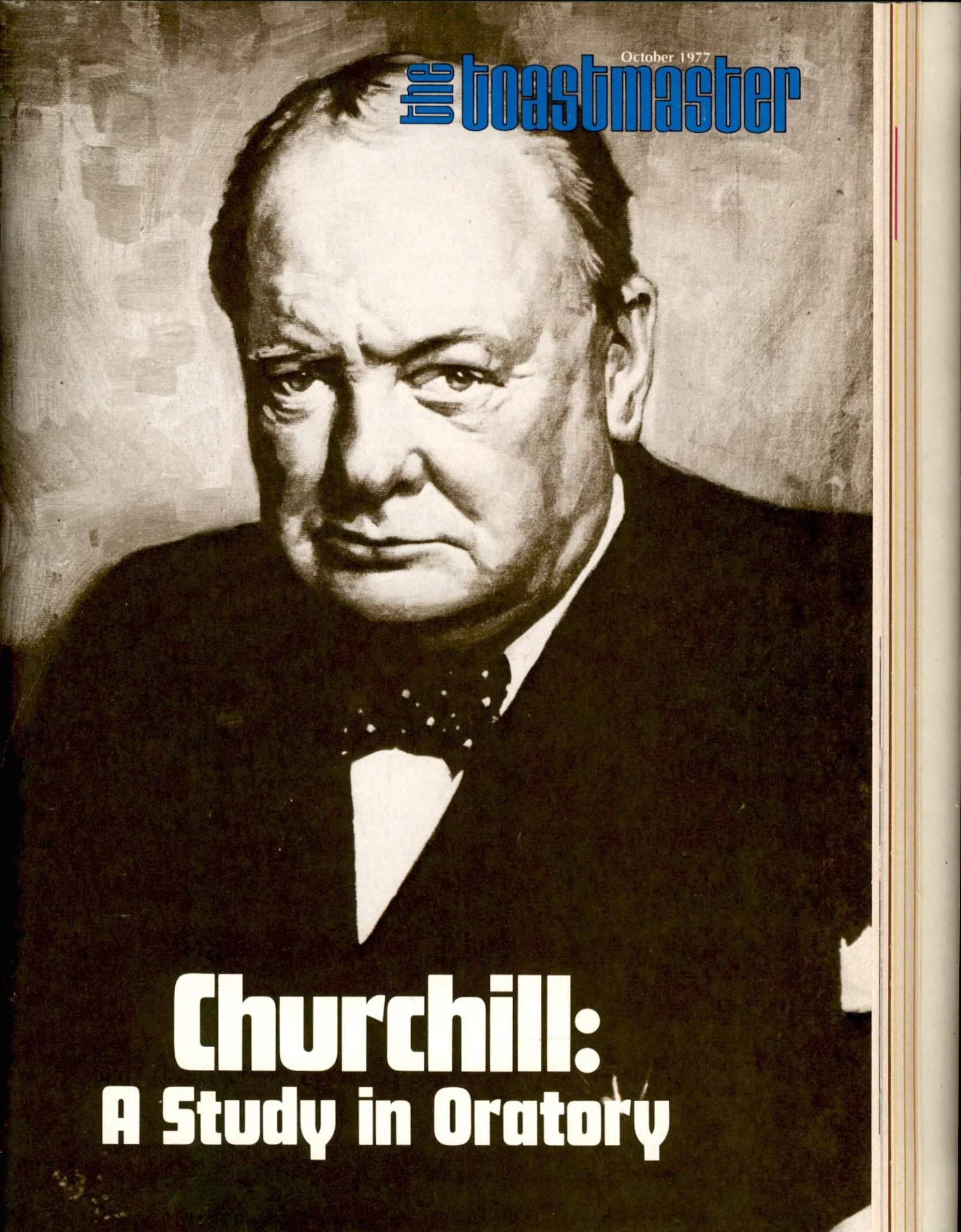


October 1977

 toastmaster



Churchill: A Study in Oratory

letters

Cover to Cover

For the first time in many years I read THE TOASTMASTER Magazine from cover to cover. You and all the staff are to be complimented for the "special" July issue.

Not all the magazines can draw on professional sources outside of Toastmasters; when they do the content value really improves.

Keep up the good work.

Donald W. Paape, DTM
Past International President
Houston, Texas

Evaluating the Evaluator

Mr. Gutgesell ["How to Constructively Evaluate a Speech," August 1977 issue] presents an excellent insight into the importance of evaluating speeches in a positive manner. I will accept his suggestion of noting no more than three faults for comment. In fact, I will do better than that and comment on only two.

He suggested that we not say "You didn't use gestures," but instead get our point across by saying, "Begin your conclusion sooner and develop it more thoroughly." Gestures are not limited to conclusions, and a more effective way to evaluate a speaker would be to refer to specific instances in the speech you are evaluating and demonstrate a gesture he or she might have used.

When I gave my Icebreaker, for example, I told how my Siamese cat had once scratched someone. While speaking, I was hanging onto the lectern for dear life. My evaluator said I should have showed my audience how the cat scratched. She demonstrated by raising her hand in the air, making a fist like a cat's paw with its claws unsheathed and slashing at an imaginary person. There was no doubt in my mind

what kind of gesture I should have used.

Another example Mr. Gutgesell presented was what would happen if the reader told his wife or girlfriend she looked awful in her ridiculous dress. He would have to cook his own supper! Now, now, Mr. Gutgesell, Toastmasters has a female membership who would like to have articles directed at them too. Nevertheless, I did enjoy the article and would like to see more—maybe something on how men can learn to cook their own supper!

Joan Gerlach
Woodbridge, Virginia

A Family Problem

Hurray for the article by Diane K. Gratsinopoulos ["I'm Proud to Be a Toastmaster's Wife"] that appeared in the August issue of THE TOASTMASTER. And do I love the passage telling of her delight in flushing the new Toastmasters club bulletin down the toilet!

This passage brings out into the open one of a Toastmasters club's biggest problems—family opposition. Unfortunately, most Toastmasters never admit that the problem exists.

Now honestly, Mr. Gratsinopoulos, you only had to tell your educational vice-president or the Toastmaster about your problem, and your place could have easily been taken by another member of your club, thereby freeing you to attend your children's Open House. In clubs with 15, 20 or more members, this is usually no problem at all. And it can help keep the Gratsinopoulos family in tact.

Do the other readers of THE TOASTMASTER have any suggestions on how to detect and fight this problem of family opposition? After all, any good conscientious club officer wants to work to avoid this

problem, especially if the family usually cooperates with the club. It would, however, be nice to work with that problem in the open.

Henry J. Leinbach,
El Paso, Texas

Any comments?—Ed.

Old Magazines Never Die . . .

I recently had the occasion to take off the shelf some of my old issues of THE TOASTMASTER Magazine (the small size). Fortunately, I had saved all of the issues I have received since joining Toastmasters in 1969.

I don't know how many Toastmasters who are still active have saved the old issues. If they have they should read them. It was interesting, informative and educational to read the many fine articles written back then about self-improvement. That is not to say, however, that I do not still have superbly written articles in the current magazine; we do.

But there's one thing I've found about Toastmasters materials. They're never dated. Every bit of information is valuable to the individual forever.

So come on, Toastmasters, dig out your old issues of our magazine and put the information contained therein to work for you and your club.

Dick
Cumberland, Maryland

"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. The 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. 43 No. 10 October 1977

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ADVERTISING REPRESENTATIVE

Miller & McZine, P.O. Box 492, San Francisco, CA 94101 (415) 441-0377; (213) 870-4220

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PRINTED IN U.S.A.

Non-member subscription \$3.60 per year; single copy 30 cents. Address all communications to THE TOASTMASTER, 2200 N. Grand Ave., P.O. Box 10400, Santa Ana, California 92711.

toastmaster

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Despite many claims to the contrary, Winston Churchill was not a natural orator. His voice was raspy, and a stammer and a lisp often marred many of his speeches. Nor was his appearance attractive. Short and fat, his snub nose and jutting lower lip made him look like a bulldog. But in spite of these handicaps, he probably became the greatest orator of our time. How did he do it? And what lessons can we learn from him?

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Let's Help Make It Happen



Durwood E. English

**Durwood E. English, DTM
International President**

SINCE JOINING the Toastmasters organization in March of 1963, I, perhaps you, have often been reminded of the value of the Toastmasters leadership experience. Through a variety of publications—and in a variety of different ways—was told how serving as a club, area or district officer could enhance my Toastmasters experience, improve my outside leadership capabilities and, in general, make me a better person because of it. I, too, was skeptical.

“Why should I spend my extra time serving in one of these offices?” I sometimes wondered aloud. “My time’s too valuable—too important to me—to get tied down with such a responsibility.” It was not until I was somehow persuaded into becoming my club’s secretary that I found how wrong I had been.

Thinking back to all I have heard and read about the Toastmasters leadership experience in THE TOASTMASTER Magazine and all the other publications put out by the organization over the years, I was amazed at the lack of emphasis on what I considered to be the most important reason for serving as a club, area, district—or even International—officer.

Forget the parts about it enhancing your Toastmasters experience or improving your outside leadership capabilities. And forget about it making you a “better person.” Although these are all applicable reasons—and are all very important—the one that says it all for me.

The responsibility given you as a Toastmasters officer to help one of your fellow members achieve something they desperately want is one of the most rewarding experiences in the world.

I once had a man working for me who was a very hard and dedicated worker. He, however, had a very difficult time dealing with others and because of this, was not as effective as he could have been. One day, he came to me for help.

After we discussed his problem on numerous occasions and business trips, he gradually began to recognize his own weaknesses and strengths—something he could not have probably done alone. This is not to say that I alone solved the problem; all I did was listen to him and help turn him in the right direction. He did the rest himself.

I’m happy to say that after these little talks of ours his personality improved tremendously and he became a great asset to our company. As a result, he was promoted to an important management position and was later named “Employee of the Year.”

Needless to say, it was a very rewarding experience for me to have helped him in whatever way I did to overcome this small problem and become an effective part of our company.

You can do the same with the members of your club, area or district.

Growth—whether you’re talking about on the individual or organizational level—is not only rewarding for those who are achieving it, but also for those who are helping to make it happen. It’s taken me many years to realize this, but I think it has been well worth the time.

How about you? Are you willing to help make it happen? □



Winston Churchill: A Study in Oratory

by
Thomas Montalbo, DTM

*Seven lessons in speechmaking
from one of the greatest orators
of our time.*

HE WASN'T A NATURAL ORATOR, not at all. His voice was raspy. A stammer and a lisp often marred many of his speeches. Nor was his appearance attractive. A snub nose and a jutting lower lip made him look like a bulldog. Short and fat, he was also stoop-shouldered.

Yet this man—Sir Winston Churchill—became probably the greatest orator of our time and won the Nobel Prize for his writings and “brilliant oratory.” How did he do it? And what lessons can all Toastmasters learn from him to help them make better speeches?

In school, Winston Churchill was a backward student. But he wasn't stupid. He later explained, “Where my reason, imagination or interest were not engaged, I would not or I could not learn.” But the English language fascinated him. He was the best in his class.

Macaulay and Gibbon, two of England's most famous historians, dazzled

him with their styles of writing. The impact these authors made on his mind stayed with him for life, as his speeches show. Because their styles were markedly different and yet both charmed him, he believed this showed, as he put it, "What a fine language English is..."

His English teacher once said, "I do not believe that I have ever seen in a boy of 14 such a veneration for the English language." Churchill called the English sentence "a noble thing" and said, "The only thing I would whip boys for is not knowing English. I would whip them hard for that." Lord Moran, his physician and intimate friend, wrote: "Without that feeling for words, he would have made little enough in life. . . ."

Lesson #1 for Toastmasters from Churchill: Know, respect and love the English language.

An Avid Listener

The greatest influence in his early life was his father, the leader of the House of Commons. Young Winston often visited Parliament and heard all the speeches. Sitting, watching and listening, he absorbed the oratory as if by osmosis. Devotedly, he read and reread his father's speeches, many of which he knew by heart. He also read and studied the speeches of Oliver Cromwell, William Pitt, William Gladstone and many others:

At age 21, Churchill came to the United States and met Bourke Cockran, a New York Congressman whom he described as "a remarkable man . . . with an enormous head, gleaming eyes and flexible countenance." But most of all, Churchill admired Cockran for the way he talked.

The Congressman had a thundering voice and often spoke in heroic and rolling phrases. When Churchill asked his advice on how he could learn to spellbind an audience of thousands, Cockran told him to speak as if he were an organ, use strong words and enunciate clearly in wave-like rhythm. They corresponded for many years.

Adlai Stevenson, himself a notable speaker, often reminisced about his last meeting with Churchill. "I asked him on whom or what he had based his oratorical style. Churchill replied, 'It was

an American statesman who inspired me and taught me how to use every note of the human voice like an organ.' Winston then to my amazement started to quote long excerpts from Burke Cockran's speeches of 60 years before. 'He was my model,' Churchill said. 'I learned from him how to hold thousands in thrall.'"

Lesson #2: See and hear good speakers in action, and study the texts of their speeches.

Stimulated by his father's career, young Churchill's ambition was to go into politics, but he worried about his speech impediment. So he consulted a throat specialist. The doctor found no organic defect and told young Churchill only practice and perseverance would help him.

Diligently and faithfully, he practiced and persevered. He believed people should never submit to failure. Years later he said in a speech, "Never give in! Never give in! Never give in except to convictions of honor and good sense."

He rehearsed aloud to make sure he wouldn't muff words or stumble over them, particularly words starting with "s." While walking on the street he repeated such sentences as, "The Spanish ships I cannot see since they are not in sight." Eagerly he sought opportunities to speak. All this helped him to lose the inhibition that had caused his stammering, though he never totally lost his lisp.

An Attention-Getter

But even this turned into an advantage. Randolph Churchill once theorized that his father may have exploited the residual impediment to advantage to achieve an individual style of oratory. When Winston was 23 he wrote an unpublished article on oratory, "The Scaffolding of Rhetoric." Describing the physical attributes of the orators, he wrote, "Sometimes a slight and not unpleasing stammer or impediment has been of some assistance in securing the attention of the audience. . . ."

Lesson #3: Endure your handicaps if they can't be cured and turn them to your advantage. Never give up!

Failure in academic schooling, except for English, led young Churchill to a military academy. Enthusiastic about his

military studies, he was highly successful at the academy. After graduating he took a commission as lieutenant in a cavalry regiment and began his army career.

Routine army life in India gave him free time between drills and polo. Deciding to make up for his lack of a university education, he spent his leisure hours reading. He asked his mother to send him certain books from England—by the box. For four to five hours each day he read more of Macaulay and Gibbon, as well as Shakespeare, Plato, Aristotle, Burke, Darwin, Malthus and Bartlett's *Quotations*.

He approached these books, as he once said, "with a hungry, empty mind, and with fairly strong jaws, and what I got I bit." This reading gave him knowledge and opportunities for independent thinking. Nourished in the fertile soil of such excellent reading, ideas developed in his enriched mind. His interests widened and matured.

Lesson #4: Read good books to broaden your mind and stimulate your thinking, since effective speaking depends on both knowledge and thought.

The Power of Kings

Although Churchill never submitted for publication his article on oratory, "The Scaffolding of Rhetoric," the manuscript survived and was printed two years after his death—some 70 years after he had written it. He begins the article by claiming that oratory gives man the power of a great king, but "before the orator can inspire audiences with any emotion he must be swayed by it himself. When he would rouse the indignation his heart is filled with anger. Before he can move their tears his own must flow. To convince them he must himself believe. . . ."

He goes on to examine in detail "certain features common to all the finest speeches in the English language." He identifies them as follows: *correct diction, rhythm, accumulation of argument, analogy and extravagance of language*. Here's a summary:

• *Correct Diction*—"Knowledge of a language is measured by the nice and exact appreciation of words." Use "the best possible word . . . short, home-

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diction which is comprehensible even to the most illiterate, and appeals to the most simple; something to lift their minds from the material cares of life and to awake sentiment. His ideas began to take the form of words, to group themselves into sentences; he murmured to himself; the rhythm of his own language swayed him; instinctively he alliterated . . . That was a point; could not tautology accentuate it? The sound would please their ears, the sense improve and stimulate their minds.

On the delivery of the hero's speeches:
Scene . . . a gigantic meeting house . . . nearly 7,000 people . . . Though he spoke very quietly and slowly, his words reached the furthest ends of the hall. His voice was even and not loud, but his words conveyed an impression of dauntless resolution . . . here and there in his sentences he paused as if searching for a word. His passions, his emotions, his very soul appeared to be communicated. He raised his voice, and in a resonant, powerful, penetrating tone . . . began the peroration. . . .

"The Scaffolding of Rhetoric" and *Savrola* thus describe Churchill's theory and practice of oratory which he pursued consistently during half a century of speechmaking.

Lesson #5: Use rhetorical devices to help your listeners understand and remember what you say, and to stir their feelings.

While in the army Churchill maintained his keen interest in politics and read newspapers avidly to keep abreast of public affairs. After five years, he

resigned his commission to enter politics. At 26, he was elected to Parliament.

From his first speech to his last, he always depended on thorough preparation. He worked as hard in his seventies to prepare a speech as he did in his twenties. To him a speech, both in substance and form, had to be a work of art. As such, it demanded much time and effort. "I take the very greatest pains with the style and composition," he once said. "I do not compose quickly. Everything is worked out by hard labor and frequent polishing. I intend to polish till it glitters. . . ."

So his eloquence as an orator didn't come easy. Only by the sweat of his brow did he achieve brilliance.

In the beginning he wrote out his speeches in longhand. Later, he dictated every word to a secretary, who took it in shorthand or on the typewriter. Spending entire days dictating, he paced up and down the room, puffing at a cigar. He put his ideas to rhetoric as composers set theirs to music. The cigar in his hand served as a baton to punctuate the rhythm of his words. He tested words and phrases; muttering to himself; weighing them; striving to balance his thoughts; making sure the sound, rhythm and harmony were to his liking. Then he came out loudly with his choice and his secretary took it all down. At times he said, "Scrub that and start again" or "Gimme!" as he snatched the paper from the typewriter to scan a phrase.

Finally, he sat down at his desk and revised the triple-spaced typewritten draft. While often impatient and incon-

words . . . so long as such words can fully express the speaker's thoughts and feelings."

• *Rhythm*—Sound has a tremendous effect on an audience. Create a rhythmic flow of sounds with long, rolling, sonorous sentences and balanced phrases.

• *Accumulation of Argument*—Set forth a series of facts, all pointing in one direction, piling argument on argument, leading the audience convincingly to the climax "by a rapid succession of waves of sound and vivid pictures."

• *Analogy*—"Apt analogies are among the most formidable weapons of the rhetorician." Bring ideas down to earth for the listeners in terms of their everyday knowledge. Comparison clarifies understanding. Churchill gives several examples from other speakers. Here's one from his father: "Our rule in India is, as it were, a sheet of oil spread over and keeping free from storms a vast and profound ocean of humanity."

• *Extravagance of Language*—This is needed to arouse the emotions of both the speaker and the audience. "Some expression must be found that will represent all they are feeling." He gives a couple of examples, including William Jennings Bryan's declamation that electrified a national political convention: "You shall not press down upon the brow of labor this crown of thorns, you shall not crucify mankind upon a cross of gold."

A Self-Portrait

When Churchill wrote his article on oratory, he also had begun work on his first book, a novel entitled *Savrola*, published three years later. He worked much of the article into the novel and added such techniques as timing, alliteration, repetition and voice modulation. Although fiction, the novel's central character, *Savrola*, is actually the author's self-portrait. Many things about *Savrola*—his talents, thinking, books, methods of preparing and delivering speeches—are exactly like Churchill's.

Here is an excerpt from *Savrola* on how the hero prepares a speech:

What was there to say? Savrola saw a peroration, which would cut deep into the hearts of a crowd, a high thought, a fine simile, expressed in that correct

siderate of other people, he was neither with words. Final alterations, substitutions, insertions, deletions—he applied them all like the finishing touches to a painting.

Next came rehearsals of his written speeches. He practiced by reciting them aloud. As he boomed away in his room, his words could be heard along with crashing knocks on the furniture. No opportunity to rehearse was overlooked, even while taking a bath. As he got into the tub he would start murmuring. Story has it that the first time this happened his valet asked, “Were you speaking to me, sir?” “No,” came the reply, “I was addressing the House of Commons.” At private showings of films in his house he enjoyed the movie and at the same time rehearsed his speech in a low rumble with gestures. As a result of such diligent rehearsing, when he gave his speeches his delivery was so natural it seemed effortless.

Lesson #6: Put forth your best efforts to prepare your speeches and seize every possible opportunity to practice them.

Some 2,500 of Churchill’s speeches were published in book form about two years ago. A critical review at the time of publication stated, “The speeches, of course, are pure gold interlarded now and then with just the least bit of dross. The biggest nuggets—the ‘Finest Hour,’ for example—are beyond price.” Edward Heath, a former leader of Britain’s Conservative Party, also commented on the speeches, saying that “Churchill’s words will live on when the statues erected in his memory have crumbled.”

Nevertheless, Churchill’s written words alone can’t do what he did when he spoke them. Aneurin Bevan, the British socialist leader, said, “Nobody could have listened and not been moved. . . .” Churchill’s speeches, even if delivered verbatim by someone else, couldn’t have had the same effect on audiences.

Always resolutely assured, Churchill felt with his whole being that he knew what he was talking about. He put the stamp of his personality on all his speeches, delivering them in his own distinct style.

“What kind of people do they think

we are?” he asked of the enemy. The incisive, intense, affronted tone of his voice as he said those words told eloquently of his anger, disgust and determination to fight on. Didn’t the enemy realize the English were a people who would never cease to persevere—who would rather see their country a shambles than give in to the enemy? He transmitted that determination to his people through one stirring speech after another until they all caught his spirit.

Churchill’s loathing for the enemy, especially Adolf Hitler, had him almost foaming at the mouth. He drove a truckload of sarcasm and scorn into his description of Hitler as “this bloodthirsty guttersnipe . . . a monster of wickedness, insatiable in his lust for blood and plunder . . .” or whenever he rolled the word “Nazi” slowly off his tongue as “Nahhzzee.” To ridicule the enemy and show his utter contempt, he made his words sound as corrupt and shameless as he could.

An important feature of the Churchillian style of delivery was the dramatic pause. He was a master at this. He said once, “I . . . made a pause to allow the House to take it in . . . As this soaked in, there was something like a gasp.” He relied on timing to assure heightened effect because it made silence even more eloquent than words and allowed his listeners to digest what they heard and get ready for what would be said next. His timing—his use of the dramatic pause—forced any restless members of his audience to look at him and listen. Even his “gar-rumphs” and throat clearings came at the right moments.

Snarls and Scowls

Those who saw him say that his facial expressions as he worked through and up to his main points were something to see. He snarled and scowled as he spoke of “strangling the U-boats” or of “the deadly, drilled, docile, brutish masses of the Hun soldiery plodding on like a swarm of crawling locusts” and of “Mussolini, this whipped jackal . . . frisking up by the side of the German tiger with yelps. . . .” His manner was stern yet stimulating as he growled, “I have nothing to offer but blood, toil, tears and sweat.”

Even in his most serious speeches he sprinkled jokes, quips and other humor. While German bombers were devastating London he quipped, “At the present rate it would take them about ten years to burn down one-half of London’s buildings. After that, of course, progress would be much slower.” In another speech he said, “We are expecting the coming invasion; so are the fishes.” In another, “We have a higher standard of living than ever before. We are eating more.” Then, gazing at his ample round belly, and with his eyes twinkling, he added, “And that is very important.”

A Powerful Delivery

Although his voice wasn’t especially appealing, it carried conviction and his delivery gave the impression of power and sincerity. He combined flashy oratory with sudden shifts into intimate conversational speaking. Each change of pace, each dramatic pause, each rhetorical flourish—all were carefully orchestrated. He roared like a lion and cooed like a dove with hand and facial gestures to suit.

Effective delivery, however, is more than voice and gestures. It is the impact of personality on the listeners. Although Churchill was always carefully prepared, his delivery never lacked spontaneity. He put feeling into his words. He made them breathe with life through his exhilarating and forceful personality. This uniqueness as a person made the difference in his speech delivery and in his effect on the audience.

Lesson #7: Let your feelings and personality show in your speeches.

All his life Winston Churchill aspired to the highest glory. That’s why, in spite of or because of natural handicaps, he took infinite pains to develop himself into one of history’s greatest orators. Even if you don’t have his lofty aspirations, these seven lessons from his life can help you make better speeches.

Thomas Montalbo, DTM, has been a Toastmaster for over 13 years and is currently a member of the Sarasota Club 1958-47 in Sarasota, Florida. A retired financial manager with the U.S. Treasury Department in Washington, D.C., he is also a freelance writer.

Whenever a speaker stands before an audience, six distinct dangers stand between him and a successful speech. Fortunately, with forethought and the right preparation, all of them can be avoided!

The Six Pitfalls of Public Speaking

by
E. F. Wells

WHEN THE LATE Vice President Alben W. Barkley was a young man, he was asked to address the alumni gathering at Marvin College in Kentucky. Nervous, afraid he might blank out, he painstakingly wrote out his speech. Later, the chairman of the committee who had invited him to address the group said, "There were only three things wrong with your talk. In the first place, you read it. In the second place, you read it poorly. And in the third place, it was not worth reading."

Unwittingly, Barkley had stumbled headlong into one of the six pitfalls that loom in front of anyone planning to make a speech. Even one of these six dangers can mar an otherwise promising talk. Yet all, with forethought and the right preparation, can be avoided.

1. *The Greatest Pitfall*—The decision to read a speech verbatim is the most disastrous choice you can make. During the years I taught radio/television acting and public speaking, it became apparent to me that it was far easier to teach a man to speak convincingly than it was to teach him to read effectively.



A person has to have a certain innate talent to be able to read with the dramatic flair and endless variety it takes to hold his listeners' attention. Otherwise, the results are deadly. I suppose if the desire is intense enough, a person could learn to read with the excellence of a Sir Lawrence Olivier or a Peter O'Toole. But when there isn't a natural talent for expression, long hours are required to master this difficult art.

Talking eloquently, especially if you are intensely interested in what you have

to say, can be conquered with far less work. Furthermore, a speech that *seems* to be ad-libbed does not need to be as carefully or as well written as one that is read. Unfortunately, a talk that is grammatically correct, with subject and predicate in every sentence, tends to sound stilted. Even Mark Twain, one of America's wittiest writers, found that his memorable tales were not suitable for platform speaking; the language was too stiff. Moreover, when you're reading there is practically no eye contact

between you and your audience. And, as we all know, when you do not have your eye on your audience some of them will always slip off to sleep (and these will invariably be the ones who snore!). So unless you are a skilled actor, my advice is to avoid reading a speech.

2. *The Deadly Pitfall*—It was a large banquet. The applause seemed more than adequate and the fellow was feeling pleased with himself until he consulted his wife. "Well," she said, "I thought you did a fine job. Only you missed several splendid chances to sit down."

The Shorter the Better

During the years I taught night school, I limited my students to three minutes speaking time so that everyone in class would have the opportunity to give a speech each session. At first there were loud wails of protest. What subject could possibly be covered in three minutes? But by the fourth or fifth week, even I was amazed at how much could be said in so short a time. A talk lasting five minutes will cover about two double-spaced, typewritten pages, approximately 500 words. The Lord's Prayer has 66 words. The Ten Commandments in Exodus, 297. The Declaration of Independence, despite its long list of grievances, 1321. A speech, to be immortal, does not have to be eternal.

Granted, biographies are filled with accounts of orators, such as Wendell Phillips, who could hold their audiences spellbound for hours. But modern audiences are accustomed to the fast pace of television drama. Today, no one should plan on speaking over an hour.

If you're tempted to do so, let me remind you of the minister who had become enamored with the sound of his own voice. Gradually, by twos, threes and fours, the congregation quietly slipped away. Finally, the sexton tiptoed up to the pulpit and tucked a note under the open Bible. Perturbed, the minister glanced down at it. "When you are through," it read, "will you please turn off the lights, lock the door and put the key under the mat?"

By all means, leave your audience before it leaves you.

3. *The Fatal Pitfall*—Once Daniel

Webster was presented a book by the Phi Beta Kappa Society at Harvard. Webster responded with a remarkable speech that delighted everyone and amazed those who found extemporaneous speaking so difficult. Later, however, Webster's "impromptu" speech was found in the book, which he had forgotten to take away.

Yet reputedly, Webster never memorized a speech. Sometimes he wrote out his ideas to clarify his thinking. But he preferred to become thoroughly imbued with any topic he planned to discuss so that he could *talk* to his audience rather than *recite* to them.

The difference between these two approaches is enormous; it cannot be exaggerated. Only a Glenn Ford or a Peter Falk can make you believe he is thinking on his feet when he is merely quoting lines. Furthermore, the pitfalls of a memorized speech are so terrifying that no one should attempt it so long as an alternative exists.

Since you are remembering words rather than thoughts, the chances of your forgetting what you are going to say next are overwhelming. That alone ought to dissuade you. Equally important, however, unless you are extremely gifted, your delivery will sound stiff, artificial and unconvincing. Your eyes will become glazed, turned inward, trying to read those elusive words you thought you had printed forever on your brain. All audience contact will be lost, for as you withdraw from them, they will withdraw from you.

So what do you do? If you shouldn't memorize a speech, if you shouldn't read it, yet you're warned against attempting to speak totally unprepared, what's the answer? The ideal is to combine these approaches. As Webster did so successfully, you become "imbued" with your topic. After researching the subject, you write out your ideas and then devise a page of notes—key words or phrases that will remind you of the next portion of your talk. Any inspirational or amusing quotes—any particular striking or picturesque phrases—should be memorized. Humorous or dramatic stories, illustrations or analogies should be rehearsed so thoroughly there's not

a whisper of a chance that you'll bungle the punch line. But the verbal expression for most of the speech should be left to the inspiration of the moment. In other words, memorize your thoughts—not the words you'll use to express them. This will give your performance a spontaneity—a liveliness—that will convince your audience they are listening to a truly witty or brilliant authority.

4. *The Beguiling Pitfall*—Once Christopher Morley, the noted novelist, essayist and raconteur, was lecturing at a country club in Cleveland. Suddenly without explanation, people in the back rows stood up and began marching off with military precision. Morley was horrified. For a heart-lurching moment he stood, open-mouthed, watching his speech march out behind them. Fortunately, he was familiar enough with the topic to continue. Later he learned to his intense relief that the matter, as he put it "... was not really serious. They were leaving, not because they found me lacking in virility or charm, but merely because the house was on fire.

The surest cure I know for stage fright is the inner knowledge that you are prepared so thoroughly that you could deliver your speech even if the platform beneath you burst into flames.

Can You Relax?

There is always a beguiling point in preparing any talk when you *think* you know it well enough to deliver it even should your severest critic and enemy throw himself down in the front row and start taking notes. This is the moment when you hear Circe's luring song of applause. Perhaps your wife has listened and been positively ecstatic with praise. Perhaps you have, in your mind visualized a standing ovation. You are convinced you know your speech. At all, you do not wish to become stale. This last cliché I say, "Bosh!"

On the night of your speech, there will be enough fear still remaining to give you enough excitement—to rejuvenate you despite any boredom you might feel during the preparatory stages. Hours before you are absolutely certain you know your talk, continue to rehearse it, time wording the general ideas distinctly so that you don't run into the

of trying to memorize it. Believe me, I write from agonizing experience. I, too, have been beguiled by Circe's magic, and I know of no surer way to transform a beautiful, attentive audience into a grotesque group of snoring swine.

5. *The Yawning Pitfall*—President James Garfield is said to have had a large case of some 50 compartments where he kept facts, laws and general information. One bulging section was titled "Anecdotes." He was a popular speaker because he knew people not only enjoyed stories, but stories enlightened when dissertation failed. During his 17 years in Congress, he often clarified some obscure issue or won over an obstinate majority through a pointed analogy or anecdote.

A speech without any human interest stories to enliven it can cause the most intelligent audience to yawn. No matter how much of an authority you are on your subject, facts are not enough. As an educator, I soon learned more was required of me than simply informing my students. After all, I myself had accumulated plenty of information I had never put to use. Before a person will act, he has to be both informed and motivated. He has to be inspired, and rarely is he excited by statistics or facts alone. Usually he becomes enthused after hearing of an inspirational example or is jolted awake by information uniquely or cleverly expressed so that it hits him with the force of a revelation.

Where's the Cap?

Several weeks ago I was watching a television talk show on which an attorney was bitterly complaining about the hard life of a lawyer. The only thing missing was the sound of a violin in the background. But then another attorney interrupted. "A story concerning Winston Churchill best illustrates how it is for a lawyer," he said. "At some risk, Churchill jumped in and saved a small boy from drowning. The next day the boy's mother phoned. Thinking she wished to thank him, Churchill took the call. But not a word of gratitude passed her lips. She wanted to know where was her boy's cap?"

Yes, I thought, chuckling, that's probably exactly what happens repeat-

edly to an attorney! The long-winded complaint had made me impatient. The pointed anecdote had immediately awakened my understanding and aroused my sympathies.

6. *The Ultimate Pitfall*—Realizing he was losing his congregation each Sunday, the preacher sought out his friend, the noted actor, David Garrick.

"What's the secret of your enormous power over audiences?" he asked.

"Well," replied Garrick, "you speak of the eternal verities and what you know to be true as if you hardly believed what you were saying yourself, whereas I utter what I know to be unreal and untrue as if I did believe it in my very soul."

Before you prepare your speech, choose a topic that arouses your enthusiasm, your delight, your indignation or your wrath—a subject about which you care deeply. Of course, it need not be a serious topic, but it must hold your interest or it will not hold the audience's.

Don't Underestimate Yourself

Once you have chosen a subject that absorbs you, practice delivering it as if you were Demosthenes trying to arouse the Athenians to save themselves from the onslaught of the Macedonians. There is no way of knowing how far your influence on this special night will reach. Someone in that audience, now desolate and alone, may find in your convincing words the courage to try again. You may utter some thought-provoking phrase that will completely change the thinking of some young member of that group who will go on to change the world. Do not underestimate what you can do if you truly believe in what you say and can arouse yourself to speak so convincingly that your audience will be moved to share your belief. When anger is called for, express your anger. When you are enthusiastic, let them share your zest.

The spoken word, when backed by a controlled emotional intensity, can be unbelievably influential. In recent years, this ability to sway others has been badly neglected. Yet many a young man has found his life's work by listening to a spellbinding commencement address. Many a cause has been carried to victory when championed by a master orator.

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Slavery in England, for example, was ended without a devastating civil war through the silver-tongued eloquence of a tiny, misshapen parliamentarian named William Wilberforce, known throughout the British Isles as the "Nightingale of the House of Commons." Similarly, a group of colonials were aroused to fight for their freedom after listening to the ringing words of a fiery Virginian called Patrick Henry.

So there is real power—both personal and political—in true eloquence. And what's more, it can be yours . . . provided you do not stumble into one of these six pitfalls. □

Formerly a public speaking, radio-television acting teacher and lecturer, E. F. Wells is currently a freelance writer and managerial training consultant to Dartnell Publishers. Mr. Wells has sold over 200 articles on a wide variety of topics, including public speaking, to such magazines as *TWA Ambassador*, *Golf Digest* and many others, with reprints appearing in Australia, England, Portugal, Germany and the Philippines.

toastmasters action

European Toastmasters Hold 1977 Speech Contest

DOMMELDANGE, Luxembourg—The Europarc Hotel in Dommeldange, Luxembourg, was recently the scene of what was probably Europe's largest gathering of Toastmasters and their guests. The event: the **1977 European Speech Contest**.

Ten of Europe's undistricted clubs sent representatives to Luxembourg to attend the special event, and eight clubs participated in the contest. Hosted by Luxembourg's Bossuet Gaveliers 2175-U, the event was attended by over 170 people, including British Ambassador Sir Antony Acland and Lady Acland, invited as guests of honor for the occasion.

Despite all the pomp and ceremony surrounding the event, it was Fred Haverkamp of the Brussels Club 3286-U in Belgium who captured the spotlight with his speech, "It's Only Half Begun." Second place went to Ray Scott of the Paris Club 3230-U in France for his "Lucky White Heather." Patrick McGovern's speech, "Getting in the Last Word, or, Over My Dead Body" gained third place honors for the Heidelberg Club 1632-U in Germany.

The success of the meeting was probably best expressed by one of the many visiting Toastmasters: "The Bossuet Gaveliers have set us a very high standard. It is up to us to better it." □

Colorado Man Finds There IS Life After Retirement

ROCKY FORD, CO—After **John D'Arcangelis, ATM**, retired in 1973, he found that attending the early morning meeting of his Toastmasters club (Rocky Ford 2909-26, Rocky Ford,



EUROPEAN SPEECH CONTEST—More than 170 Toastmasters from 10 of Europe's undistricted clubs made their way to the Europarc Hotel in Dommeldange, Luxembourg, for the 1977 European Speech Contest. Fred Homerkamp, a member of Belgium's Brussels Club 3286-U came away with top honors for his speech, "It's Only Half Begun."

Colorado) was all the excitement he needed—even though it meant getting up early and driving some 30 miles to make the 6:45 a.m. starting time. Like most retired people, John quickly became disenchanted with his life of luxury; he found he had a tremendous amount of time on his hands. But unlike most retired people, he did something about it.

"One day I was asked by the coordinator of the Alcoholic and Drug Addict Program at the nearby Veterans Hospital to give a presentation in 'The Technique of Relaxation' to his student counselors," recalls John. "My presentation went over so well that I was asked again and again to give this presentation to the new classes coming in under this program. Later, I was asked

by the coordinator to join his staff on a regular basis. Would I? Does a cat eat catnip?"

This started what John calls one of his most rewarding experiences of his life. Since that day, he has delivered many similar presentations on communications to the hospital's counselors. According to John, the presentations have expanded into Toastmasters presentations (Table Topics, evaluations, chairmanship, parliamentary procedure, etc.) and then into the basics of formal speech (research, delivery, etc.) that would deliver the punch and make the sale.

"The coordinator and his staff were delighted with these presentations," says, "and the student counselors presented many written testimonials about their internship on how effective



John D'Arcangelis

Toastmasters program proved to be to them once they left the training program."

The program itself lasts eight months and is in its third year at this VA Hospital. After successfully completing the program, the counselor is placed in a federal, state or community-funded alcohol or drug center somewhere in the United States.

"My aim at first was selfish," admits John. "The program was a community involvement vehicle, and it was enjoyable and rewarding to go to the hospital and make these presentations. Today, there isn't enough time to fully guide these student counselors . . . it is no longer a selfish project; it is a complete involvement. This, along with my association with my Toastmasters club, has made my retirement a rewarding and exciting experience." □

Wife-Beating Examined by D.C. Toastmaster in New Book

WASHINGTON, D.C.—Until recently, the subject of wife-beating, like rape, has encountered a conspiracy of silence. However, regardless of personal isolation—a major social fact of our time—the evidence pointing to a wife-beating syndrome in America is overwhelming and cannot be denied. According to a new book on the subject, *Wife Beating: The Silent Crisis* [Sunrise Books, \$9.95], more than 28 million American women are victims of this terrible injustice.

Written by Richard C. Levy and Roger Langley, a member of the Monument Club 898-36 in Washington,

D.C., the carefully-documented book reveals all the outrageous, tragic and eerie facts about wife-beating. It also corrects a number of gross misconceptions about spouse abuse: that the beaten wives are all masochists who "ask for it" and that the men who beat them are all "Archie Bunker" types who have no other way to settle their differences. The truth, say the authors, is that wife-beating is as common in upper class circles as among the poor.

"After studying our own empirical data and numerous independent investigations," they say, "we are convinced that persons taking part in such conflicts are of all ages, communities, income levels, races, religions, employment situations and marital status. In other words, we could find no definite characteristics of a wife beater. The crime of spouse assault and battery knows no social, geographical, economic, age or racial barriers.

Mr. Langley, who is also currently serving as the Monument Club's administrative vice-president, is employed as Washington Bureau Chief for the World News Corporation. A Toastmaster since 1971, he served two terms as president of the Gold Coast Club 2727-47 in West Palm Beach, Florida. A graduate of Syracuse University in Syracuse, New York, he says that it was on the basis of a mutual interest in social problems that he and Mr. Levy joined forces to research and write their first book.

Why does a woman who has been abused and battered by her spouse remain with him?

"The battered wife living in an atmosphere of acceptance of marital violence weighs the options in terms of the amount of punishment she receives compared to the rewards of her marriage—security, companionship, sexual satisfaction, etc.," they say. "When violence is the norm, it is much more difficult for a battered wife to take steps to

PUBLICITY—Past District 5 Governor Helen Blanchard, DTM, has found a great way to tell everyone about Toastmasters. Besides displaying one of Toastmasters International's official bumper stickers (Code No. 370) on the back of her car, she's also had her license plate customized. It reads: "HB DTM."

end a marriage than it is for a woman used to more placid conditions. Since violence is accepted to some degree on all levels of our society, the decision to terminate a marriage because of the husband's violent behavior is relative. It's also difficult."

Wife Beating: The Silent Crisis gathers together all the myth-shattering facts about wife-beating. In addition to presenting what sociologists, criminologists and psychologists have discovered, the authors, through vivid case histories of victims, make clear the human dimensions of the problem. Drawing on interviews with doctors, lawyers and judges, they also provide information for the potential victim that will help in dealing with the social agencies and courts.

How do the authors propose to "liberate" the battered wife? While they offer no concrete solutions, they do leave us with this:

"Changing deeply held attitudes will not be easy, nor will it happen quickly. But because the job is difficult and long, it does not mean that it shouldn't be done." □



how to

Discover the Power of WORDS

by

Cecil L. Garner
Club 2217-43

*“... Words are the fingers that mold the mind of man;
the person who masters the art of using them properly is
the magician.”*

IT'S BEEN SAID that the greatest power at the service of man is wordpower. Words uttered by a strong voice can ignite a conflagration, just as the irrational ravings of a Hitler can stir human beings to insane behavior. This we know.

We also know the words of One who stood upon a mount and spoke to generations as yet unborn. He endorsed the power of words when He said, “Heaven

and earth shall pass away, but my words shall never pass away.” Similarly, we know how the words of Winston Churchill kindled hope and desire in a beleaguered nation when he said, “I offer you blood, toil, tears and sweat.”

Of course, we can all recall scores of great speeches uttered by great men and women as we look down the corridors of time. But public speaking is only one

area where words give you power. Everything we do is affected by our ability to use words.

Each of us possess innate powers and abilities, but it is only through words that these powers and abilities can be released. The use of words is the means by which we become what we hope to be. They are the medium of exchange of thoughts and feelings, the forerunners to human actions and human behavior. The words we use are the measure of our control, the measure of our freedom in the marketplace of ideas and ideals, and the measure of our intrinsic worth as human beings.

Many years ago, the graduating class of a large Eastern university was given an examination in English vocabulary. The tests were graded into groups of five percent each, the top five percent and so on to the bottom. At regular intervals during the next twenty years questionnaires were sent to the surviving graduates asking them their occupations, incomes and so on. With the exception, those who scored highly on the vocabulary test were in the top income group, while those who scored lowest were in the lowest group.

Knowledge and Success

In the May 1961 issue of the *Reader's Digest*, Blake Clark, in an article entitled, “Words Can Work Wonders for You,” writes: “Tests of more than 350,000 persons from all walks of life show that, more often than any other measurable characteristic, knowledge of the exact meanings of a large number of words accompanies outstanding success.”

In this article, he mentions the work being done in this field by Scientific Johnson O'Connor, and gives O'Connor's best illustration of the importance of vocabulary. Tests were given to executive and supervisory persons in 30 large manufacturing plants. The results showed that every one of the tested rated high in the basic aptitudes that go with leadership. Differences in their vocabulary ratings, however, were definite and dramatic. Presidents and vice-presidents averaged 236 out of a possible 272 points. Managers averaged 168; superintendents, 140; foremen

ver. floor bosses, 86. In virtually every case, our vocabulary correlated with executive level and income.

and The question is: How do we increase our vocabulary? How do we learn new words? Four years ago I found that I was in the low percentile of vocabulary ratings. Vocabulary was definitely the weakest part of my development. In the *Reader's Digest* vocabulary test, I could never get over seven or eight correct. So I decided to take action.

I read and studied *Thirty Days to a More Powerful Vocabulary* by Funk & Lewis, Lewis' *Word Power Made Easy* and *Power Steering With Words* by Bess Sondel. It took me about a year to study, learn and assimilate the words listed in these books. But something happened to me during this time.

I fell in love with words.

Every time I would see a new word I couldn't wait to learn the meaning of it. I would write it down, along with its meaning, and study it every day for a week. It was awkward at first, but when I would hear the word on the news or read it in a book, it was like meeting an old friend. It was a great experience. Reading soon became an exciting adventure, not a bore.

Then a couple of years ago I bought all three volumes of Johnson O'Connor's vocabulary builders, with words arranged in order of difficulty so you progress in logical manner. During this time my vocabulary increased tremendously. But I found that to know the meaning of a word wasn't sufficient. You must know how to pronounce it and how to use it in such a way that you and your audience will feel at ease. Otherwise, it will be the same as breaking in new shoes, a new suit or new glasses. You will feel awkward, and so will your audience.

For you to know a word—to recognize a word—you must relate it to other words. Consequently, the number of related words a person knows is some indication of the breadth of his knowledge. Our vocabulary as a whole is a composite of our experience.

There are two ways to gain this experience: either by the direct or by the vicarious method. I decided my direct

experience was adequate, so I began to gain experience vicariously by reading aloud books on religion, psychology, business, management, history and economics. As I read, I came across hundreds of words that I had known for years but had never managed to say out loud. In reading them aloud, I found myself saying many of them for the first time.

But how do you make the transition from a reading vocabulary to a normal vocabulary? The only way to make the transition from the latent to the active vocabulary is to actually "say the words." Reading aloud bridges the gap between your familiarity with a word in one context and your readiness to use that same word orally under pressure. By doing this, you will move from familiar ground to unexplored territory—territory in which you will soon feel quite at home.

The Magic of Words

So this is how one neophyte improves his vocabulary. I still have a long way to go, but I never miss over two or three on the *Reader's Digest* vocabulary test now. That's an improvement of about 300 percent, and nearly 3,000 new words.

In the March 1976 issue of THE TOASTMASTER Magazine, Cavett Robert said that "words are the fingers that mold the mind of man. Words are magic; the person who masters the art of using them properly is the magician."

Carl Winters, one of America's foremost professional speakers, also expressed the idea beautifully when he said, "By the magic of the spoken word, we tip men's minds out of bed, stab their spirits awake and stem them on the forward march for a better personal, professional and business life. All who hear us can be sent out a little wiser, walking a little taller, and living and serving a little better."

As for me, I have found words to be the quintessence of life—the greatest power at the service of man. Won't you join me in this exciting adventure and learn at least one new word each day? □

Cecil L. Garner is a member and past president of the Hi-Noon Club 2217-43 in Little Rock, Arkansas.

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Toronto Co



IT WAS NOT YOUR ordinary convention. Those Toastmasters who were in Toronto last August will tell you that.

No, there was something very special about this one. For one thing, the weather was unseasonably good. The often hot and humid days of August gave way to cool and very pleasant breezes that blew off of Lake Ontario for the duration of the convention week. Because of this, the Toastmasters visiting the city for the first time were given the opportunity to view and marvel at the beautiful and historic sites of the city—the Canadian National Tower, Casa Loma, Ontario Place and the ultra-modern Toronto City Hall.

It's Always the People

But it was not Toronto's unusual weather and skyline alone that made this year's convention one of the most successful—and largest—ever. It was the people themselves . . . and the special feelings of optimism, friendship and enthusiasm that were so prevalent throughout the week.

Undoubtedly responding to the recent success and newborn enthusiasm in the Toastmasters organization, the delega-

Convention '77

... in droves from all over the world—
... South Africa, Australia, New Zea-
... and Guam, among others. More
... 950 delegates registered for the
... week's activities, with more than 1000
... ending the International Speech Con-
... , making this one of the biggest
... Toastmasters International conventions
... recent years.

From the opening rap of the gavel on
... Wednesday morning to the International
... Speech Contest on Saturday, the luxuri-
... Sheraton Centre Hotel in downtown
... Toronto was the center of this newfound
... spirit and enthusiasm. Throughout the
... week, its lobby, hallways and restaurants
... were filled with Toastmasters who had
... made their way to this great city to con-
... duct their business, hear some of the
... best speakers in the world and experi-
... ence the unique kind of fellowship that
... Toastmasters has come to symbolize.

While it could be safely said that each
... delegate came to Toronto for a different
... reason, all came to elect their leaders for
... the coming year and to vote on a bylaw
... amendment that had been presented to

They unanimously elected Durwood
E. English, DTM, as their 1977-78 Inter-
national President, Hubert E. Dobson,
DTM, as their Senior Vice-President and
Eric K. Stuhlmueller, DTM, for Second
Vice-President. In the only contested
officer race, Patrick A. Panfile, DTM, a
resident of Rochester, New York, and a
1972-74 International Director, gained
a second ballot victory over William D.
Hamilton, DTM, and Don A. Plaskett,
DTM, to become Toastmasters Interna-
tional's Third Vice-President.

In addition to electing their officers
for the coming year, the convention dele-
gates also elected eight Toastmasters to
two-year terms on the Board of Direc-
tors. Elected were: Donald S. Kearton,
DTM, from Region I; John S. Latin,
DTM, Region II; William N. Crawford,
ATM, Region III; Eddie V. Dunn,



DTM, Region IV; J.K. Nath Nayak, DTM, Region V; Dr. Homer F. Schroeder, DTM, Region VI; William O. Miller, DTM, Region VII; and Hubert R. Barney, DTM, Region VIII. The delegates also approved an amendment to the Toastmasters International Bylaws that gives delegate-at-large status and one vote to any Past International Director attending a Toastmasters convention.

As always, education was one of the prime concerns of this convention. And those attending were treated to the best in communication and leadership theories and techniques from a wide variety of the most respected and authoritative experts in the field today.

The Best in Education

The line-up read like the *Who's Who* in communications: Cavett Robert, Gordon Sinclair, Art Fetting, John Grogan, Marjorie Hunter, Dave Yoho and Past International Director Robert E. Herndon, DTM. Speaking on a number of interesting and diverse subjects, each provided the attending delegates with valuable information and ideas to take back to the people in their clubs, areas and districts. In addition, two fine educational seminars were presented during the week. The first, entitled "Setting the Stage for Communication and Leadership," used a model club executive committee to demonstrate the proper and most effective ways of handling the various problems that may arise in the club environment. The second, a "Symposium on Evaluation," dealt with all aspects of Toastmasters speech evaluation.

But it wasn't all work.

Those in Toronto turned out—and in record numbers—for the events that always show the strength and great fellowship of the people who make up the Toastmasters organization. They talked politics at Tuesday's Proxy Prowl, dressed in costumes and danced at the Canadian Caper Party, and paid tribute to their new International President, Durwood E. English, DTM, at the President's Dinner Dance.

But despite the election of the organization's officers, despite the fine educational sessions and great fellowship that

was more than evident throughout the week, the real highlight was Saturday morning's International Speech Contest—the "World Championship of Public Speaking."

Nine of the organization's finest speakers came from all over the world—and through a number of preliminary contests—to compete in this "grand-daddy" of them all. When it was all over, and the final ballots counted and judges' decision made known, Evelyn Jane Davis of the Phenix Club 1152-36 in Washington, D.C. (Region VII) became the first woman to win the coveted title with her speech, "A Tool for Survival." Second place went to Don Sarbacker of the Morning Knights Club 3750-28 in Detroit, Michigan (Region VI) for "Put a Little Love in Their Life." Region II's Wade Vaughn of the Golden Gate Club 56-4 in San Francisco, California, was awarded third place for his speech, "A Two Part Invitation for Us to Know That: Everybody is Somebody."

"I'm overwhelmed," said Ms. Davis, whose achievement is even more remarkable when you consider that she lost her sight as a teenager. "I come from Yonkers, New York, which is just outside of New York City, and one time walking near the Empire State Building I saw some—or saw as I say—some tourists. A little boy looked up and his father said to him, 'What do you think of that, Billy?' And he said, looking at the Empire State Building, 'That's bigger than our fire station.' And I want to tell you something. This is bigger than my fire station . . . This has to be the greatest thrill of my life."

Evelyn Jane Davis was only one of the many factors that contributed to making this convention one of the biggest and best in the history of the Toastmasters organization. The city of Toronto. The excitement of the elections. The splendid educational sessions and speakers. The fellowship. The fun. The "World Championship of Public Speaking." All were a part of Toastmasters' 46th Annual Convention.

Fortunately, they will also be a part of next year's . . . August 16-19, 1978, at The Hyatt Regency Hotel in Vancouver, British Columbia. □



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Left: It was business as usual for the directors and officers of Toastmasters International for the first few days of convention week. **Right:** In the dramatic finale of the week's activities, Evelyn Jane Davis was named as the 1977 winner of "the World Championship of Public Speaking." Second place was awarded to Don Sarbacker (below left) and third place to Wade Vaughn (below right).



Toronto '77

... District 38 Governor Alfred Rehm, DTM, was only one of the who showed up in costume for Thursday night's Canadian Caper ... Some dedicated campaigners, however, started a little earlier ... (below left) at the Annual Business Meeting. **Below:** As usual, ... registration desk was the hub of activity throughout the week, as ... es crowded around the tables to register for the week's events ... socialize with their fellow members. **Below right:** Recognition ... important part of any convention. Shown with President Blakeley ... are the recipients of this year's President's Distinguished District ... Walt Hamilton, DTM (F); Lee Zimmerman, DTM (16); William ... DTM (33); James Storey, DTM (44); Telesphore Wilga (31); and ... Olive, Jr., DTM (63).





Durwood E. English, DTM: 1977-78 International President—"Communications, in my mind, is the key to the future of our world and our civilization. And what better group or organization is there to help the world become better communicators and better leaders than Toastmasters International? The answer to that is none! So it is my desire during my term as President—with help from you—to make our organization the foremost leader in communications training in terms of growth and recognition . . . so that we have a broad base from which to achieve what I consider the ultimate goal of improved communications in the world."



Robert Blakeley, DTM: 1976-77 International President—"I commented in the July issue of the magazine that the office of the President is respected throughout the world. I know that because I've met with industry leaders. I've met with government leaders and community leaders. And those who we may have thought didn't know much about Toastmasters said, 'Yes, I started in that program a long time ago.' And many of them have reached into their organizations and said that they were going to do what they could to help spread the word of Toastmasters."



Cavett Robert: Keynote Speaker—"You and I and everyone else are so wealthy in technical and product knowledge. But let's not forget people knowledge. Technology is a poor substitute for the human equation. Please, let's do a little more people-izing and less theorizing. Let's bring our do-how to our know-how. Know your product, but think people. It's the plus factor that makes the difference!"



John Grogan: "Five Power Rules of Effective Communication"—"The maximum attention span of an adult is two to two-and-a-half minutes. Then the mind begins to wander and float. You have to control those images from floating through their minds. Here are a couple of strategies you can use to do that: You mention their name frequently, because every time a person hears their own name, it short-circuits their memory. They shut out . . . Second, you can ask people favors. People love to do favors for people. And here's why: It allows them to appear big in their own eyes."



Robert E. Herndon, DTM: "The Birth of Professional Speaker"—"Here's something else to watch out for. And that is listening to everybody. Why is that? A lot of folks don't know what you're trying to do. They don't know what your real objective is. They think you're a little bit too good and they want to whittle you down a bit. You can't afford to give attention to that. Choose your critics. Choose your evaluators. But you're crazy if you listen to everybody's criticism and every evaluation that's given to you."

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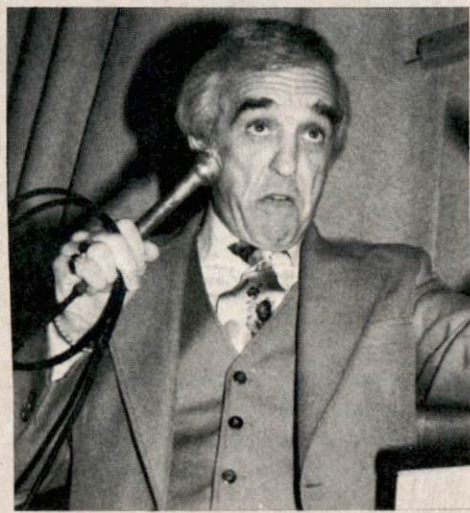
Terry McCann, TI Executive Director—"It's important that we let our light shine and not hide it under a bucket. We can do this in so many ways that do not cost clubs or TI large sums of money. We can wear our pin and talk loud and strong about our Toastmasters membership. When we speak in public, we can mention that the skill that we acquired has come from our club involvement. And we can talk about Toastmasters wherever we go socially or in business. As I said, let the light shine brightly . . . Let people know how proud you are to be a Toastmaster!"



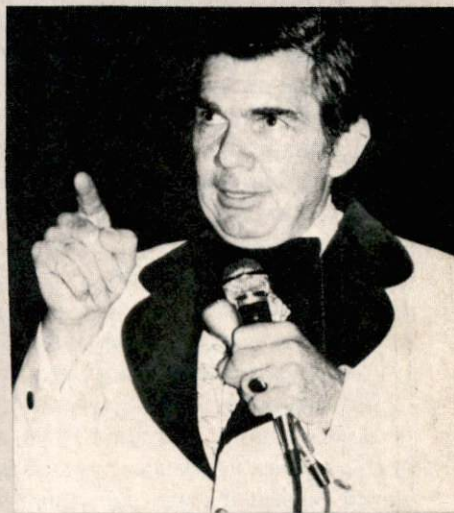
Gordon Sinclair: 1977 Golden Gavel Recipient—"I imagine you gave me this Golden Gavel because of the record I made about America and Americans. That was done on June 5, 1973. I wrote it in a big hurry after seeing some movies of floods in Louisiana. When I wrote it, it was too long by about a minute. It had to be cut off. And I've brought the minute that was missed to you today. A Scotchman does not waste!"



Hunter: "Keynote to Communication"—"After how depressed I felt some years ago about the story I had written that I had killed *The New York Times* for more than a year, I remember commenting to a young Washington reporter that I felt like old Sparrow Robertson. The young reporter had never heard of Sparrow, so I told him the story about how *The Paris Herald* was in its last edition when the Nazis reached the suburbs in June 1940. Every day for a year Sparrow showed up at the office. There were no lights. He would sit at his battered desk, write his column, toss the copy on the city streets, desert the news room and go out again to the deserted news room and gather material for the next day's story. My young reporter friend looked puzzled when I finished my story. 'But why in the world would you do that?' I had no answer, for unless one could explain to me why Sparrow Robertson did it, I had no use in explaining."



Dave Yoho: "Yes, You Can!"—"Why speak rapidly? Why throw in different tones? Because if you don't the ear can adjust. If I am talking at the same tone and at the same level all the time, the person at the other end can become laconic. He sits back, listens and lets the words pass through his ears. The concentration span is limited to how quickly they can fantasize. So if I say a word that gets them off on another fantasy, then they're no longer with me. So I change my pitch or pattern every six or seven minutes."



Art Fettig: "Toastmasters: The Greatest Laboratory in the World"—"Where do you get material? Where do you learn to put material together for a speech? Initially, you steal it. That's where I got my material to start, and then I started writing more and more and changing and adopting . . . Eventually you get so much material you have to beat it with a club."

Getting the Facts: How to Set Up a Communications Framework for Interviewing

by
Jay N. Nisberg and Daniel Spurr

In today's modern business world, the art of interviewing has become highly specialized. Besides simply asking the right questions at the right time, today's interviewer must know how to recognize the truth when he hears it . . . and how to get it when he does not.

IN OUR DAILY communication, we do not restrict our exchanges to information-giving. We are prone to small talk and babbling, and as our society becomes more complex, it becomes even more difficult to sort out the relevant information from the trivia.

This problem extends to business practice and, specifically, to interviewing, where the problem for the interviewer is to recognize the truth when he hears it and to know how to get at the truth when he does not. Whether interviewing applicants for employment openings, hearing a grievance or merely obtaining information, we need an understanding of the framework in which we communicate to help us sort out good information from bad and enable us to conduct a more effective interview.

An interviewer's task is essentially twofold: he must be certain he is obtaining relevant information, and he must satisfy himself that the information he receives is both reliable and valid. Communication can be verbal or nonverbal, and the interviewer should be aware that both are influenced by social and psychological factors.

An effective communications framework must have good information. The interviewer should first have a clear understanding of the object of the inter-



view, and the questions he asks of the respondent should be in line with this objective. In other words, the information must be relevant.

Of course, relevant information is not always given. If this happens, the interviewer should probe for meaningful responses. A case in point is the story of the prosecuting attorney who was cross-examining a witness to a barroom brawl. "Did you see the defendant bite off the plaintiff's ear?" the attorney asked. "No," was the witness's honest reply. "Did you see anything else?" asked the prosecutor. "Yes," answered the witness. "I saw him spit it out."

Think how wrong the jury's verdict

could have been if the prosecutor had been satisfied with the witness's response.

Once the interviewer is satisfied he is discussing relevant subject matter, he has to decide whether or not to believe the statements made by the respondent. If he is unsure of their accuracy, he may ask another person to interview the respondent. If the second interviewer corroborates his preliminary opinions, the interviewer can proceed with greater confidence. Reliability, then, is the second requirement of good information.

Checking for Validity

The third and final requirement of good information is validity. In making important decisions, we often need more than our intuition to guide us. The most frequently employed by scientists and philosophers in checking for validity is logic. Validity is really not more than taking a set of premises and deriving the right conclusions from them logically. For example, if applicants with nervous tics are unsuitable for public relations positions and Dr. Strangelove is in danger of involuntarily strangling himself, then Dr. Strangelove is unsuitable for a public relations position. A typical interview situation is, of course, more complex than this.

Applicant Patty Paradox, for example, is a very attractive person who possesses a charming personality and useful skills. However, some of her references are unimpressive, and she

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made a number of statements that are in conflict with established fact. Furthermore, she was terminated from her previous position because she couldn't get along well with her peers. We can validate her attractiveness by observation, check her skills by testing, and check her references by comparing them with the other data we know about her. Once these bits of information have been validated, Patty will be less of a paradox, and you can decide if she should be recommended for employment.

All communication is fraught with potential problems. However, knowledge and understanding of these problems can help to minimize them.

Problems leading to misunderstanding and misinterpretation frequently arise in verbal communication because the interviewer is not acquainted with the jargon used by the subculture to which the respondent belongs. Many diverse subcultures exist; they include ethnic groups, age groups, occupational groups, political groups, social groups, and so on. By learning the appropriate jargon or selecting an interviewer who is a member of the subculture to which the respondent belongs, potential communication problems during the interview may be overcome.

When we communicate, we are transmitting a message. If the message is unclear, the response will probably not meet our requirements for good information. One way to insure clarity of meaning is to define the words or terms being used. One should not be afraid to say, "What I mean is this. . . ."

The Assumption Gap

Differences in the basic assumptions held by both interviewer and respondent also provide fertile ground for misunderstandings. Everyone has his own set of values and beliefs that affect the way he responds to situations. Because everyone works from his own set of assumptions, respondents can interpret the same question in different ways. This is an "assumption gap," which can result in a communication breakdown between the interviewer and the respondent, especially if the interviewer mistakenly believes that the respondent is lying or joking. In this case, the interviewer will

then manifest his feelings verbally or nonverbally, a response that will only further alienate the respondent. Soon, the interview will deteriorate and the original objectives will never be reached.

Minimizing nonverbal communication problems is an even more difficult task. Nonverbal communication consists of facial expressions, tone of voice and body movements. Problems occur when we misinterpret visual and non-auditory, nonverbal clues. If you infer from Dr. Strangelove's involuntary attempts at self-strangulation that he is merely massaging a sore throat, you have seriously misread his behavior.

Your Positive Attitude

The respondent is not the only one who engages in nonverbal communication during an interview. The interviewer must communicate positive attitudes toward the respondent as well. He should exhibit a good attitude toward the interview and show the respondent that he appreciates his cooperation. Maintaining a neutral attitude may be effective with a talkative, gregarious person, but a positive attitude is often necessary to elicit information from the reticent or quiet respondent.

The amount of relevant and valid information that emerges from an interview is determined to a large extent by the respondent. The interviewer should be aware of the factors that inhibit and facilitate communication so that he can get the optimum amount of good information from the subject.

Good communication is often inhibited by:

1. *Garden variety amnesia.* A respondent's forgetfulness occurs more frequently than you might think. It can occur if the respondent is afraid of you, if you have pressured him, or if you have kept him too long without a break.

2. *Calendar confusion.* This term refers to the respondent's inability to remember the precise order of events that occurred in his or her past. This is not an uncommon phenomenon since interviewers frequently ask people to recall events that they have guarded even from their spouses and analysts.

3. *The "What's this all about?" syndrome.* This occurs when a respondent

is unable to draw inferences from his experiences or when his thinking is distorted because of strong attitudes and preconceptions. For example, you ask Mrs. Ford, "Why do you job hop?" and she answers, "Because I'm not one to lie—what's this all about anyway?"

4. *The Dr. Strangelove syndrome.* Habits and responses on nonverbal clues given by the interviewer may occur under conditions of emotional stress without the conscious knowledge of the respondent. These are not pleasant to witness and may include such vulgarities as chewing fingernails, chain smoking or snapping finger joints.

When a respondent appears unwilling to communicate good information, the following inhibitors may be at work:

1. *Time demands.* The respondent who feels that the time spent at the interview is not worthwhile will give little information. In other words, he feels there's nothing in it for him—he doesn't like you, the subject matter bores him or perhaps he is just an old sourpuss. Bill collectors, employee relations experts, judges and internal revenue agents often experience this type of response in their interviews.

2. *Ego threat or "The devil made me do it."* Ego threat means that a respondent may not give valid information concerning his past because he feels the information may damage his self-esteem. If the respondent does give you negative information about himself, he blames it on someone else ("The devil made me do it."). He may use other defense mechanisms as well, such as pretending the event never happened in the first place, refusing to discuss it at all, "pooh-poohing" the whole affair or giving a painful "true confession."

3. *Personal mores.* In some situations, the respondent views the information requested as too personal or inappropriate to tell the interviewer because of his or her conceptions of social norms. Typical responses include "It's none of your business," "My mother warned me about people like you" or "My attorney will be in touch with you."

4. *Traumatic experience.* A respondent may not want to give information

because of unpleasant feelings associated with the situation in question. The interviewer should make things as easy as possible for the respondent and try to show understanding of his feelings.

Working against the inhibitors of communication are factors that promote the exchange of information. These facilitators include:

1. *Positive expectation.* Communication will be enhanced if the interviewer conveys positive expectations to the respondent.

2. *Recognition.* Everyone needs ap-

proval from others. Recognition often takes the form of praise for a job well done.

3. *Altruistic appeal.* Everyone likes to be identified with some high value or cause that is beyond immediate self-interest. If the respondent mentions something in his past to indicate that he has contributed to society in some way, make note of it and praise him for it.

4. *Sympathetic understanding.* Most of us need someone with whom we can discuss our joys, fears and disappointments—someone who is sympathetic to

our needs. An interviewer who displays such sympathy is more likely to obtain reliable and valid information from the respondent than someone who remains aloof and detached. There's a host of phrases with which you can initiate sympathy, such as "I know how you feel," "Don't I know it!" "Join the club" and "We're all in the same boat."

5. *New experience.* An old familiar saying is "Variety is the spice of life." Variety may not be the only spice in life, but most people do welcome a change in their routine. The interview will be more successful if it is presented as a new, challenging experience.

6. *Emotional release.* The interviewer can encourage the respondent to release unpleasant and unhappy feelings by giving him the opportunity to discuss these feelings with someone else. Anything the respondent says in this situation should, of course, be kept confidential.

7. *Extrinsic rewards.* This refers to rewards the respondent receives beyond those gained directly from the interaction taking place during the interview, such as winning a promotion, settling a grievance or receiving some useful information.

The Free Flow of Information

As interviewers, we must concentrate on extracting meaning from conversation that often seems random and meaningless. Successful interviewing is based on the uninhibited, free flow of information between two people who are often very different in background and outlook. Only when we understand what we are saying and how we are perceived by others will we be able to tear down communication barriers and trust the information we receive. □

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the idea CORNER

Discover the "Educational Gem"

Looking for a new gimmick to bolster your club's sagging educational program? If so, you may want to try the "Educational Gem" idea, submitted by a member of the **Armed Forces Staff College Club 2865-66** in Norfolk, Virginia.

According to William M. Carrington, ATM, the club (a President's 40 Club) has successfully used the idea for many years . . . and with great success.

So what is an Educational Gem, and how can you work it into your meetings?

"An Educational Gem is a three-to-five-minute prepared speech on some educational aspect of Toastmasters," writes Carrington. "For example, how to properly organize a speech, how to give a good introduction or how to use humor effectively. It is a golden opportunity for members of your club to share their ideas on these and other very important parts of the communication process. It also provides one more place in your program for a Toastmaster to speak. This is very important, especially in a large club like ours."

The best place to use the "Gem" is right after dinner, says Carrington, before the formal portion of your program begins. It provides a nice transition, and may be of some help to the speakers that follow it.

"But the important thing," stresses Carrington, "is to use it. Your educational program will benefit, and that's a big plus for the individual member." □



Overheads: Worth More Than a Thousand Words

by David K. Lindo

HAVE YOU EVER GIVEN a "command performance" at a management conference of your firm's executives? If not, you really don't know what you've missed.

I just returned from a world-wide controllers conference held at a plush out-of-plant spa. About 25 men spoke. Each presented different topics and spoke with individual styles.

They all had a common base, though. The only instructions the participants had were: 1) that they were to speak on a given subject and 2) that an overhead projector was available. Each speaker had a choice: either use visual aids or don't. Fortunately, every speaker decided (for whatever his reasons) to use 11" x 11" transparencies.

The decisions were good ones. An overhead projector is a versatile tool that

has many advantages, if used properly. The benefits to the speaker are many, among them:

1. A large picture can be shown
2. You don't have to dim the house lights
3. Notes can be written on the mounting frames
4. The projector can be controlled by the speaker or an associate
5. Color is easy to use
6. Overlays can illustrate data relationships
7. Transparencies are relatively easy to prepare
8. Transparencies are relatively inexpensive to prepare

Unfortunately, there are some disadvantages too. These were demonstrated by the participants at this year's con-

trollers conference. I don't mean to pick on the accountants. I like them as well as anybody. But in this particular conference, they provided some great examples of how *not* to use visual aids.

From observing each speaker's performance, it was possible to identify seven general types of slide users. Five of the groups had poor execution of the techniques of speaking with visuals; two did not.

The first speaker had prepared transparencies of outstanding quality; he had obviously taken his speaking assignment seriously. Great time, care and probably expense were spent in preparing his presentation. The slides were in color, and he obviously understood the technique of using color to highlight a few key ideas. He also had overlays. The audience settled back to listen to what promised to be an excellent presentation.

Instant trouble. The fellow read his notes. Word for word. And he lost track of his slides. The highly-polished slides alone were not enough to hold the audience. He'd spent all his time perfecting techniques of slide-making. As a result he had no time to learn his speech. The result was a disaster, in technicolor.

No Time for Preparation

The second speaker was from an overseas branch. A busy man, he had little time to prepare his transparencies. The overhead slides he used were copies of typewritten pages. As background he used a red negative. Needless to say, the result was pretty awful.

The typewriter ribbon must have been used a great deal, because on the screen it was nearly illegible. The slides, prepared the night before, contained financial information. Numbers. Columns of numbers. Row after row. We got advanced cases of eye-strain just trying to read them. And when we concentrated all our mental powers on reading the slides, we couldn't hear the speaker. These poor quality aids detracted from what otherwise could have been a very informative talk.

This speaker could have helped himself by testing his slides before using them. Getting up a few minutes earlier to see his slides in the conference room

Gear your club for growth with . . .

Anniversary Month!



Your club can receive these awards for members joining in October, November and December:

- **5 new members**—banner ribbon
- **10 new members**—"Best Speaker of the Day" award
- **Top club in each district**—special banner ribbon presented by your district governor (must have minimum of 5 new members to qualify!)

Use **Anniversary Month** to help your club grow! (New, reinstated and dual members count; transfer members do not qualify.)

could have saved him this needless embarrassment. He could have eliminated most of the numbers, selecting and zeroing-in on those vital to the presentation.

Mr. Three's slides were typed in a special boldface. They appeared professional and were black on white. Each slide, however, contained about two lines of text. Had he used one slide and talked from it as an outline, the aid would have helped the talk. Instead, he had 12 transparencies (for a 15-minute talk). His notes must have been a carbon copy of the slides. Without looking up he read every word of every slide. Unfortunately, the audience read them faster than he could! It was a race. He read, his assistant put up the new slide, we read. Using his slides as a crutch to help stand before the group hurt him.

What Did He Say?

The speaker that followed also had slides of good quality. He produced a pointer and used it to indicate which part of the transparency we should read. After a few minutes he completely turned his back to us and talked exclusively to the screen. We missed most of his presentation because we couldn't hear him.

You'll recall that all speakers had been informed that overhead projectors would be available. Speaker Five apparently felt this meant he *had* to use it.

His slides were handwritten in a sloping line and contained one or two scrawled words unrelated to his topic. He should have left them at home. Why? Because he knew his subject. He gave an excellent talk. The competition from his poor slides impaired our ability to concentrate on his message. We mentally tried to fit the message to the outline, and couldn't. It was very frustrating.

Speaker Six used a mixture of slides; some had pictures, others words. The result was most favorable. The word slides highlighted the key points of the presentation while those with pictures illustrated the items being discussed. A summary word slide closed the topic. By alternating slides, the speaker was able to arouse audience interest. A pattern was developed for audience comfort. Each item went from: 1) point of interest to 2) proof/benefits to the audience and then 3) to conclusion. Each topic was a completed package of three slides. This was an effective use of visual aids. They helped the speaker and audience by keeping them together all the way.

The final speaker used five slides. Each slide contained one main thought. His talk consumed 40 minutes. But it didn't seem that long. How did he do it? He understood that the primary rea-

son for using visual aids is to aid the audience. So he kept his points readily available to it. He put these points before the audience to introduce us to the subject. Then he turned the machine off. When he needed to help us remember the major point, he restarted the machine, pointed out how his remark related to the topic and turned it off again.

Mr. Seven avoided the traps of complications, unrelated aids and non-aids. He didn't create an avalanche of aids to snow the audience under.

Good Coordination

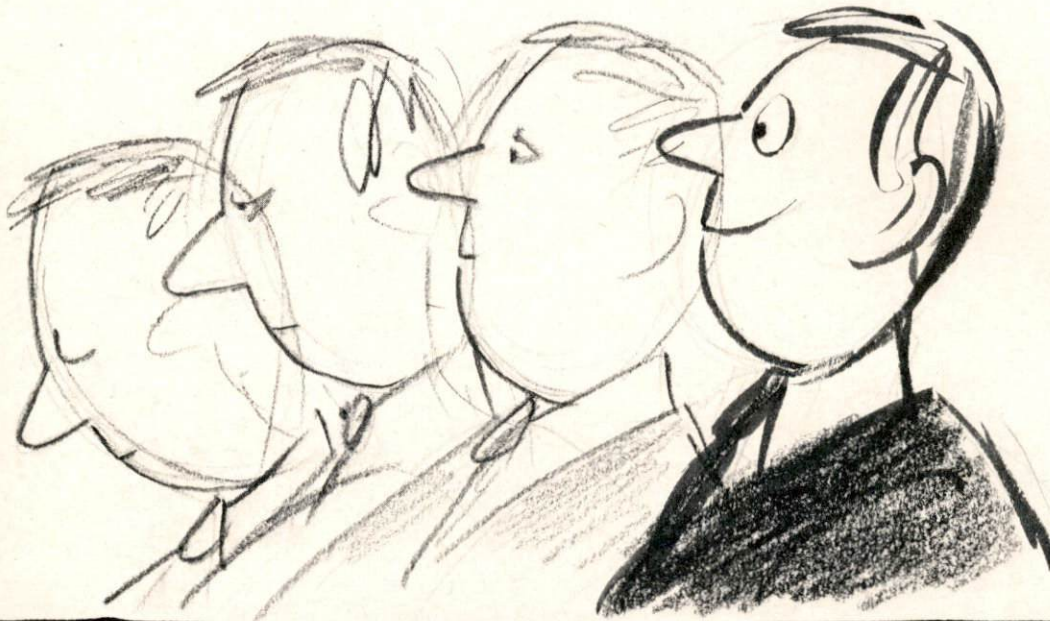
Because he knew his subject he was able to talk to his points. Every remark he made related directly to the point, thus, each statement built upon and became an introduction for the next. The flow of his message was never interrupted by an unnecessary visual shift caused by changing slides. He maintained eye contact with the audience. We had to concentrate on and follow him. We looked at a slide when he called out attention to it or to recall the point being made. This presentation also illustrated consistent coordination of speaker, visual aid and audience.

As we've seen, there are a few rules when using visual aids. Following these will make you a more effective speaker.

1. Know your material
2. Avoid traps
3. A slide is a cue card, not a crutch
4. Test the visibility of your visual aids

Your next speaking assignment may or may not be a management conference. But whatever it is, consider using an overhead projector. Combine your knowledge with well-prepared visual aids. This will give your message more impact. It's been proven that pictures plus words aid audience recall. Confucius said, "One picture is worth a thousand words." A series of effective visual aids may be worth a whole lot more. □

David K. Lindo is a freelance writer with 16 years of management experience with the Fortune 500 firms. He has written, prepared and given hundreds of presentations for all levels of management. His special interest is helping others in their career planning and development.



How to Make Your Speech (and Club) Come Alive

by Leif A. Flugstad, ATM

"Boy! That was a good meeting
What a drag. When are they going
get that club going again!"
Which way does your club affect its
ests and members?
Well, have you ever stopped to con-
der that your speeches—whether
re delivered as impromptu or pre-
ent presentations—can transfer their
ive or active quality and character-
ics to your members and guests? It's
e. If your speeches take on an active
and action-packed quality, I guarantee
your club will take on the same fun-
ed active mode that most of our more
successful clubs are noted for.
But how can you make your speeches

more active, sparkling and lively? Stand by!

Your speeches—and all your verbal and written communications—can be made more lively, vivid and effective by eliminating the *passive* voice and engaging the *active*.

You have probably listened to (or, more likely, *not* listened to) "minutes" of club or committee meetings that read like this: "The meeting was called to order by the president. The minutes were read. The treasurer's report was given. . . ." And so forth, ad nauseam! Undoubtedly, at this very moment, thousands of people are sitting in a meeting somewhere listening glassy-eyed to a duly-elected secretary reading

words very much like these. Most of these meetings are attended not so much because of interest, but because of loyalty and a sense of obligation. Most people, including the secretaries, would agree that most "minutes" would easily win any contest for the world's *dullest* writing.

But you can't blame the secretaries. They are simply the victims of the "conventional" style of the day; any attempt to change would probably panic the group. Nor can the meetings themselves be blamed. Sometimes they *are* interesting, but by the time the minutes are put through this kind of "word pulp machine," all the interest in the message has been efficiently and thoroughly

removed. Even if something really memorable should happen, like a lion bounding into a crowded meeting room, a passive report would record the event like this: "The meeting was called to order by the president. The proceedings were interrupted by the appearance of a lion. An attempt was made to remain calm and to form a barricade with the furniture. The police and the zoo attendants were called. . . ." If you happened to be present at such a meeting, if you had actually found yourself "eye-ball-to-eye-ball" with that hungry cat, you just might find this version of the episode a shade inadequate. You might have even felt cheated! This grouping of words has changed a real and exciting "happening" into something dull and unreal.

This also happens with many of our written reports and speeches. After all, isn't a speech merely the verbalization of something that you either did—or would have—put down on paper? Your style—whether it's passive or active—will either make or break the effect you want to leave with your audience; it can either "kill" your message or make it "come alive."

Looking back to our example, how did it happen that the report of the lion became so uninteresting? What went wrong with the words? The answer to that question is the key to making your reports and speeches lively and interesting. It is the single most pressing problem for today's speaker or writer!

The Lifeless Verbs

Look again at those sample minutes of the lion episode. You'll notice that they lack suspense. They lack the detail that establishes the look and feel of that critical situation. But something more basic is involved here (suspense and detail can be added later). Going straight to the heart of each sentence, examine the verbs (*was called*, *were read*, *was given*, *was made*, *were told*, *were called*). Is it possible that these verbs are responsible for the pervasive dullness of the report? You bet they are. The verbs are lifeless; they are all in the *passive* voice.

What is the passive voice, and how can you beat it?

The English language has two voices: active and passive. These terms refer to the uses of the verbs and whether the subject of the verbs were acted upon or acting themselves. The *active* voice is direct, vigorous, lively. The *passive* is indirect, limp, weak and sneaky; it creeps into your speaking unnoticed unless you are constantly on guard against it! The difference can be illustrated like this:

(*Passive*) "The car *was driven* by John."

(*Active*) "John *drove* the car."

Notice that the subject in the passive sentence was the car, but also notice that it was doing nothing whatsoever. The car is having something done *to* it. The lion episode was described in exactly the same manner. The subject was being acted upon, instead of actively doing something. (The meeting *was interrupted*; an attempt *was made*; the members *were told* . . .). Whenever the subjects were acted upon by another agent, the sentence became lifeless and passive. On the other hand, the active voice in the second example created a sensation that the subject acted. He *did* something—he *drove*! The verb shows the subject in action, and whenever that occurs the sentence is in active voice and becomes more lively, living, vivid and meaningful to the reader or listener!

The Nobody Voice

Have you ever been called "Whatiz-name" or heard a thing referred to as "Whatchamacallit"? As our world spins on its axis, it seems to become increasingly impersonal. Consequently, anonymity is one of the most disliked features of the passive voice. Yet many writers and speakers unknowingly put you and their characters into that lifeless box of anonymity. The passive voice could, then, be called the "nobody voice," as these examples attest: "The room *was cleaned*." "The flowers *were cut*." "The lights *were turned on*."

The inherent question the reader or listener has is *who* cleaned the room? *Who* cut the flowers? *Who* turned on the lights? *Who*? It seems, apparently, nobody! Ghostly hands have been at work, everything took place in a vacuum. The events seem unreal and shadowy because

they lack any sense of human involvement.

Seeing this, the habitual user of the passive voice eventually gets a streak of guilt and hitches a "body" at the end of the sentence: "The room was cleaned *by Ernie*." "The flowers were cut *by Nina*." "The lights were turned on *by Bob*."

Attaching a body to the end of the sentence may help ease the conscience of the writer or speaker, but it doesn't help the message come alive. Attaching a body to an inert, lethargic verb is like putting a rider on a doped horse; the loudest "Giddyup" won't make the horse move, nor will any amount of motivation make the sentence or the horse "get going." Despite the addition of "by," the subjects will not act themselves because each are being acted upon. They meekly accept whatever the rest of the sentence chooses to dish out.

Resurrecting the Dead Sentence

But doesn't the same situation occur in real life? We become desperate, bored with passivity. When we come into contact with such characterless, colorless, apathetic people who simply allow themselves to be pushed and shoved into whatever role someone else deems for them—who never make a decision, never respond or take the initiative—we feel like giving them a good shaking. Complete passivity is unnatural, and is terribly uncomfortable. It offends our basic sense of life and motion and violates our basic need for identity.

What bores us in real life is no different in what bores us in written verbal communications. One way to "resurrect" a dead sentence is to cut its tail and attach it to the front. For instance: "Ernie cleaned the room." "Nina cut the flowers." "Bob turned on the lights."

Notice the word "by" simply disappears. This minor operation is the simplest method to get rid of the passive voice.

Is it always practical to get rid of the passive voice by changing the subject of the sentence? Not at all! When you notice that "Thunder was heard in the mountains," you notice that there is no "body" attached to the end of the sentence.

se. The important thing is the
 under" itself, not who heard it! So
 your "thunder" where it is, but
 it do something!. For instance:
 the thunder growled in the mountains!
 echoed its rumbling threat between
 granite peaks. Suddenly, reaching
 giant crescendo, it cracked its thun-
 derous voice to the cowboys huddled in
 valley below."

The active voice created an image,
 you heard the sounds of thunder.
 Thunder was in action. Few listeners
 readers care about the thunder "that
 heard," it is the thunder they hear
 themselves that makes them jump! It's
 active verbs that give it to them
 light. Thunder that grows, echoes
 cracks is real thunder, and defi-
 nitely not anonymous, distant or vague.

Make Them Do Something
 Sounds are the signs of life. So don't
 the passive voice steal your thunder!
 transmit your sounds with active verbs,
 the thunder example, and you will
 entle your readers and listeners with a
 and vivid sense of living reality.
 ke your verbs do something; make
 them act.

The purpose of the active voice is to
 the emotions, to please the imag-
 nation. The more precise the active
 voice, the more vivid and accurate your
 communication will be! And the more
 effective your communication, the more ef-
 fective your message.

When you make a conscious effort to
 use the active voice, you'll experience
 steady improvement in audience re-
 sponse! You'll find that it will force you
 to expand your boundaries of imagina-
 tion, bringing to mind verbs that may
 never have been available before. Your
 writing and speaking will take on new
 power. And last, but not least, your club
 will take notice and will always respond
 with enthusiasm!

To transfer vividness and enthusiasm
 to an audience is the highest goal any
 writer and speaker can hope to achieve!
 "cut" the passive. Come alive and
 be active! □

ed A. Flugstad, ATM, is a member and past
 president of the Forum Club 1735-39 in Sac-
 ramento, California.

The Ralph C. Smedley Memorial Fund



A Major Step

Toastmasters International has taken a major step toward the development and creation of new and improved learning materials in the field of communication and leadership through its establishment of the Ralph C. Smedley Memorial Fund. But as a voluntary group, TI relies, as all such organizations do, upon the financial support of its membership.

The Smedley Fund is an opportunity to maximize your involvement in Toastmasters. It is a chance to contribute to the research and development of new communication and leadership programs for the benefit of our membership and the people they serve through the organization's external programs. Specifically, the fund will lend its 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 programs that could potentially add a new dimension to the Toastmasters communication and leadership program.
- 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.

How to Participate

All contributions to the Smedley Fund will be used only for the purposes intended. There are no charges for Fund operating expenses—its only purpose is to further the cause for improved education programs and materials relating to communication and leadership education.

Support may come from clubs, members or former members (in the form of individual donations, bequests and memorial contributions); from corporation or foundation grants (matching funds fall into this category) or from gifts of life insurance policies or annuities (the Fund becomes a beneficiary of a life insurance policy).

Any contribution by a donor may be listed as a deduction on the donor's Federal and, in some cases, State Income Tax returns. Bequests to the fund are exempt from Federal estate tax (a testamentary clause which can be added to a will is available from TI) and premiums on life insurance policies assigned to the Smedley Fund as owner and beneficiary are deductible on the donor's tax return.

Memorial contributions will be gratefully received and acknowledged by a memorial card. The name and purpose of the gift will be designated, but the amount will remain undisclosed. The donor will be sent a receipt to support the contribution tax deduction.

In Recognition

Toastmasters International members and clubs are encouraged to support the Smedley Fund to help maintain TI's preeminence in adult education. Contributors of \$100 or more will have their names included on a Donor Recognition Plaque located in the lobby of the World Headquarters Building in Santa Ana, California. In addition, contributors will also receive the following gifts in appreciation of their generosity:

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Send your tax deductible donation, along with your club and district number, to: Toastmasters International, Ralph C. Smedley Fund, P.O. Box 10400, Santa Ana, CA 92711

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