benefit, chances are you were lured to attend not only by the worthy cause that interested you, but because a big name entertainer (someone like Danny Thomas, Bob Hope or Johnny Carson) was listed as the master of ceremonies.

While there may be a couple dozen acts on the benefit bill, there is no doubt in your mind as to who is the star—the master of ceremonies. He's the magnet that makes the affair a success. He's the man most of the audience came to see. You expect him to dominate the two or three hour show because you know he will introduce all the other acts with witty comments and entertaining spots, both before and after their presentations. When you leave the affair, you will no doubt walk away thinking about how much you enjoyed the show and, particularly, the master of ceremonies.

#### **A Scintillating Performance**

Too many Toastmasters seem to think that when they introduce people at the club, or elsewhere, that they are "master of ceremonies." They can't wait to get up there and put on a scintillating performance. They tell jokes, stories or anecdotes or maybe even carry on a conversation with a friend in the audience. And after four or five minutes, they finally decide to mention (as an afterthought), "Oh yes, it's a pleasure to introduce a fellow you all know who needs no introduction, Joe Smith." Maybe poor Joe isn't much of a speaker, but he really does need all the introduction he can get! And it should be a proper introduction.

What do we mean by a proper introduction? If your job is Toastmaster for the evening, refrain from picturing yourself as a "master of ceremonies." You are NOT the star; the speakers are the big attraction. You should do everything possible to build them up, not yourself. If you want to tell a joke or an anecdote, fine. But make sure it has something to do with either the speaker or the speaker's subject. Be brief as possible, and don't steal the limelight from the speaker.

How long should an introduction be? I'm sure we've all heard introductions as short as, "Ladies and Gentlemen, I

have the honor to introduce the President of the United States," to virtual orations introducing the president of a large company at a convention.

In my own field, I once heard a sales manager introduce the principal speaker, his company president, with a 15-minute introduction. The sales manager was terrific; he had us laughing, cheering and in great humor. But compared to the speaker that followed, he was overpowering. It was almost embarrassing to hear his boss. The poor devil also spoke for 15 minutes, and it was a disaster. Like too many company presidents who seem to feel they are honoring any convention with their gems of wisdom, he simply wasn't prepared and suffered by comparison with his dynamic sales manager. The sales manager made him seem like one of the great speakers of all time in his introduction. While it may have been good politics on the part of

the sales manager, objectively speaking, his introduction failed on all counts.

What is a "good" introduction? As we deliberately worded the question, there is really no pat formula. It depends on the circumstances and situation. But for the purposes of general speechmaking, there are three parts to an introduction that "does the job."

#### **Condition the Audience**

First, if the title of the talk is "10 Easy Ways to Save \$5,000 or More on Your Income Tax Each Year," you want to *condition the audience to be receptive to the subject*. You say something like "I'm sure I don't have to tell anybody in this audience that taxes seem to be going up faster than you can make money. Everybody wants to save money on his taxes, but we all know what happens when we get caught. (Pause for laughs.) But tonight we are going to learn how to save money without going to jail. I

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by  
**Barney Kingston,**  
**ATM**

fact, our speaker is going to show us how to cheat Uncle Sam without winding up before a judge."

The second general rule for a good introduction is (after you have conditioned the audience for the subject) to say something about the qualifications of the speaker. For example: "Our speaker is certainly well-qualified to talk on how to save money on your taxes. He has been on both sides of the fence. From 1955 to 1966 he was an auditor in the U.S. Internal Revenue Department in Kansas City. He has been a tax accountant for a number of large corporations and, two years ago, he opened up his own tax consultant office downtown. He recently wrote a book on the subject, 'How to Cheat Uncle Sam Legally,' which was an overnight best seller, and has written numerous articles on the subject."

Surely after an introduction like that,

the credibility of the speaker's qualifications have been established. He is an authority. But your introduction should always fit the *level* of qualifications of the speaker. You wouldn't say the same about a fellow just starting out as a tax consultant.

After you have conditioned the audience for the subject and have spelled out the qualifications of the speaker, the third and final step is to actually introduce the speaker and his title. But always lead into it. "I'm sure you'll agree we could hardly get a speaker more qualified to speak on a subject so close to our hearts—or should I have said pocket-books—than our speaker of the evening. Ladies and Gentlemen, speaking on the subject, '10 Easy Ways to Save \$5,000 or More on Your Income Tax Each Year,' let's welcome Mr. William J. Swanson."

Be sure to shake the speaker's hand

and make sure everything is all set for him at the lectern when he arrives. Too many Toastmasters get so wrapped up in their clever introductions that, after announcing the speaker's name, they sit down. You should continue to stand and lead the applause for the speaker until he has placed his speech, script, exhibits and notes on the lectern and has shaken your hand. That's all part of what is meant by a "warm welcome." You want the speaker to feel he is appreciated and warmly welcomed (particularly if you're not paying him anything to speak!).

### After the Speech

Part of the introduction of the Toastmaster includes appropriate remarks to the speaker *after* he has given his speech. How did he go over? The response of the audience will, of course, give you some idea. But what you, the Toastmaster, say means even more. For example, you might say something like, "Listening to Bill Swanson speak and learning how easily we can save thousands of tax dollars every year legitimately makes me glad I came here tonight. I am sure I speak for everybody in this room when I say we're grateful that Bill took the time to visit with us this evening and we hope he'll be back next year with even more tax-saving ideas." The idea is to remind the audience of the name of the speaker and the benefits he gave them.

There are some things to beware of in introducing speakers. Don't trust your memory of the speaker's name and/or the title of his speech. Type or write it out—the title and the speaker's name. If you're going to make any mistakes in your introduction, make sure you get the title and the speaker's name right. I've seen it happen dozens of times, not only in my own club, but at some prestigious affairs. I have often heard a Toastmaster say, "And now, here is the man you've been waiting for, Jim Black." (Unfortunately, the man's name was Frank Henderson.) And time after time I've heard the Toastmaster announce the wrong title of the talk, too. It's easy to understand how this happens. The Toastmaster is always thinking of what he will say for the *next* speaker's introduction while listening to the man he has just

## Let Earl Help!



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introduced. By all means try and introduce the speaker by name and title without reading it—but only after you've said it to yourself a few times!

Many Toastmasters have trouble figuring out how long an introduction should be. Again, there is no rule for this. In the Toastmasters club, a minute or two minutes at most should do the job. But to introduce a man who is scheduled to speak for 60 minutes with a 60-second buildup is not only inadequate, but downright rude. After listening to hundreds of major speakers' introductions, I'd say a good average is three to four minutes; anything over that tends to put the speaker on the spot.

Whether you are a master of ceremonies or a Toastmaster, there is one thing you want to be careful of. *Don't blow up a speaker out of proportion!* If he's really just a beginner, don't make him sound like a pro. If he's a minor league hitter, don't send him up to the plate sounding like a major leaguer; he'll strike out every time.

Even top speakers get nauseated at

times by too flowery an introduction. Try to realize that most speakers, before they start, are tense and nervous. It's part of your job to help them relax. But when you pile on the superlatives, you make them even more tense and nervous. If you want to build up a speaker, why not wait until *after* he's given the talk and your favorable comments will have meaning. This is probably the most difficult part of giving an introduction—how to strike the right balance between praise and flattery.

Another thing to watch out for in your introduction is what you say in your discussion of the speaker's subject. Here again you need to strike the right balance. By all means whet the audience's appetite for the subject, but don't give away any salient points of the speech. For example, if the speaker is going to take sides on a controversial subject, *don't take sides* in your introduction. Just talk about the interest and value of the issue itself.

So far we have been talking primarily about introductions of speakers, whether you're a master of ceremonies or a Toastmaster. But whichever you are, there is a kind of introduction that also requires tact, even diplomacy. And that is your recognition of distinguished guests.

### Words of Welcome

As a rule, if you are a Toastmaster of a big affair or a convention, someone will introduce you and gladly step down to let you take over for the evening. Your first words should be those of welcome.

In almost every such situation, you are speaking to an audience that has come to the affair or convention for a specific purpose. So you should immediately recognize the purpose and members of the affair. For example: "It's a pleasure and a great honor to be serving tonight as Toastmaster of the 45th Annual Undertakers of America Convention. I want you to know those people you see at my left and right in those dazzling white summer jackets are not stiff—but real people! And I'll prove it." Then introduce by name and title ("On my far left is Mr. Sam Spinner, president, Transparent Plastic Coffins Company . . .").

Be sure to recognize other distinguished guests who may not be at the

head table. Then before introducing the first speaker, you always want to recognize the sponsor in some way. "I don't have to tell you what brings us together tonight. Members of the Undertakers of America and their officers feel the three big problems of the industry today are, first, a bad image in the public's eye of loading the customer with too many unwanted features; second, criticism of the new transparent caskets and third, the advantages of high-rise cemeteries. Your distinguished chairman, Tom Swift, has come up with a panel of outstanding speakers who we are sure have come here tonight with the answers."

Most convention chairmen allow five to ten minutes for this phase. But again, be careful not to even hint at the answers of solutions coming from the speakers. Just recognize the sponsors, distinguished guests and, of course, the hosts who have put on the affair.

### Should You Use Notes?

Everyone often asks whether the introduction be extemporaneous or read. It is always best to speak without notes—whether you're a Toastmaster, the master of ceremonies or speaker for that matter. If you have time to practice, try to give your introduction without looking at your program or notes. But no great harm is done to anyone if you read the introduction, particularly in stating a speaker's qualifications where you have to read a list of honors or associations he belongs to. It is the speaker the audience came to hear! Whether you use notes, a script of all the introductions or speak extemporaneously, after the evening is over it is what the speaker said that will be remembered.

After all, if you go to a convention to hear a panel of speakers and all you remember is how funny the Toastmaster was, you didn't get much for your investment . . . did you? □

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# HOW TO HANDLE THE PROBLEM-SOLVING SPEECH

by

ROBERT P. SAVOY, ATM

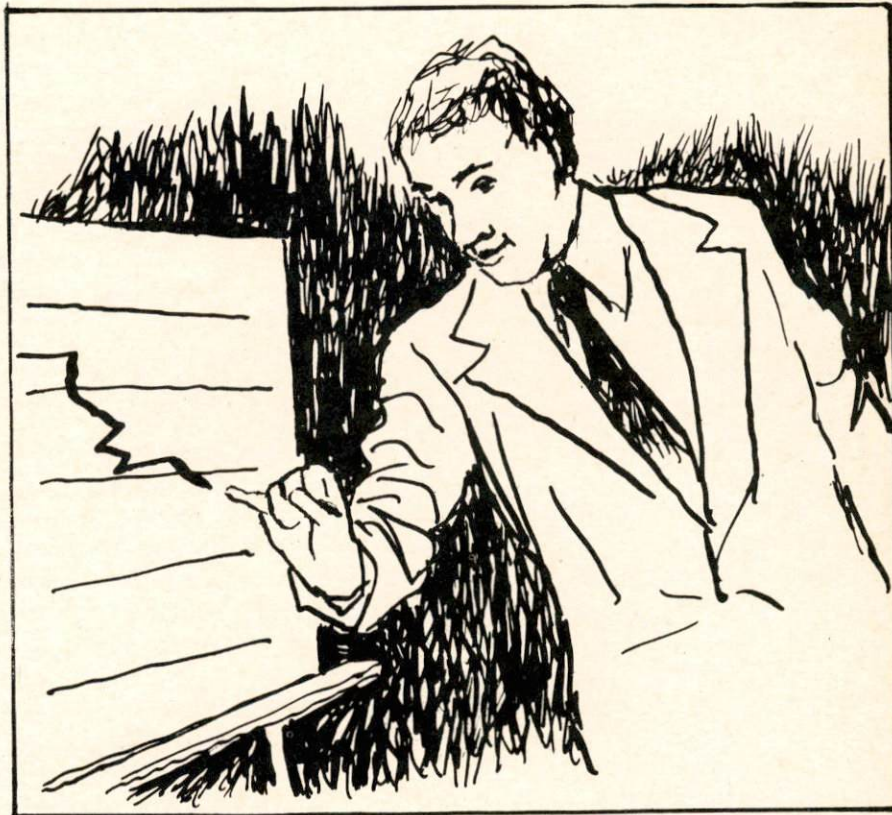
Problem solving, no matter what anyone tries to tell you, cannot always be accomplished by one individual sitting alone in his home or office. Frequently, there is a need to assemble other people from the community or from your organization to work together on a common problem. And when these problem-solving groups convene, some people will invariably be called upon to deliver speeches that have the purpose of defining the problem and of suggesting possible solutions to it.

Nine times out of ten, that person will be you! So you'd better be prepared.

## How Serious?

The potential need for a problem-solving meeting arises as soon as does the problem. Once the problem has been identified, it must be defined in sufficient depth to determine its magnitude and severity. Since a meeting in any community organization involves a rather large expenditure of time and effort, a judgment must be made as to the seriousness of the problem, balanced against the cost of a meeting to solve it.

Let us suppose that the problem being addressed is that the present computer is inadequate for the expanded activity of



your organization. A meeting has been called to explore ways of handling this problem. Your boss has tasked you with the responsibility of making the problem-solving speech at this meeting. He wants you, in other words, to present the problem along with a few suggested solutions to it.

In this situation you must come up with some in-depth facts about the inadequacy of the present computer. This

investigation must be carefully done if it is to be convincing. After all, not everyone at the meeting will be convinced of the inadequacy of the present computer. There will be some who will not see the situation that way at all, particularly if the computer is continuing to do an adequate job of handling their requirements.

The first part of your job is *analysis*. That is, you must carefully analyze the

needs of the organization and translate these needs into data processing requirements. You must define the inputs going into the computer and identify the reports and other data coming out. You must find out who in the organization is using the data and for what purpose. Finally, you must show if the load is increasing—by how much and for how long.

### **The Hard Facts**

While preparing this analysis you should keep one important consideration in mind. Your analysis will be used by the group as the "hard facts." While they may draw different conclusions using these facts, they will, in general, accept them. They will use them in debate and generally avoid doing any research of their own because they are "too busy." Since they do not have the time for research, they must rely on you.

This does not mean, however, that they will not recognize a fact that appears inaccurate. Remember that they have been specially selected to attend this meeting because of their professional competence and because of their many years of experience in the organization. They will be able to quickly spot a fact that appears out of line. This consideration, if nothing else, should prompt you to a very accurate and thorough analysis of the problem.

A second consideration must be kept in mind during your analysis. Your work must be so meticulously done that the group will not break up prematurely with no solution to the problem under discussion.

Several events are likely to break up a problem-solving meeting. First, the people attending the meeting decide that the facts available to them are insufficient or incomplete. They may believe that the case for deciding the adequacy of the computer has not been convincingly made. They might, therefore, vote to break up until new facts are gathered. Or they may challenge some of the facts presented to them and vote to break up until the disputed facts are verified. If the situation has reached this point, little can be done except to schedule a new meeting. The problem-solving speaker must guard against either of these pos-

sibilities by conducting a painstaking investigation ahead of time to make certain that he has all the facts and that they are accurate.

Once your analysis of the present situation has been completed you will turn your attention to possible solutions of the problem. One solution may be to accept the present computer as inadequate but recommend that the organization continue to use it anyway. Budget constraints may force such a solution. If this is the case, accompanying advantages and disadvantages of this solution should be listed. But other possible solutions must also be explored.

If one solution is to buy a new computer, data must be gathered on available computers and how they would handle the data processing load of your organization. This information must be complete enough that the people attending your meeting can select an actual replacement computer if that is the group solution.

Although many possible solutions may be explored, only two or three of the most outstanding options should be presented, so as not to overwhelm the group with too many choices.

The research portion of your task is now complete. It is now time to arrange the material for presentation.

### **Handouts and Visuals**

Your presentation, in most cases, will need both visual aids and handout materials. That is, because of the large volume of factual material, you will need flip-charts, view-graphs, slides or other visual aids while going through with your presentation. Also, you will need to supply your audience with handout material of standard notebook size for their retention and study. Since the meeting participants are known ahead of time, a copy of the handout material should be furnished to each of them before the meeting, so they may better prepare themselves.

It is important to study how your analysis facts can be best arranged on your visual aids. Apart from the visibility aspects of your aids, the grouping of the facts on each view-graph, as well as the order and number, are important considerations well worth careful study.

For example, the analysis can be subdivided into the present load on the computer arranged by each organizational element. This can be put on one view-graph. The reports needed by each user could be put on a second view-graph; the input requirements to the computer on a third. Avoid having too much material on any single visual aid. If in doubt, create a new view-graph.

### **A Trial Run**

Rehearsal of your entire presentation before your boss or co-workers is recommended. Rehearsal should include actual practice in the use of any equipment, the actual projection of your view-graphs and performance of any demonstration to be given and the actual recitation of the text of your speech.

When the meeting starts, pay careful attention to the chairman and the way that he sets the stage for your speech. Be certain to react to any comments that he directs to you. To ignore these comments may make you appear dull or unfriendly. This will put you at a distinct disadvantage even before you start your presentation.

Keep in mind that a problem-solving meeting is more of a working meeting than a formal meeting; the atmosphere is that of a "shirt sleeves" session where all members are working together toward a common goal. Even though the group proceeds with due seriousness to a discussion of their common problem, it is normal for jokes and wisecracks to be interjected from time to time. Failure to respond to the humor or inability to tolerate it will not affect the technical accuracy of your speech, but it will affect the way that the participants perceive you. They will see you as a person who doesn't tolerate interruptions and consequently free discussion of the problem will be curtailed.

This point of allowing interruptions is particularly important. Because of the substantial technical content of the problem-solving speech, the chairman or one or more high-ranking participants will frequently interrupt the speaker and ask him to repeat his explanation of previous flip-chart, view-graph or slide. The speaker must be flexible enough and patient enough to do this. He must also

be so thoroughly familiar with his visual aids that he can quickly select and display the requested material. The problem-solving speaker, then, must be able to take the pressure of giving and regiving portions of his speech for the entire meeting.

As with any other type of speech, the problem-solving speech requires that the speaker have the right attitude in mind when he presents his briefing. With this proper attitude in mind, his personality will support and will not obstruct his speech delivery. Although much speaking experience is necessary before a speaker's projected image lines up with his self image, it is always prudent for a speaker to concentrate on his mental attitude as he makes his presentation. With time, this internal attitude will also project to his audience.

It is especially important to appear friendly. Remember, this is your organization and the people attending are your co-workers. Everyone has been assembled to work on a common problem. Look friendly. Act friendly. Be friendly.

You should also be vigorous and energetic as you deliver your presentation. Strive to be animated and lively as you deliver your remarks. Avoid, however, an appearance of boyish ebullience. Display a mature, controlled energy. If you wish to hold your audience's attention, you must be alive, alert, intense and enthusiastic.

#### **You're Talking to People**

Whatever you do, never lose sight of the fact that you are talking to people. Speak directly to the individuals in the room, addressing them by name when possible. Do not speak to the room in general. Move your head and eyes around to look directly at people. Do not swivel your head mechanically back and forth like a radar antenna staring sightlessly at the audience.

Be sure to use the language spoken in your organization. If your department employs a jargon, use it. Since you are an insider and one of the group, do not lose your audience rapport by using an outsider's terminology.

Encourage participation. Be prepared to stop in the middle of your briefing and

discuss the analysis of Tom's data processing load. Tell Bill how much faster a new computer will handle his office work. Invite Tom and Bill to accept or reject your remarks.

Be tactful in your replies to questions. Do not say, "You are wrong on that point." Say instead, "I have difficulty accepting that conclusion," or say, "I feel uncomfortable with that proposed solution."

In addition to giving the problem-solving speech, there are other related actions likely to be asked of you during the meeting. The chairman may ask you to maintain a blackboard or flip-chart to show participants how the meeting is progressing. As participants agree to certain items, you will note the agreements on the blackboard or flip-chart so that all of the participants can keep track of the progress of the meeting. It is also desirable to have additional flip-charts or slides which indicate to participants which agenda item is currently being addressed by the group. This last described visual aid, not a part of the actual speech, can be maintained at an appropriate place in the room.

#### **The Final Report**

At the completion of the meeting, you may be asked to help prepare the final report. If any of your handout material was amended or eliminated during the meeting, you may be asked to make the resulting corrections and to supply the updated material to the meeting recorder.

With distribution of the final report, your participation ends. However, now that you are the "expert," you can expect to follow the action as the solution is implemented.

If you have done your job correctly and the new solution works, you'll find that you will become known as the organization's problem-solver, as well as its presentation expert. Good luck on your next assignment! □

Robert P. Savoy, ATM, is a former District 31 Governor. A civilian electrical engineer with the United States Air Force, he is a member of the Researchers Club 2201-31 in Bedford, Massachusetts. Mr. Savoy is a frequent contributor to THE TOASTMASTER.

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Despite the short, artificial stock speeches on TV award programs, real-life presentation and acceptance speeches are apparently on the increase. Although no one seems to be keeping score, there is some evidence that more and more awards are given each year. And you know what that means!

# Your Guide to Giving

by Leon Fletcher



**O**H come now! You don't really need any tips on how to give presentation and acceptance speeches . . . do you?

Certainly you've witnessed repeated examples of them on television, on the Oscar award shows, the Tony's, the Emmy's, even on the Patsy awards for outstanding acting by animals.

Surely you know by now that the presentation speech starts with a *very* clever opening such as "it's an honor to present this award." Next, you read a list of names and titles. Then quickly to the climax, the conclusion: an anonymous hand gives you an envelope, you tear it open, read a name . . . and that's it.

## I'm Surprised!

The acceptance speech is also a standard. You utter some slight—but only slight—variation of "I'm surprised, I don't know what to say . . ." and then finish with that lengthy list of credits you rehearsed for three days.

Huh?

Oh . . . you wanted to know about the *other* kind of presentation and acceptance speeches? The ones *real* people give? Like when you present an award to the outstanding Toastmaster in your area? Or a Merit Badge to a Boy Scout? A certificate of achievement to a production team? A 25-year pin to a foreman? A statement of appreciation to a committee chairman? A memento to a visiting dignitary? A scholarship to a student? Or a . . .

The point of those two sets of contrasting presentation and acceptance



# or Getting) Awards

speeches—those of the “never-never land” of TV and those of the real world you and I live in—is that there is indeed a need for effective, moving, well-structured speeches in this specialized but important field.

Despite the short, artificial, stock speeches on TV award programs, real-life presentation and acceptance speeches are apparently on the increase. Although no one seems to be keeping score, there is some evidence that more and more awards are given each year. I've talked with several merchants who operate their own trophy stores. I've asked salesmen. I've talked with leaders of large companies that manufacture and distribute these awards. Even the national association of such specialists, the Trophy Dealers of America, could give me no specific statistics. But they all agreed that more awards are being given than ever before. Therefore, the chances are certainly increasing that you may be giving a presentation or an acceptance speech, or perhaps even both. And to do that, you need to know how.

Success in a presentation speech starts by recognizing that there are three purposes for such a speech. Obviously the speech is to honor the recipient. But in addition, it is to officially deliver the award and then to set the stage for the recipient to respond.

To fulfill those purposes, the presentation speech usually should include all five of the following areas of content. But these five points need not be pre-

sent always in the same sequence. Here's where you can become a bit creative, by juggling the order, adding emphasis to one, perhaps merely mentioning another in passing.

First, briefly summarize the history of the award itself. This might well include a bit of background on the donor, should it come from or be paid for by someone other than the association you're representing. When was the award first made? What prompted it? Why has it been continued? How are the recipients selected? What are the criteria for getting the award?

Next, summarize briefly the history of the organization making the award. Emphasize those points in the group's past which relate directly to the award itself. When and how did the organization begin? Is the purpose of the group to give this award only, or is this but one activity of the association? Why did the organization decide to establish the award?

### The Previous Recipient

Third, give a short summary of previous recipients. Who won it last year, or last time? And before that? Where are they now? What are they doing? Any specifics on how the award might have helped or encouraged them? What additional achievements did those earlier recipients go on to acquire? Be specific—name them. Perhaps some are present in your audience; recognizing them, asking them to stand for acknowledgment, might be appropriate if doing so

will enhance, and not detract, from the honoring of the present recipient.

Then the presentation speech should turn to the most important—and most interesting to your audience—focus, the current recipient. Present a brief biography of him or her. Concentrate on events and attainments which relate directly to the award. Why was this person selected? What contributions did he or she make to this group or to society? Or, depending on the reasons for the award, what successes in his own life or work qualified him for being honored?

Finally, a short but often overlooked point in the presentation speech is one of the most desired by many in your audience—a description of the award itself. Hold the plaque, trophy, whatever, so the audience can see it. Read any inscription word-for-word. Describe any symbols, or decorations, especially those which may have a significant meaning. For example, recently I was present when awards were made to several individuals involved in a rescue at sea. An impressive plaque was presented to each. In the lower corner of each plaque was what seemed, at first glance, to be a rather standard, obvious symbol—a representation of King Neptune, the sailor's fictional ruler of the sea. But a close look revealed a couple of swimmers paddling along in the waters from which Neptune rose. They were tiny, but highly significant in that they represented those who had been saved. Even if the plaque had been passed around for

the audience to see or displayed, many would probably have overlooked this important symbol.

That, then, is what the presentation speech should include—but with two cautions.

Not all those points need be in every presentation speech; don't try to answer every one of those questions in every presentation speech. Rather, select those points which are most relevant, important, interesting, appropriate to the occasion. If, for example, you are presenting 24 Boy Scouts with 65 different Merit Badges (not an unlikely occasion, as a boy will often earn several badges each year) you, of course, could and should not make such a detailed speech for each boy. But you could very well make a "preview" speech applicable to all of the recipients, covering the relevant points as they may apply to all or most of the Scouts. Then you'd make the individual presentation by simply, briefly, stating names and badges won. The point: *selection* from all those potential points for a presentation speech is the key to success.

#### A Beginning and an End

The second caution: This speech, just like every other speech, should also have an attention-getting introduction and, at the end, a conclusion that summarizes and emphasizes the basic point in a memorable statement. That means that the points suggested here for inclusion in the presentation speech would make up the main part (the middle, the body, the discussion part of your speech). You'd still use the standard techniques for an introduction before this and a conclusion after it.

If all that seems detailed and involved for such a specialized speaking occasion as making a presentation, consider the words of the German philosopher and poet, Friedrich Wilhelm Nietzsche:

*"Learnedst thou how much harder it is to give properly than to take properly, and that bestowing well is an art—the last, subtlest masterpiece of kindness."*

Now for the acceptance speech. It should usually cover three points, but be quite brief and to the point.

First, of course, the recipient should

say thanks. He might start by expressing sincere appreciation for what the award means not only to himself, but also to others who may have contributed or assisted in the effort which produced the award.

Next, the recipient should praise the cooperation and efforts of others. This is the part which, on those tear-filled TV award shows, can easily become a point for easy laughs by making them far too detailed, all-encompassing. Sure, no one who really contributed should be overlooked, but there is a limit. When one actress started to thank not only her theatrical coach, but her high school drama teacher and her elementary school counselor for guiding her into the theater, one critic wondered the next day (in print) if with another award, she would have gone back to the doctor who delivered her or the nurse who first diapered her.

#### What Are Your Plans?

An acceptance speech should include a statement of the recipient's plans for the future as they relate to the award. This has added significance and interest when the award is a scholarship, grant, trip, promotion, or other such tangibles. In essence, tell that organization, if you possibly can, just what it is their work and efforts—and funds—can be expected to produce.

Again, those are suggestions for the main part of the acceptance speech. A brief, perhaps one-sentence introduction as your opener, plus a pointed summation for a conclusion at the end should be added for a complete speech package.

Here are a few "do's" and "don'ts" that apply to both presentation and acceptance speeches—techniques and tips you should observe, plus a number of goofs to avoid:

First, be sincere. Both speeches should be especially directed to being appropriate for the occasion. Except in specialized situations, humor should be avoided. Television again gives us a good example for the exception—the popular "roast" in which a gaggle of gagsters get together to insult (humorously, not maliciously, of course) the honored one. Shows like the "Dean Martin Show" have either raised or lowered (your choice!) such "presenta-

tions" to a level previously unknown in public, previously reserved for private clubs and segregated smokers. But except in such cases, the speaker making a presentation or an acceptance speech will almost always find that the situation is serious to most of the audience, and treating it lightly may well alienate some listeners.

The acceptance speaker has an advantage in determining the mood for his speech. He can simply follow the style of the presenter, responding in a manner consistent with that used by the person making the award. If the presenter is serious or emotional, the acceptor should take the award seriously. If the presenter is joyful or encouraging, the acceptor should also pick up that theme.

Also, be sure to get your facts straight. Get names correct; be sure of the dates and details of the event and individual being honored. To insure you not only have them correct but also state them accurately, it is best to have the notes prepared for the presentation speech. But try to avoid using them unless a doubt flicks across your mind on some detail. It is effective not to look at notes for these speeches, but it is worse to make an error.

Another tip: Don't put too much emphasis on the award itself. Rather, concentrate on what the award symbolizes. State the meaning, the significance of the award. Certainly do not detail the expense or the effort to attain it.

#### Spotlighting the Recipient

If at all appropriate, the recipient should be called to the rostrum so he can be before the audience while the presentation is being made. This adds a fitting spotlight to the recipient and lets the audience have more time to identify and admire him. But if the award is truly a surprise for the recipient and/or the audience, and that surprise has value or significance, then, of course, save the name of the receiver until the end of the presentation speech. Again, the typical TV award show is an example.

A minor but significant point: Do actually present something. The plaque may be delayed by the engraver, the scroll held up by the printer, the scholarship funds slowed in the mail. Still, have

some kind of statement typed, or even hand-written, to hand to the recipient so that he does receive at least something representing the actual award.

Here are three techniques to avoid in presentation and acceptance speeches: First, don't overpraise the recipient; be factual, honest, laudatory but not flowery. Second, do not put too much emphasis on the award itself. Rather, point to what it represents and what achieving it entails. And third, both the presenter and the receiver should be alert to handling the award with grace and smoothness. You've seen those who awkwardly try to show the award to the audience and also see it themselves, both at the same time. The usual result is that neither gets much more than a glimpse. Avoid, too, the awkwardness that grows from offering or taking the award in the right hand, only to be offered a congratulatory handshake for that same hand.

#### A Word of Advice

If all these tips seem a bit too detailed for you, perhaps you have not yet participated in presenting or receiving an award. Heed the words of Lady Pamela Wyndham Glenconner:

*"There is no moment more annihilating to ease than that in which a present is received and given."*

But then, maybe she didn't really know much about presentations. Although her words are right there on page 853 of the 13th edition of *Bartlett's Familiar Quotations*, the standard source for such references, her statement was dropped from the next edition. (And a two-hour search by a professional reference librarian failed to uncover who she was.) So judging her by her own words, perhaps she made such speeches but they were so "annihilating to (her) ease" that she simply passed into complete obscurity. But don't let that happen to you. If you follow these tips on how to give presentation and acceptance speeches, you'll find that you will always be at ease, whatever the occasion. □

Leon Fletcher is instructor of Speech at Monterey Peninsula College in Monterey, California. A freelance writer with more than 185 publication credits, he is the author of the college text, *How to Design and Deliver a Speech*.

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Club 162

## the Planner Program



Strong clubs have two things in common: variety in meeting programs and speeches given from the manuals. Weak clubs tend to have neither.

No one likes to get into a rut, and special care must be taken to keep your Toastmasters club from doing so. The best way to avoid monotony is to plan at least one meeting a month that doesn't follow the standard pattern.

For example, how about trying an impromptu program? Guaranteed to shake up everybody, this program is run by the Toastmaster of the meeting, with all the other slots being filled by lot. This is a great way to practice "thinking on your feet."

Another idea is to hold a group discussion meeting. The topic for discussion is announced two or three meetings in advance, and plans are made for individuals or groups to present a point of view and then open the floor for discussion. This is a great way to practice meeting leadership and parliamentary procedure.

These ideas and many more can be found in the Toastmasters International publication *Patterns in Programming (1314)*.

What about speeches given from the Communication and Leadership manuals? Nothing is more important to keeping a person's interest in Toastmasters than giving him or her a definable goal toward which to work. That is what the Toastmasters manuals are designed to do—give step by step instruction toward the goal of effective communication.

Strong clubs recognize this and keep their members working in the manuals rather than just haphazardly giving speeches.

There you have it. Follow these two suggestions in your club, and you will have a strong educational program, the core of Toastmasters success. The next move is up to you! □

# Let Us Pray

by

Winston K. Pendleton

*Someday, somewhere, you'll be called on to offer an invocation. What will you say? Here's a look at how to prepare yourself for that unexpected call to prayer.*

"Let us all stand," said the committee chairman, "and I'll ask Otis-Van-Otis to give the invocation."

The 20 or so members of the committee rose with the usual scraping of chairs. Then came the silence of respect and reverence which always precedes a prayer. In this case the silence came . . . and stayed . . . and stayed . . . and stayed. There was utter quiet for 15 or 20 seconds. (Time it with your own watch as you read this and you'll see how heavy the hush became.) Then, in a voice that was little more than a hoarse whisper, Otis-Van-Otis said, "Please ask someone else. I've missed the last two meetings. I've been sick."

Of course, Otis-Van-Otis was not the man's real name, but the incident was real. I was there. I stood with the other members of the committee, with bowed head, embarrassed for my friend. For one fleeting moment my thoughts flashed, "What now? Who will the chairman call on? What will he say?"

## Two Valuable Lessons

Almost before those ideas materialized, the tension was broken by an elderly man who raised his voice, without being called on, and offered a short prayer for guidance during our coming deliberations.

That happened more than 20 years ago. I was only a bystander to the scene

but its impact and the lessons it taught have stayed with me. Lessons? Yes, two of them.

The first is that no chairman should call on anyone, even a minister, to offer a public prayer without giving him a few minutes advance notice and asking his consent. If for some strange reason you are thrust into a situation where you can't follow that rule, then offer the invocation yourself.

The second is to "Be Prepared"—the famous motto of the Boy Scouts. This rule applies especially to Toastmasters, because you are generally known as the "speaking types" and are more likely to be called on than most.

So, knowing that someday you will be called on to offer an invocation, look at the problem from several sides and prepare yourself for that unexpected call to prayer.

Let's get one item out of the way quickly. (This need not be said to a Toastmaster, but someone else might read this article and it must be mentioned.) Talk loud enough to be heard. Speak up! On those occasions when you are seated at the head table and can step to the lectern microphone, you have no problem. But most of the time, the chairman is at the microphone and you are seated in the audience.

## Is Someone Praying?

If you have ever attended a gathering of more than a hundred persons, you have seen this happen: The chairman asks everyone to rise and calls on somebody for the invocation. You hear the noise of the people standing, then perfect quiet, then in some far corner of the room you hear a low mumbling sound—someone praying. Or is he? You really couldn't hear when he started, you can't hear what he is saying and you only know when he has finished when people begin to shuffle their feet, moving their chairs about and resume their seats. If, in the wildest stretch of imagination, you might ever be guilty of such a performance, please remove your Toastmaster's pin from your coat lapel so you will not bring disgrace and dishonor to this great organization.

I have a friend in Toastmasters who belongs to the same chamber of com

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merce committee that I do. The chairman calls on him to open most of the meetings with a prayer. Why him? Because he does it so well. Several weeks ago, when this article was in the planning stages, I met him at one of the meetings and told him I was writing a piece about invocations. I said to him, "You always give such a fine invocation. Some people find it difficult to pray in public. It must come naturally to you."

"Oh no," he said. "It just sounds that way because I'm always ready." He went on to explain the "why" and "how" of being ready. "I remember the first time I was asked to do it," he said.

"It was some 15 years ago. I was called on to 'say grace' before 75 or 80 people at a luncheon. I had never done it before outside my own home. I had not joined Toastmasters at that time and I was terrified at the thought of saying anything before that many people. So I mumbled something real fast and sat down. But right then and there I decided I'd never be caught in that situation again."

"What did you do about it? You do it so well, you sound like a preacher."

"Well," he said, "I knew it would happen again sometime, so I went home and wrote out a prayer that I thought would fit any luncheon meeting. Then I memorized it. Two weeks later I received a notice about a YMCA breakfast I was supposed to attend. Then the light dawned. If by any chance I were called on, my prayer wouldn't fit. So, as the engineers say, I went back to the drawing board. I wrote three more prayers. Each was a bit different. Each was carefully worded. I now had one for breakfasts, luncheons, dinners and for any sort of business or committee meeting. I've been giving those prayers for years. I know them so well that I can change them around a bit for different occasions. But basically, they are the same prayers."

## Ready—and Rehearsed

He saw that I was taking notes and said, "If you are going to write about this, you should know one other thing. Always on my way to any meeting where I might be called on, I run through the prayer at least once. So you might say I am ready—and rehearsed."

Another acquaintance of mine, a

young business woman, is called on frequently to offer the opening prayer at our monthly press club meetings. I chatted with her about the problem, too. Her story was much the same as my Toastmaster friend's, but her solution was a bit different. "I was petrified the first time I was called on to give an invocation," she said. "The chairman called on me out of thin air—no advance notice. All I could say was 'God bless this meeting and everyone here, Amen.' I felt like a fool and I made up my mind to be ready if I were ever called on again. So I wrote out two prayers. I left blank spaces to slip in such things as the name of the organization and whether or not it was a luncheon or a club meeting. Then I typed them on both sides of a 3 × 5 card. I carry it in my purse everywhere I go." She opened her bag and showed me her 3 × 5 card—neatly and permanently laminated in plastic.

## Do It Your Way

How will you prepare yourself? That's up to you. No one can tell you how to do it. The "right" way for you must fit your personality and thought patterns. Think about the problem. Then do something about it—your way!

Now, what about the length and tempo of the invocation and its content?

Here you run into areas of custom, personal opinion and religious beliefs. So in order to be helpful rather than controversial, I would say again, follow your own feelings in the matter. That's what I have done.

Without wanting to start a religious argument, here are my three rules:

1. I always confine my invocations to one minute and rarely use the entire minute.

2. I speak slower during an invocation than when I talk normally. I want my manner to be meditative and reflective rather than that of someone who is delivering a fast paced, staccato radio commercial.

3. Finally, I try to offer a prayer that everyone present can follow and embrace. I am careful to avoid words and phrases that might indicate a narrow or limited or specific religious creed.

If you have difficulty with the content of your invocation, visit your public library for help. Dozens of books on prayer, with prayers for all occasions, are available.

This article, like a proper prayer, should not ramble and explore every inspiring thought that comes along. It should come to a definite end when enough has been said. Amen. □

*(How about you? Do you have any problems with invocations? If so, Toastmasters has the answer—a box of 55 cards, each a prayer for blessing a meal. Compiled and adapted by Dr. Ralph C. Smedley, SAYING GRACE (929) is only \$1.25. They're a must for every Toastmaster!—Ed.)*

Winston K. Pendleton is one of America's best known humorous after-dinner speakers. A former recipient of Toastmasters International's Communication and Leadership Award, he is a frequent contributor to THE TOASTMASTER.

**Y**OUR steak was tough, the potato a little cold and the pudding . . . lumpy! But that's the least of your worries.

In a few short minutes, you will be introduced as "tonight's speaker"—a title that has often brought the strongest of men to their knees. But deep inside, you know that this is a great opportunity. You've been priming for this occasion for weeks. And now you're ready . . . or so you hope.

There it is—the introduction. As you rise and begin to approach the lectern, your mind momentarily wanders to the last after-dinner speech you attended. (It was one of your wife's club meetings.) Terrible! The guy was a combination Milton Berle and Albert Einstein . . . in a tuxedo . . . with brown shoes!

He began by thanking the Toastmaster for the introduction (" . . . you read it exactly as I wrote it . . .") and immediately jumped into a story about the salesman and the farmer's daughter that had nothing at all to do with the subject he was supposed to be talking about. Naturally, you spent the next hour dozing off (and got your shins kicked black and blue by a wife determined to stop you so the other guests wouldn't think you were drunk again) and toying with your empty water glass and dead cigar.

As you reach the lectern, set down your notes and gaze out at the audience, you're determined to not let that happen to you. Not here . . . not now! You're going to perform . . . and perform well!

#### **Fear of Failure**

It's safe to say that most after-dinner speakers probably go through that same kind of experience. Whether it is caused by nerves or maybe just a little touch of stagefright, the idea of standing before hundreds, even thousands, of people is something that you're not going to forget very soon. And like it or not, the first thought in your mind will be that of those who have failed, and the impact they have had upon you.

They're the ones that often made you wonder why God should have chosen to endow this person with great stamina and a passionate love of his own voice. They're the ones that have conditioned you to consult the menu before the dinner, not to see what there is to eat, but

# What to Do When the Spotlight's On You!

by  
**Mike Snapp**

*The after-dinner speech is one of the most difficult types for most speakers to master. And for good reason. The after-dinner speaker not only has to inform or persuade, but he must also perform . . . and perform well.*

to discover what particular species of speaker you'll be forced to listen to tonight.

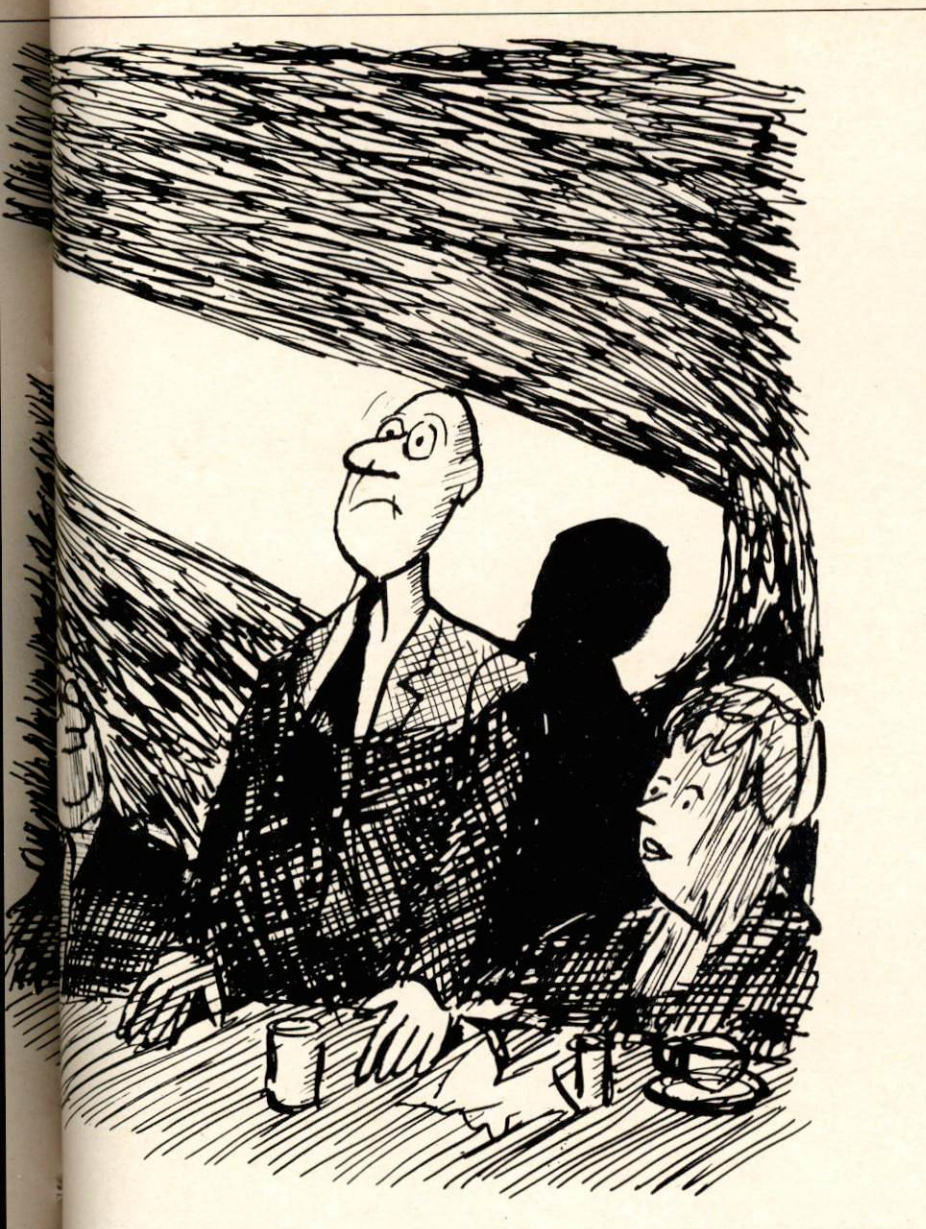
Part of the problem with after-dinner speeches lies with the term itself; it's not totally clear. For example, when someone talks about an "after-dinner speech," he may be referring to a toast to someone's health or to a serious discussion on the state of the world's economy. The various situations are so individual and so unique that no definition could adequately cover every occasion.

There is one thing, however, that all after-dinner speeches do (or *should*) have in common: they provide an interesting diversion in an entertaining manner. The

speech, whether it is informative, persuasive or humorous, has a specific purpose, a central idea and main points as do all other speeches. The points of support, however, are chosen for their pure entertainment value, not for their logical adequacy.

Since a good meal always puts people into a happy frame of mind, there is a happy, friendly tone in everything that is said. The speech itself is simply constructed (so it can be altered at the last moment to include interesting or amusing events of the evening), brief and always includes a certain amount of impromptu or extemporaneous remarks.

Sounds easy, doesn't it? Unfortu-



nately, the after-dinner speech is one of the most difficult types for most speakers to master. Like our Milton Berle/Albert Einstein example, many speakers often see this as an opportunity to display their great wit, timing and Bob Hope-like comedy talent. All too often, however, that talent is just not there. And for a variety of reasons.

Some may lack the flair for the unusual, the light touch that makes something extraordinary out of the ordinary; others simply lack the basic knowledge of how to plan an entertaining speech.

Whenever you talk about an entertaining speech, most people immediately assume that it has to be humorous. But

this is not necessarily the case. An entertaining speech is usually characterized by humor for two very good reasons. First, humor adds interest and, thus, helps maintain the attention of the audience. Second, humor enhances the credibility of any speaker's character. We all know that audiences seem to like a speaker who uses humor more than one who does not. And this is true no matter what subject is being discussed. People like to be entertained—and they like to laugh.

On the other hand, many people attend public and academic lectures and look at that as entertainment, whether the speech itself contains humor or not.

Similarly, many social and semisocial situations often require entertaining speeches that can also inform or persuade. So the after-dinner speaker is a wearer of many hats.

Considering all these things, what can the novice after-dinner speaker do to insure that he will not end up in the same situation as our Milton Berle/Albert Einstein example? There are a number of things.

First, look for novel and original ideas for your speech topics. There is no limit to what an after-dinner speaker can talk about, within reason. Choose subjects that you are truly interested in—subjects from your specialized field, your interests, your experiences. For example, if you're speaking to a group of your fellow dentists about the high cost of dental care, use that as a springboard for relating the funny experiences you've had with children in your dentist's chair. You'll succeed because you chose a timely and appropriate subject, have a basic understanding of the subject, know the interests of your listeners and use fresh and appropriate humor.

#### **Personalize Your Humor**

Humor, to be truly effective, must be personal; you invite failure if you use the same type of humor for all occasions. A speech on how to get a seven-year-old to open his mouth for the dentist's drill would probably be hilarious to a group of children's dentists, only mildly entertaining to the local PTA and not at all entertaining to local businessmen. A speech must be planned for a particular audience and adapted to a particular occasion. The after-dinner speech is no different.

Consequently, a good after-dinner speaker must remain adaptable to any occasion. He should be able to capitalize on any of the speakers or events that preceded him, poke fun at celebrities or important people he finds in his audience and have the ability to use the humor "basics" (exaggeration, dramatization, understatement, etc.) to achieve his desired end result.

Problems of great importance or controversy have little or no place in your after-dinner speech. The audience expects to be amused, not burdened, by your

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speech. So avoid heavy subject matter and any complicated arrangements of ideas like the plague. Use anecdotes and personal examples in place of cumbersome statistics and heavily-detailed examples. Such thought-provoking subjects involving the number of crimes in Washington, D.C., in 1974 or the upswing in the world economy should be left to business meetings. Let your audience be amused—and digest their dinner.

We've all seen, at one time or another, an after-dinner speech that has no central theme and is merely a series of unrelated and disconnected jokes. Nine times out of ten, this type of speech will fail. So avoid a string of unrelated jokes. After all, if that's all they wanted you for, the program chairman would have hired a comedian.

Many speakers are often trapped in situations where they select ideas that will permit them to use their stock line of stories. This is a serious mistake. When this happens, their illustrations will appear as irrelevant as their theme. The central theme, not the amusing,

illustrative material, should govern the organization of your after-dinner speech.

Although humor is not an essential part of the after-dinner speech, it is, without a doubt, a great crowd-pleaser. Consequently, it is used by a great many speakers. Because of this, it deserves special consideration.

There are as many ways to tell funny stories as there are stories. The after-dinner speaker must be especially aware of this. The excessive use of one or two types of humor may tire an audience, so it is very important to use a variety of "laugh-producing" devices. You must be able to mix the incongruous statement with the pun; exaggeration and irony; burlesque and satire. And you must do it well.

In addition, you must make certain that the humor chosen has been adapted to the occasion and to the cultural level of your audience—that it is never low or degrading. While some occasions may call for the broad, obvious humor, others may require humor that is delicate and subtle. The individual situation will, of course, dictate which to use. But if you misread the situation, the humor can backfire and you'll find yourself speaking to a lot of empty chairs. In short, all occasions require humor that is spontaneous and relevant to the discussion. This will provide relaxation, enjoyment and entertainment for your listeners.

### **The Three Basics**

As with any other type of speech, the after-dinner speech can be divided into three parts: the introduction, the body and the conclusion. A thorough understanding is necessary of each if you are to be successful.

The after-dinner speech introduction should strive for the audience's immediate, overt attention. Set the theme of the speech and, at the same time, prepare your listeners to be entertained.

Let your opening remarks lead directly to the body of the speech. Begin with an incongruous statement, respond to a remark by the Toastmaster or a previous speaker, tell a funny story or poke fun at yourself or someone in the audience.

The body of your after-dinner speech will be very similar to all other types of speeches. Your points should be stated

simply, while avoiding a complicated arrangement of ideas. You may want to introduce the points with amusing anecdotes or illustrations, then use additional jokes and illustrations to expand upon each.

Unfortunately, many inexperienced after-dinner speakers make the mistake of attempting to maintain sustained amusement throughout the speech by firing one joke at the audience after the other. This should be avoided at all costs. Your audience needs time to relax, time to catch their breath. Try to bring each point to a climax, but allow your listeners adequate time to rest during your explanations and transitions.

In contrast to the after-dinner speech's introduction and body, the conclusion differs somewhat from other types of speeches. In many instances, for example, the "formal" conclusion may be omitted altogether.

When a conclusion seems advisable, however, most of today's more prominent after-dinner speakers omit the detailed summary often used in informative or persuasive speeches. They simply restate the barest suggestion of the points, preferably in a simple, illustrative statement that summarizes them.

### **Close Fast!**

A speech conclusion should never be anticlimactical. This is especially true of the after-dinner speech. Close swiftly with a rousing funny story, an amusing illustration, or perhaps with a strong line from some poet, dramatist or philosopher. Then get off . . . or sit down. Make the conclusion the real climax of your speech. After all, that's the thing the audience will most probably remember as they walk out the door.

The success of any after-dinner speech then, depends on a great many variables. And the best part of it is that none of them are really new. If you take the time to study them, as well as practice them in real situations, you'll find that you will become a master of the after-dinner speech. You'll be able to step up to the lectern, smile and make that audience forget about their troubles for a little while.

You'll entertain them . . . and they'll love you for it! □



# TALK,

Illustrated

by  
Slides

by

Jean A. Bray

lems and demand some special attention. There are several points which can make your slide talk easier to give and more interesting to your audience.

First, be sure your slides are organized and the projector and screen are ready to go *before* you are introduced. A rambling account of difficulties in setting up ("seems to be a little trouble here in getting in focus; we'll have it in a minute, heh, heh") is not a forceful, interesting opening. You cannot afford to lose your audience in those important first minutes. Check the light coming out of the side of the projector to see if it is going to shine in someone's eyes; if it is, block it off or screen it. Check the air circulation in the room. If the room is small and the ventilation poor, it's a good idea to suggest no smoking. Smoke obscures the screen and in a close, darkened room may be extremely irritating to the eyes.

Be choosy about the slides you show. Just because you have a hundred or so, don't try to show them all. Choose your best ones, and have them in order, right side up. Be sure no extraneous ones have slipped in by mistake ("oh, sorry, that's one we took of the children at the beach last summer").

Slides organized, projector ready, screen ready, light and air circulation checked—now you're ready for your talk.

Since slides are shown in a darkened room you have a few special advantages—also some problems. The screen, not you as speaker, is the center of interest. You may have all the nervous mannerisms you wish. You may scratch your head, pull your ear, blink your eyes. You may wear your coat unbuttoned and keep your hands in your pockets. No one will see, notice or criticize.

On the other hand, you're denied the extra force that gestures could give you. You may make the most eloquent gestures since William Jennings Bryan, but they won't help you here. They won't help you to emphasize a point. It does no good to demonstrate "so high" or show "a wee bit" with the thumb and forefinger. Nor will eye contact help you. No chance here to pick out key people in the audience and point your

message directly to them. No chance, either, to watch your audience reaction, to detect signs of boredom and inattention. You'll have to depend on your ears to tell you whether you have lost your audience.

The organization of your talk and your voice are the important things here. Speak loudly enough for everyone to hear. This seems an extremely obvious statement to make to Toastmasters, but remember, one is often inclined to speak softly in the dark. For the audience, it is extremely boring to sit for several minutes in front of a picture when the picture is not understood. The old saying about one picture being worth a thousand words is only true when you have at least fifty words to tell what the picture is about. And if you are watching slides in a darkened room, after a meal, it is very easy to go to sleep.

Speak briskly, varying your time and volume as much as possible. Keep the slides moving; never hold a slide on the screen too long, especially if the picture contains a human figure in action.

Follow the usual rules for good speech organization. Be sure your talk has a beginning, middle and end—and a purpose. Be sure that your ending and the last slide coordinate.

Illustrate your talk with little human interest incidents when possible. And don't forget to spice your talk with humor to keep your audience alert and awake.

If you have taken your own slide pictures, don't apologize for them or belittle them. If they're so poor they really need an apology, just don't show them at all. Otherwise, ignore any deficiencies and your audience probably will too.

Last of all, when you get ready to stop—stop! Don't keep rambling on while putting your equipment away, or let yourself be led into a too long, vague question-and-answer period. Save your best pictures until the end, build up to a climax, close with a good punch line and stop—like this. □

Jean A. Bray of Bartlesville, Oklahoma, is a graduate of Arkansas University. Her husband, Lyle, is a former member of the Osage Club 1585-16 in Bartlesville.

Pick up any newspaper which lists the coming programs of various clubs and organizations and you're sure to find two or three mentions of a "talk, illustrated by slides." Such talks may range from the purely-for-entertainment travelogue ("and here we are in Paris, with the Eiffel Tower on the right") to serious educational and technical talks delivered by experts to specialized groups.

Slide talks pose some special prob-

# TI Board Action

## The New Orleans Report

The historic city of New Orleans was the scene of the third and final meeting of Toastmasters International's Board of Directors for the 1975-76 administrative year. The meeting was held August 16-17, 1976, at the Fairmont Hotel, with International President George C. Scott, DTM, presiding.

The Board convened as a committee of the whole on the first of the two-day session to receive reports summarizing the year's activities and progress from President Scott and Executive Director Terrence McCann, as well as for discussion of general matters of business and committee agenda items.

In his report to the Board, President Scott commented on his presidential activities since the February, 1976, Board meeting, particularly on highlights of his visit to Australia and New Zealand. During the trips, Scott told the Board, he was given the opportunity to meet with hundreds of Toastmasters at the annual conferences of District 69 and 70 in Australia and District 72 in New Zealand. He went on to tell the Board that these countries have experienced extensive club growth since the last visit of an International President seven years ago and concluded his report by telling them of the announcement he made regarding the creating of District 73 (Australia) at the District 70 conference.



Executive Director McCann referred to his written report that summarized the progress and action in the organization for the period of July 1, 1975, to June 30, 1976. The report included information on the following items:

- Total membership experienced its predicted gain. The organization's membership (computed by using the per capita payments for the October 1, 1975, to March 31, 1976, reporting period) totaled

59,765, as compared to 58,462 for same period in the prior year.

- New clubs were also up. For 1975-76 period, 219 new clubs were chartered, compared to 170 for the same period last year. In addition, there was a net gain of clubs (50) for the first time in 10 years.

- Active Gavel Clubs as of June 30, 1976, totaled 71. Sixteen new clubs were certified during the 1975-76 fiscal year.

- The Sharing Membership Opportunities Program concluded in the 1975-76 fiscal year. A total of 165 Sharing Membership Opportunities gift certificates were issued to sponsors of five new, charter or reinstated members. (A total of 111 Toastmasters participated.)

- Sharing '76, the 1976 membership campaign which offers special prizes for every 5, 10 and 15 new members sponsored, is off to a fine start. As of June 30, 1976, a total of 68 Sharing '76 recognition forms (each representing five new members) have been submitted to World Headquarters. This is up slightly from the 59 certificates that had been issued by June 30, 1975.

- "Anniversary Month," the special Fall membership campaign, provided added recognition for members sponsored during October, November and December. A total of 126 Toastmasters received certificates for sponsoring three or more members, 226 clubs received certificates for adding five or more members and 84 clubs received banner ribbons for achieving a net growth of five members during the three-month campaign.

- The first "Spring into Action" membership campaign covered the months of April and May, 1976. In this membership drive, all clubs adding five or more members will receive a certificate; clubs with a net increase of five receive a banner ribbon and, for the first time, clubs submitting publicity clippings receive a special publicity award certificate. (As of June 30, the membership awards were still being tabulated and 55 newspaper or magazine clippings had been submitted to WHQ.)

- The six-cassette tape program created by Earl Nightingale (240) has been produced and packaged and is now available for sale. This program is expected to be an excellent supplement to the Communication and Leadership Manual, giving the member practical insights from an expert in the self-development field.

- After a small downturn last year, the Communication and Leadership completions made a substantial increase. A total of 3,255 C & L completions were reported for the year, compared to 2,824 for the previous year. This is the highest total of completions since 1971.

- The educational recognition programs showed gains, with both ATMs and DTMs being awarded at the highest rate ever. Eight hundred fifty-eight ATMs were awarded for the 1975-76 year, compared to 784 for the previous year. DTM awards totaled 107, compared to 78 for the same period last year.

- Speechcraft and Youth Leadership were also on the rise. A total of 506 Speechcraft programs were completed this year, compared to 308 for last year. Three hundred fifty-four Youth Leadership programs were completed, compared to 313 last year.

- Five hundred seventy-two Distinguished Club Plans were submitted for completion this year, compared to 533 for the same period last year.

- Districts enjoyed a successful year in 1975-76. A total of 21 met all their established goals in education and growth—up from six the preceding year. Districts 30, 44, 47, 52, 63 and 64 achieved President's Distinguished District status and districts F, 1, 2, 3, 4, 5, 14, 18, 31, 36, 39, 49, 53, 56 and 60 earned the Distinguished District status in the Distinguished District Program.

- As of June 30, 1976, a total of 994 Area-Club Assistance Report forms for Spring, 1976, visits have been received. This is down slightly from the previous period.

- Three hundred of the 750 areas were officially visited by district officers. This, too, is slightly off from last year.

- At the February, 1976, Board of Directors meeting, the Board approved the formation of a provisional District 73—Australia with a minimum of 25 clubs. Members have elected officers and are proceeding with the organization of a district operation under the leadership of Ray Scott.

- The Communication and Leadership Award was, again, one of TI's most outstanding public relations tools, with such notables as General William Westmoreland, Admiral Elmo Zumwalt and Governors Richard Lamm of Colorado and Robert D. Ray of Iowa receiving awards this year.

- World Headquarters has produced a series of radio and television public

# IT'S HERE

No matter what your learning objectives are . . . to think and act decisively . . . to persuade others to agree with you . . . or simply to conquer fear when addressing a large or small group—the **Communicate What You Think Program (240)** can help you.

Developed in conjunction with 1976 Golden Gavel Award recipient Earl Nightingale, this six-cassette audio program combines Toastmasters principles with the ideas of Mr. Nightingale—the "most listened-to" radio and television personality on earth.

In the 20 fact-filled, enjoyable subjects, you'll discover how to transmit messages from one person to another without sacrificing meaning or intent . . . how to master the art of oral expression . . . how to build a speech from a formula (and when not to) . . . how to prepare visuals that help your audience "get the picture" . . . AND MUCH MORE!

So whether you order a set for yourself or one for your entire club, the important thing is to order them now! They're a natural addition to your collection of Toastmasters educational materials.



Yes—please send me \_\_\_\_\_ set(s) of **Communicate What You Think (240)**, at \$36.00, plus \$1.00 shipping inside the United States (or \$1.50 to Canada, Mexico and overseas). California residents add 6% sales tax.

- I prefer to pay now. My check or money order is enclosed.  
 Please bill me. Club No. \_\_\_\_\_  
 District No. \_\_\_\_\_

Name \_\_\_\_\_  
 Club No. \_\_\_\_\_ District No. \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_  
 State \_\_\_\_\_ Zip \_\_\_\_\_  
 Country \_\_\_\_\_

**TOASTMASTERS INTERNATIONAL, 2200  
 N. Grand Ave., PO Box 10400, Santa Ana,  
 CA 92711**

service announcements featuring Golden Gavel recipient Earl Nightingale. In each of the 30-second spots, Mr. Nightingale is introduced as the Golden Gavel recipient and then goes on to stress the importance of communication in today's world. The TV spots will be available on a sale or rental basis to districts (radio spots for sale only). In addition, World Headquarters will survey major market stations and distribute the video tapes to those who express interest.

In order to provide you, the Toastmasters member, with information about the decisions at the August, 1976, meeting of the Board of Directors, the following is a summary of items submitted for Board consideration and its action on each.

At the August, 1976, meeting, the Board:

**Approved** a proposal for a French/Spanish taped speech contest to enable participation in the International Speech Contest by French and Spanish speaking members outside the United States.

**Approved** the graphic inversion of the Toastmasters International organization chart to reflect the member as the top echelon in the TI service structure.

**Approved** the concept of a leadership training program for development and presentation to the Board at its February, 1977, meeting.

**Approved** revisions to the qualifications for speech contest judges and to the Judges' Guide and Ballot for 1977 speech contests.

**Approved** revisions to the 1977 Distinguished Club Plan which will include a progress chart.

**Reviewed** a proposed Member Orientation Program and offered suggestions for its final preparation and publication.

**Reviewed** a request to amend the District Constitution and Standard District Bylaws to grant a vote in the District Council to all active past district governors and recommended that no change be made in the current policy of TI which permits past district governors to be nonvoting members of the District Council.

# 1975-76

# TI Financia

## STATEMENT OF ASSETS OF ALL FUNDS

JUNE 30, 1976

GENERAL FUND

UNRESTRICTED:		
Cash and temporary investments, at cost	.....	\$ 410,000
Accounts receivable	.....	22,410
Deposits, prepaid postage and other	.....	13,104
Deferred expense—authors' fee	.....	5,000
Total—unrestricted	.....	\$ 450,514
RESTRICTED:		
Cash	.....	\$ 60,531
Due from General Fund—Unrestricted	.....	24,582
Total—restricted	.....	85,113
Total	.....	\$ 535,627

## INVESTMENT (ENDOWMENT) FUND

Bonds and stocks, at cost, (estimated market value of \$130,292)	.....	\$ 115,400
Due from General Fund—Unrestricted	.....	24,582
Total	.....	\$ 140,000

## PROPERTY FUND

Property, building and equipment, at cost, Note 1:		
Land	.....	\$ 47,000
Building	.....	606,000
Furniture and equipment	.....	130,000
Total property	.....	\$ 783,000
Due from General Fund—Unrestricted	.....	64,000
Total	.....	\$ 847,000

## STATEMENT OF LIABILITIES OF ALL FUNDS

JUNE 30, 1976

GENERAL FUND

UNRESTRICTED:		
Liabilities:		
Accounts payable	.....	\$ 30,000
Sales tax payable	.....	130,000
Advance convention deposits	.....	130,000
Contract payable—authors' fee, non-interest bearing, payable in annual installments of \$2,500	.....	130,000
Funds held for Toastmasters International Regions	.....	2,000
Due to General Fund—Restricted	.....	79,722
Due to Investment (Endowment) Fund	.....	3,733
Due to Property Fund	.....	1,658
Deferred charter fees	.....	.....
Total liabilities	.....	\$ 1,000,000
Unrestricted—General Fund balance	.....	3,000
Total—unrestricted	.....	\$ 1,003,000
RESTRICTED:		
District Reserve Fund balances	.....	\$ 79,722
Restricted grants	.....	3,733
Ralph C. Smedley Toastmasters International Memorial Fund	.....	1,658
Total—restricted	.....	85,113
Total	.....	\$ 1,088,113

## INVESTMENT (ENDOWMENT) FUND

Investment (Endowment) Fund balance	.....	\$ 140,000
Total	.....	\$ 140,000

## PROPERTY FUND

Property Fund Invested balance	.....	\$ 783,000
Property Fund Reserve balances:		
Reserve for additions and replacements	.....	\$ 46,365
Reserve for maintenance	.....	18,000
Total	.....	\$ 847,000
Total	.....	\$ 1,088,113

# Statement

## GENERAL FUND—UNRESTRICTED STATEMENT OF INCOME AND EXPENDITURES FOR THE YEAR ENDED JUNE 30, 1976

COME:		
Membership charges:		
Annual membership fees .....	\$620,186	
Magazine subscriptions .....	135,858	
New member service charges .....	179,400	
Cavel Club fees .....	2,490	
Total membership charges .....		\$ 937,934
Club charges:		
Charter fees .....	\$ 10,950	
Club equipment, supplies and insignia .....	89,047	
Total club charges .....		99,997
Charges for optional educational materials and supplies .....		113,608
Other income—dividends, interest and miscellaneous .....		16,840
Total income .....		\$1,168,379
OPERATING EXPENSES:		
Administrative .....	\$103,831	
General services .....	166,771	
District expenses .....	50,284	
Membership/new club development .....	31,605	
Publications and communications .....	140,698	
Educational development .....	37,605	
Educational materials .....	128,475	
Club supplies, equipment and insignia purchases .....	89,694	
Employee benefits .....	61,624	
General expenses .....	133,374	
Maintenance and operation of property .....	50,472	
Total operating expenses .....		994,433
EXCESS OF INCOME OVER OPERATING EXPENSES .....		\$ 173,946
OTHER DEDUCTIONS:		
Provision for major building repairs .....	\$ 2,000	
Provision for replacements and additions to property:		
Computer equipment .....	5,526	
Other .....	3,600	
Total other deductions .....		11,126
EXCESS OF INCOME OVER EXPENDITURES .....		\$ 162,820

Board of Directors  
Toastmasters International  
Santa Ana, California

We have examined the statements of assets and liabilities of Toastmasters International as of June 30, 1976, and the related statements of income and expenditures—general fund—unrestricted and changes in fund balances for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of Toastmasters International as of June 30, 1976, and the income and expenditures and changes in fund balances for the year then ended, in conformity with generally accepted accounting principles for non-profit educational organizations applied on a basis consistent with that of the preceding year.

July 20, 1976

Frazer and Torbet  
Certified Public Accountants

cil when so specified by the districts' bylaws.

**Reviewed** the district organization structure and determined that it provides the best management framework to meet the districts' present needs.

**Approved** the Distinguished District Program for 1976-77 and requested World Headquarters to continue its study for improvement on the program based on comments and suggestions received from the districts.

**Requested** World Headquarters to research Toastmasters clubs in colleges and to develop a comprehensive marketing plan for the organization of college clubs.

**Reviewed** the fee structure for chartering Toastmasters clubs and recommended no change in the current structure. The Board suggested that World Headquarters prepare information to fully explain the fee breakdown involved in the formation of new clubs.

**Recommended** that World Headquarters prepare a Club Extension Master Plan based on geographic and demographic segments with general and specific strategies for the development of selected targets. Included in the Plan will be consideration of the use of new club specialists, using their experience in the organization of new clubs.

**Approved** a proposal prepared by World Headquarters to implement an executive, oral communication skill training program for top-level executives and authorized the Executive Director to proceed with initial phases of the program.

The first meeting of the Incoming Board of Directors was held on Saturday, August 21, at the Fairmont Hotel in New Orleans, Louisiana, with newly-elected International President Robert W. Blakeley, DTM, presiding.

Following a lengthy discussion of plans for the coming year, President Blakeley announced that the next meeting of the Board of Directors will be held February 16-18, 1977, at World Headquarters in Santa Ana, California. □

# hall of fame

## DISTINGUISHED TOASTMASTER (DTM)

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

### DONALD E. WOMACK

Papago 2694-3, Phoenix, AZ

### VIT ECKERSDORF

Redwood City 27-4, Redwood City, CA

### LEONARD CEBULA

Blue Ox 1235-7, Portland, OR

### CARROLL HERMANSON

Sundial 2586-7, Portland, OR

### RICHARD A. HICKS

Conoma 454-16, Oklahoma City, OK

### JOHN F. NOONAN

Cranbrook 3532-21, Cranbrook, B.C., Canada

### DAVID E. PILLAR

Council Bluffs 2114-24, Council Bluffs, IA

### DONALD D. SMITH

Council Bluffs 2114-24, Council Bluffs, IA

### NORM MAIER

Mil. Metro Speaker 945-35, Milwaukee, WI  
North Shore Badgers 2612-35, Milwaukee, WI

### CLEM LEWIS WARE

Pop-Up 3165-44, Midland, TX

### P. H. KITTREDGE

Van Nuys 172-52, Van Nuys, CA  
Burnt 914-52, Van Nuys, CA

### EUGENE KREMSDORF

North Valley 2715-52, N. Hollywood, CA

## ABLE TOASTMASTER (ATM)

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

### WILLIAM M. CRISELL

Tustin 3733-F, Tustin, CA

### RALPH HENNINGS

Northrop 212-1, Hawthorne, CA

### LEO RILEY

Narrators 1398-1, Hawthorne, CA

### DONALD JONES

Overlake 2889-2, Bellevue, WA

### JAMES CONNOLLY

Jet Stream 2624-4, Moffett Field, CA

### RAYMOND SODOMKA

Dynamic 457-5, San Diego, CA

### RICHARD FRIZZELL

Bilingue-Latinoamericano 3052-5, San Diego, CA

### VERNON ARLEDGE

Redmond 468-7, Redmond, OR

### VIRGIL GREENE

O'Fallon 994-8, O'Fallon, IL

### GEORGE McKEE

Akron 151-10, Akron, OH

### GUY L. SCHEIB

Anthony Wayne 521-11, Ft. Wayne, IN

### PAUL FRINSTHAL

Downtowners 2944-11, Indianapolis, IN

### DR. MICHAEL HOPKINS

Stillwater 576-16, Stillwater, OK

### WILLIAM EARP

Will Rogers 1032-16, Oklahoma City, OK

### STRATFORD B. DUKE

The Governors 3031-16, Oklahoma City, OK

### ALSTON MEADE

DESEEA 2240-18, Wilmington, DE

### MICHAEL FRIEDEL

Downtowners 1325-19, Davenport, IA

### DENNIS CORDOVA

Sandia 765-23, Albuquerque, NM

### DENNIS ROBERTS

Sandia 765-23, Albuquerque, NM

### FRANK W. SMITH JR.

Anthony Wayne 1380-28, Toledo, OH

### CLARENCE GRIEDER

Black Swamp 1872-28, Bowling Green, OH

### LEON P. DUSOE

State Streeters 3223-31, Boston, MA

### CHARLES RIDEN

Tacoma 13-32, Tacoma, WA

### IAN C. BEGG

San Luis Obispo 83-33, San Luis Obispo, CA

### MALCOLM RIGBY

Monument 898-36, Washington, D.C.

### ROGER BUCHOLZ

Helmsmen 2412-36, Arlington, VA

### MATTHEW C. PERRY

Agricultural Research Center 3039-36, Beltsville, MD

### HARRY LERNER

Queen City 1420-37, Charlotte, NC

### THOMAS DERMODY

Willingboro 2382-38, Willingboro, NJ

### LAVERN BEILER

Sperry New Holland 3155-38, New Holland, PA

### PAUL A. VOHS JR.

Brookings 3797-41, Brookings, SD

### SAMUEL H. DAGGETT

Hi Noon 2217-43, Little Rock, AR

### CECIL L. GARNER

Hi Noon, 2217-43, Little Rock, AR

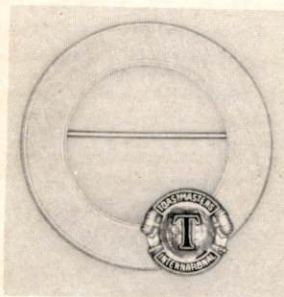
### LEONARD CORCORAN

Equitable 3507-46, New York, NY

### KENNETH CLINTON

Jose Gaspar 3668-47, Tampa, FL

# They're Finally Here!



That's right. World Headquarters has got those ladies membership brooches and pins you've all been asking for. The gold-plated Ladies Membership Brooch (Code No. 5701), complete with a beautiful florentine finish is only \$5.00, plus 30 cents shipping and packing. The attractive gold-plated Membership Pin (Code No. 5702) is only \$2.15, plus 30 cents shipping and packing. (California residents add 6% sales tax.) Get yours now . . . and let everyone know you're a Toastmaster!

**FRANCIS WERMERT**

Uncle Sam 1138-53, Troy, NY

**ALAN BURTON**

Sun Valley 998-57, Concord, CA

**W. E. OSBURN**

TAM 3391-58, Columbia, SC

**STEPHEN SINKINSON**

Rockcliffe Raconteur 808-61, Ottawa, Ont., Canada

**STANLEY ENGLUND**

Tittabawassee 1655-62, Midland, MI

**LINDBERG ESTEP**

King's Mountain 2958-63, Elizabethton, TN

**BOB ROSS**

King's Mountain 2958-63, Elizabethton, TN

**W. W. CANTRELL JR.**

Avco 3831-63, Nashville, TN

**GREVILLE EASTE**

Sandgate 3721-69, Brisbane, Qld., Australia

**BOB DRISIN**

Drummoyne Rugby 2054-70, Drummoyne NSW, Australia

**HERBERT VENABLE JR.**

Tokyo 1674-U, Tokyo, Japan

# new clubs

**3295-4 MONEY TALKS**

San Francisco, CA—Tues., 11:45 a.m., Federal Reserve Bank of San Francisco, 400 Sansome St., (544-2040).

**2851-5 CHACHANILLA**

Mexicali, Baja California, Mexico—Fri., 8:30 p.m., Ensambladores Electronicos, Ave. Madero #1840, (762-8603). Sponsored by El Centro Cactus Gavel TM Club.

**1778-10 CLEVELAND ENGINEERING SOCIETY**

Cleveland, OH—Fri., 12:00 noon, Cleveland Engineering and Science Center, 3100 Chester Ave., (289-2500). Sponsored by Diamond 2486-10.

**2139-11 REA SPEAK-EASY**

Fort Wayne, IN—Mon., 11:30 a.m., Rea Magnet Wire Company, (743-8032).

**2225-14 FNMA**

Atlanta, GA—Tues., 11:45 a.m., Federal Mortgage Association, 100 Peachtree St., N.W., (521-3250). Sponsored by 310 North #3195.

**3214-22 THE SPIELERS**

Kansas City, MO—Tues., 5:30 p.m., United States Department of Agriculture, 8930 Ward Parkway, (926-6580).

**2760-25 SWD, CORPS OF ENGINEERS**

Dallas, TX—Tues., 11:30 a.m., Main Tower Building, 1200 Main Street, Room 730, (749-3522). Sponsored by Garland 1207-25.

**3248-29 EASTERN SHORE**

Fairhope, AL—Thurs., 7:30 p.m., Fairhope Civic Center, Morphy Ave., (928-8139). Sponsored by Mobile 226-29.

**2946-37 REYNOLDS**

Winston-Salem, NC—Fri., 12:00 noon, Western Electric Company, 2400 Reynolds Road, (768-7414). Sponsored by Northwestern 2946-37.

**1900-44 STERLING CITY**

Sterling City, TX—Tues., 6:30 a.m., Community Center, (378-4751).

**1951-47 JUPITER/TEQUESTA**

Jupiter, FL—Fri., 7:45 a.m., Bayside Professional Building, 1001 Alternate AIA.

**1584-48 DOWNTOWN**

Montgomery, AL—Tues., 6:30 p.m., Morrison Cafeteria, 150 Lee Street, (288-7782). Sponsored by Luther Lee.

**445-52 MWD WATERMASTERS**

Los Angeles, CA—Thurs., 6:30 a.m., MWD Headquarters Cafeteria, 1111 Sunset Blvd., (626-4282 Ext. t. 514). Sponsored by Verdugo Hills 434-52.

**2564-53 HOLYOKE**

Holyoke, MA—Tues., 7:30 p.m., Second Baptist Church, 377 Appleton St., (534-1600). Sponsored by Trinity 3902-53.

**1711-54 SUNRISE SPEAKERS**

Bloomington, IL—Wed., 7:00 a.m., IAA Private Dining Room, 1701 Towanda Ave., (828-0021 Ext. 2604). Sponsored by Twin Town Gaveliers 850-54 and State Farm Windjammers 995-54.

**1879-70 BEROWRA R.S.L.**

Berowra, Sydney, NSW, Australia—Thurs., 7:00 p.m., Berowra R.S.L. Club, Pacific Highway, (456-1823). Sponsored by Sea Eagles 2951-70.

**1347-U CHARTERED SECRETARIES**

Cape Town, South Africa—Wed., 6:45 p.m., Newlands Hotel, Cape Town, (Cape Town 47-1110 Ext. 114).

**1598-U SHAH ABBAS**

Isfahan, Iran—Mon., 7:30 p.m. New American Club, Isfahan, Iran.

# anniversaries

**35 YEARS**

King Boreas 208-6, St. Paul, MN

**30 YEARS**

Grand Rapids 404-62, Grand Rapids, MO

Boot Hill 429-17, Billings, MT

Oregon 424-7, Portland, OR

Tillamook 420-7, Tillamook, OR

**25 YEARS**

State Farm Windjammers 995-54, Bloomington, IL

Evergreen 973-21, Vancouver, B.C., Canada

**20 YEARS**

Daybreak 2228-26, Denver, CO

Pathfinders 2271-47, Orlando, FL

Perry 2224-14, Perry, GA

Aquinas 2159-40, Springfield, OH

Venio Dictum 2170-64, Winnipeg, Man., Canada

**15 YEARS**

Toast Breakers 3389-33, Modesto, CA

Seven A M 3391-58, Columbia, SC

Eastwood 2152-23, El Paso, TX

**10 YEARS**

Ft. Gordon 1217-14, Ft. Gordon, GA

Storm Lake 2206-19, Storm Lake, IA

Ft. Snelling 2238-6, Minneapolis, MN

Cloverleaf 2060-29, Meridian, MS

Postprandial 3259-65, Rochester, NY

Reveille 2971-25, Ft. Worth, TX

River West 1607-64, Winnipeg, Man., Canada

## MOVING?



Mail to:  
**World Headquarters**  
**P.O. Box 10400**  
**2200 N. Grand Ave.,**  
**Santa Ana, CA**  
**92711**

Attach current address label here OR complete the following:

Name \_\_\_\_\_

Present Address \_\_\_\_\_

City \_\_\_\_\_

State/Province \_\_\_\_\_ Zip \_\_\_\_\_

Club No. \_\_\_\_\_ District No. \_\_\_\_\_

New Address \_\_\_\_\_

\_\_\_\_\_ Zip \_\_\_\_\_

If you are a club, area, division, or district officer, indicate complete title: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# Recognize With Eloquence

Recognition plaques and trophies add excitement and build spirit into club programming and district activities. Toastmasters International recognizes this, and has created a classic line of plaques and trophies with an affixed emblem masterfully embossed in fine detail. Each award has been carefully selected for its beauty and appropriateness for all Toastmasters occasions.



## The Beauty of Walnut and Gold

TI figure is enveloped, surrounded by polished walnut, giving this trophy a new distinction of simplicity and prestige. Perfect for all levels of competition.

1907 15" \$15.00

1908 14" \$14.50

1909 13" \$14.00



## Classic Distinction

Ultra-modern goldtone speaker figure designed especially for Toastmasters International rests on an American walnut base. A perfect speech contest award.

1913 13½" \$7.75

1914 12½" \$7.50

1915 11½" \$7.25



## Perfect Club Speech Contest Award

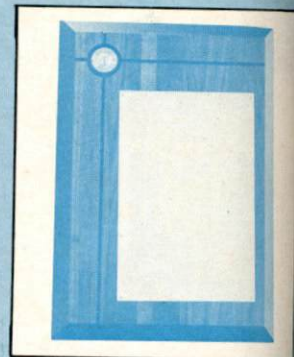
Handsome speech contest trophy that suits every club's budget. Goldtone modern figure with lectern sets on a beautiful polished walnut base.

1918 7" \$4.00

## Recognize With Beauty

Instill pride in your past officers for their outstanding performance. A stain-bronze plaque with deep-etched groove leading to an inlaid TI insignia.

1952 10" x 14" \$15.75



## Present Certificates With Greater Meaning

A clear plastic cover backed by a polished walnut base gives certificate presentation new elegance. May be hung horizontally or vertically.

1953 10½" x 13" \$16.00



## Appreciation for Service

A dramatic, new all-purpose plaque suitable for any occasion. A deep brown relief surface, offset by the TI insignia, makes this a prestigious wall hanging for office or home.

1954 10½" x 13" \$20.00

