

The Toastmaster

SEPTEMBER 1980



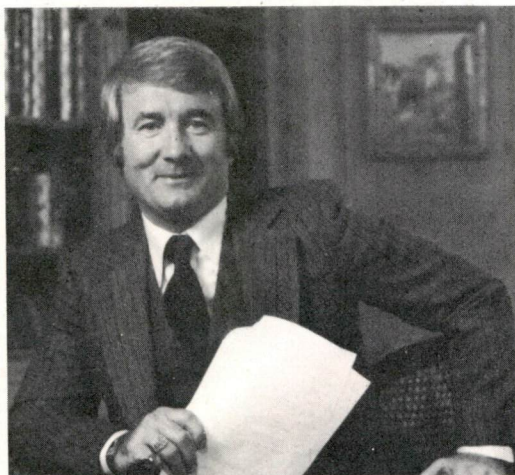
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2200 N. Grand Avenue, Santa Ana, CA 92711

Directors

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1583 Waterwitch Drive, Orlando, FL 32806

Vincent V. DeGeorge, DTM
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Neil R. Wilkinson, DTM
12608-39 Avenue, Edmonton, Alberta, Can T6J 0N2

Theodore C. Wood, DTM
908 Cox Avenue, Hyattsville, MD 20783

Magazine Staff

Editor

Sherry Angel

Editorial Assistant

Michelle Cabral

Art Director

Judy Turk

To Place Advertising, Contact:

Toastmasters International
Publications Department
2200 N. Grand Ave., P.O. Box 10400
Santa Ana, CA 92711

(714) 542-6793

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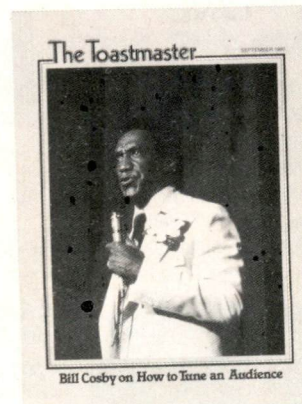
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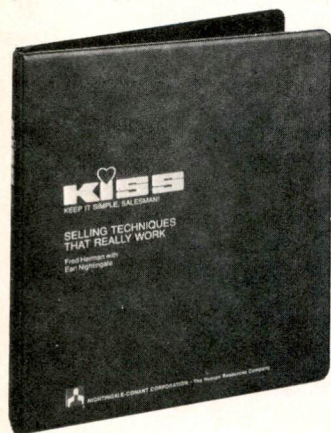
"You have to be prepared to deal with any situation that might arise in the audience. But that's only the beginning. . . ." says Bill Cosby, one of America's most popular entertainers. Night after night, he faces the ultimate challenge for a public speaker — winning over restless, demanding audiences with no props other than his own wit and wisdom. He does it magnificently with homespun humor that's as biting as it is gentle. See Page 8 for a close look at the philosophies and techniques that have made Cosby famous.



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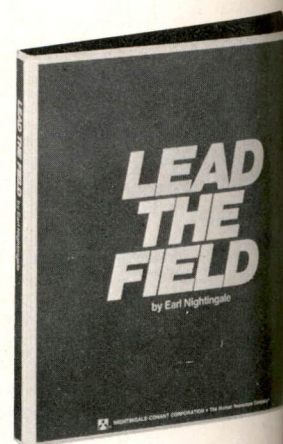
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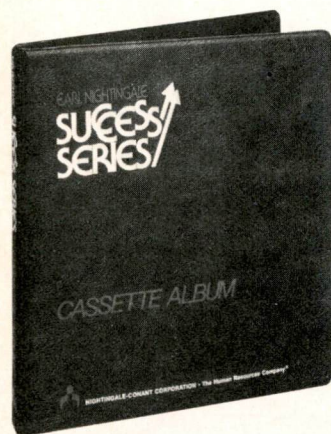


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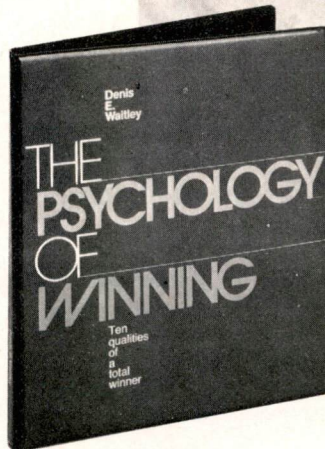


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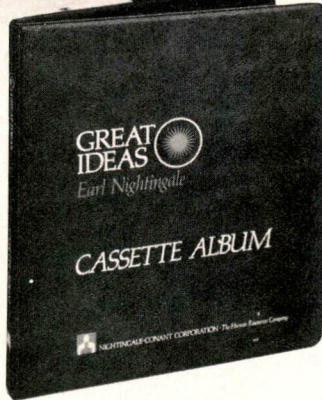
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David L. Bates
Bates, Johnson & Co.
Fullerton, California

On Behalf of Women Who Aren't Afraid to Take Chances. . .

As a new member of Toastmasters, I began reading your magazine with the desire to broaden my horizons. In the June article, "Are We Growing Afraid to Take Chances?" the author said he had asked his students if anything outraged or exasperated them. Well, Joseph N. Bell, I am outraged and exasperated by your chauvinistic article.

You used the pronoun "we" in the title and completely forgot that women exist or ever accomplish anything. It seems to me you are the one afraid to take a chance to inspire all makes and models of Toastmasters.

G. Nagy
Redondo Beach, California

P.S. Excuse me, Mr. Bell did say "old maid conservatism." How about an apology to the single women of Toastmasters?

The author replies:

I stand chastened by Ms. G. (Gerald? Gary? George?) Nagy who was exasperated by my omission of women and obviously isn't afraid to take chances, herself. It would, of course, have been helpful if one of the original Mercury Astronauts or one of the signers of the U.S. Constitution had been a woman, since these were the examples I used. I have no doubt that women would be included in such company today and thus my examples would no longer outrage Ms. Nagy. But any essay on risk-taking with style that fails to mention

Amelia Earhart or Anne Morrow Lindbergh or Susan B. Anthony — to note only a few of dozens of remarkable American women who come to mind quickly — is derelict and I hang my head in shame over the omission.

Likewise my use of "old maid conservatism," not so much because it is a slur on womanhood but because it is an horrendous cliché that should have been expunged. It does, perhaps, hint at my age, which is no excuse for either slurs or womanhood or clichés and isn't offered as such. I have every expectation that when we are led out of the national torpor in which we find ourselves today, there will be a woman carrying the banner. And I will gladly and gratefully follow.

—Joseph N. Bell

Finding Fellowship and Inspiration at Australia Convention

"Here, you like to travel," said our Springfield Toastmasters club president as he handed me a brochure for the Fifth Down Under Convention to be held in Sydney, Australia. After a brief discussion with my wife, Jeanette (ATM), our plans were set in motion to fulfill a life-long dream to see beautiful Australia.

We arrived a few days before the convention opened last May and immediately discovered that our convention information had been misplaced. The problem was quickly solved after a single call to a Toastmaster whose telephone number was displayed at the airport. After making this initial contact, we were saturated with calls and invitations from the Australian Toastmasters, who must be the friendliest people in the world.

The perfection in the planning and execution of this convention was readily noticeable. We learned that Toastmaster Phil Cohen and his wife, Freda, along with their assistants, worked for two years in preparation for this great event. Phil made sure every person involved in the convention — participants, hotel managers and even waitresses — had a schedule to follow to the exact minute.

The convention was well repre-

sented by most of Australia's 150 clubs. A surprising number of New Zealand clubs were represented by men and women who traveled more the 1300 miles to attend.

Seeing our remarkable 1979-80 International President, Eric Stuhlmüller, perform day and night in a manner that only a devoted Toastmaster could endure was indeed an inspiration. His kind, patient and sincere attitude enhanced the convention and encouraged every Toastmaster who attended.

We look forward to attending future Down-Under Conventions and renewing our friendships with the beautiful Toastmasters in Australia and New Zealand. We also hope to see many more Americans there.

Carl McDaniel
Springfield, Missouri

A High Rating for Speed Reading Courses

I have just finished reading the July article, "Is Speed Reading Over-rated?" by Toastmaster James Storey, DTM.

At the outset, let me say that the article is not in any way factual and, since the author has never been personally involved with speed reading, his observations are intellectually dishonest.

While attending the Air Command and Staff School of the Air University in the 1950s, I had occasion to take a speed reading course. In just five weeks, I increased my reading speed from 300 to 400 words to more than 2500 words per minute. At the same time, my comprehension level jumped from an average of 64 percent to 95 percent. Moreover, this applied not only to "easy reading," but to such items as Air Force technical manuals, logistic statistics and other complex reading materials.

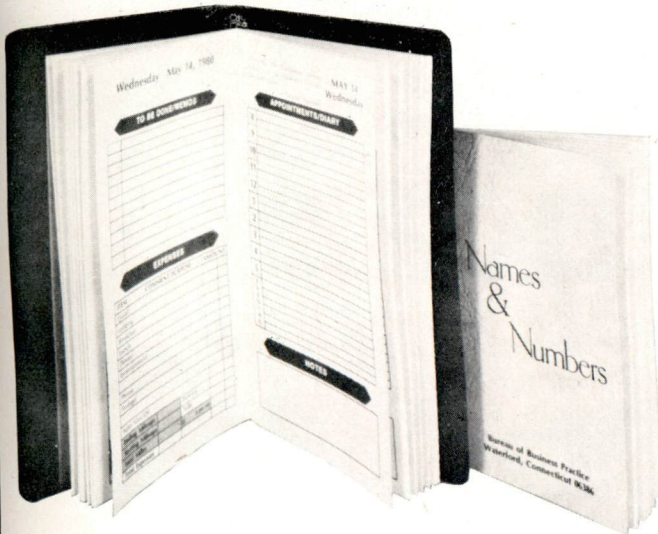
It is obvious that this particular author should be more conversant with his subject.

Tom Hawkes, DTM
Alameda, California

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Bill Cosby on How to Tune an Audience

by Joseph N. Bell

Somehow this is backwards for Vegas. The normal procedure is for a stand-up comic to warm up the audience for the production that follows — usually a Big Name with a Voice, backed up by a hundred thousand dollars worth of props, gimmicks and music. Tonight at the Las Vegas Hilton, we start with the production number. A singing group, backed by a large band and dramatic lighting and audio effects, fills the theater with sound, bouncing it off the back walls. When they go off, the curtain closes, there's a long, quiet pause — too long, perhaps? — then a hand reaches through the curtain, parts them, and a small wiry black man carrying a straight chair appears. He positions the chair center stage, surveys his audience — and starts. Night after night, Bill Cosby faces the ultimate challenge for a public speaker. Without props other than his own wit and wisdom, he has to engage, win over, then hold for an hour a crowd already satiated with food, drink and a loud and expensive opening act. He does it with the most powerful asset available to any public speaker: humor. And if most speakers can't draw on the skills of a Bill Cosby in this area, they probably can mine to better advantage their own vein of humor — and that of others from whom they might draw. But there

"The person," says Bill Cosby, "who uses humor to reach an audience is the first one to know if he's bombing."

We were talking in his trailer dressing room at a motion picture studio where he was working in a movie called "California Suite." He likes acting ("I'd like to be considered a funny actor with great sensitivity") and considers it a natural extension of his night club work and public speaking. I had seen

him perform a few nights earlier in Las Vegas and watched in awe as he played his audience like a finely tuned instrument.

"I think I'm good at humor, at the humorous interpretation of everyday things," he told me. "But if it isn't working, there's a feeling from the audience, a feeling that converts into sound. There's a tangible feeling in the volume of laughter coming back at you. There is also a physical restlessness if they are uncomfortable that you can feel — and when that happens, I move on rapidly."

Through humor, Cosby prods people into improving themselves.

He's being only partly facetious when he says: "If I have an audience I feel isn't being fair to me, then there is no participation between us. That happens sometimes. Humor is like music; people have their choices. There are people who have seen me on television or heard records and some of them are saying, 'This guy doesn't really do anything to knock me out' and they sort of challenge me to change their minds — well, this is what I mean by unfairness, an oil and water audience. There's no way I'm going to disappoint the people who like my humor by reaching for that other group, so I work with and for the people who give me that feeling back. If I

get a whole audience that is restless or tired, for whatever reason, then I do number and get up. What I do, I cannot do well unless I get a feel from the audience, and that isn't possible unless fairness exists to begin with. A speaker has the right to expect that if he is giving a good performance."

Cosby does more than encourage audience participation; he involves his audience so deep in his monologues that they become partners in the proceedings and take on a character and status as individuals that Cosby plays off with warmth, compassion, acerbity — and always finesse. You can see him casing the audience for the types he wants, experimenting, discarding, until he finds the right people. Cosby recognizes — probably more than any other performer — that any public speech is a two-way effort. It's much more than getting the audience interested or even involved. It comes down finally to including the audience in everything that takes place on stage. He's telling them: "We're in it together. We've all lived with fear of dentists, smart-aleck kids, bores seated beside us on long airplane trips, shifty car salesmen, incompetent postal clerks, tyrannical waiters. You and me, we're in it together, so let's talk about it." And then he explores the human condition with his audience in the kind of biting, ironic detail that brings them very close. And this in spite of the fact that there was very little in Bill Cosby's early life to relate him to the middle and upper class audiences who now break up at his monologues.

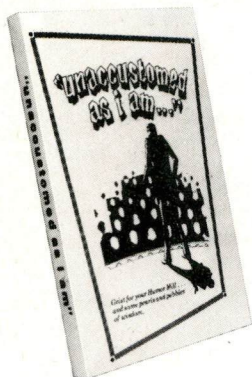
Bill Cosby was born and raised in a Philadelphia ghetto, where he was a fine athlete and an indifferent student ("I wasn't interested in anything except playing ball. I could always read. That was one of my greatest pleasures. But I had to memorize something that had no feeling — like numbers or theories or what date somebody died — didn't interest me at all.")

He looks back on his two years in ninth-grade geometry as typical of his stand-off with the system. "They gave me nine problems on the exam," he recalls, "and I used four pieces of paper and 45 minutes to get the answer to the first problem. And the answer was right — but I was doing it my way. After several experiences like this, one of my teachers told me: 'You know, the way you do these problems is the same way they were done in the year 83.' And he was right."

So Bill decided to drop out of school in the ninth grade and enter the Navy (in which his father — now dead — made a career). But somewhere in the early school years, Bill Cosby formed deep and powerful feelings about education that had four years to gestate on a Navy destroyer. He finished high school by correspondence, and when he got out of the service, he enrolled in Temple University to learn to become a gym teacher, supporting himself with his athletic skills (he might have made as a pro football player) plus gigs in



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local night clubs where his perceptions about the frustrations of everyday life struck instant responses in his audiences. He did so well that — over his mother's objections — he dropped out of Temple in his third year to become a professional entertainer. It took him another 10 years, nibbling at his requirements in bits and pieces of time, to complete his degree at Temple and win his doctorate at the University of Massachusetts.

Meanwhile, he was becoming one of the nation's highest priced entertainers in three different fields. As an actor, he was the first black to co-star in a television dramatic series and won three Emmy awards as best actor in "I Spy." His 22 record albums have sold nearly 12 million copies. And his concert appearances — principally in Las Vegas and Reno — earn him up to \$50,000 an evening. He has also become a motion picture star, including work in such recent major films as "A Piece of the Action" and "California Suite."

There's this fat kid in the front row, maybe 10-years-old. He's there with his parents from Dubuque, Iowa. Cosby discovers him early and incorporates him in the act. His name is Charley, and Cosby bounces his jokes off the kid, stopping sometimes in mid-story to make sure Charley is paying attention. The audience loves it. But Charley isn't pushy or aggressive. He never tries to upstage Cosby. He's the perfect counterpoint for Cosby's stories — many stories — about kids, and Cosby works off him without shame.

Cosby says that about one-third of the talk on any given evening is ad-libbed from interchange with the audience, "but that includes a lot of previous experience on how to enter a piece and how to play it, even though it comes up extemporaneously." The talk seems gentle and homespun and remarkably clean — but there is also a bite to it. In his own soft-spoken way, Bill Cosby is terribly impatient with people who refuse to accept responsibility for the condition of their own lives.

"But," he says, "I can't go knock on doors. I can only say what I have to say and hope somebody is listening. That's all I can do. The only way Fat Albert, for example, could help a crumbling Harlem would be if some people turned it on and then were stimulated to some kind of positive action. But it is merely to aid. It is not to make people get up and go out and chance the world and make themselves better. If they see it that way and begin to do it, that's fine. But all we can do is stimulate people into thinking in certain areas — mostly by being funny. There are people I can be hopeful with, and these are the people who are positive and are looking for some kind of help."

So whatever the subject he is dealing with from the platform, Bill is primarily

into people — pushing, prodding, kidding people into being better and more in charge of themselves than they think possible. "Man," he says, "has imposed on himself certain sociological restrictions on what he can and can't do, and then other people accent and follow these same restrictions. So we constantly need people who are willing to break them."

Cosby makes a mistake. There's this used car salesman from St. Louis in Las Vegas with a convention. Cosby picks him out early in the evening to play off and the man responds. The audience howls. So Cosby goes back there again. The salesman is beginning to like it, and he comes on more strongly the second time. Cosby picks up the warning flags, but the audience is into the exchange, so he goes back a third time. Now the salesman thinks he's part of the act, and when Cosby finishes the joke and turns to something else, his friend isn't ready to retreat. He continues the dialogue, and Cosby, irritated, puts him down gently twice, then almost savagely. The salesman withdraws, egg on his face, and Cosby goes on with his act. At the first suggestion of losing control, Cosby acted. Quickly. Emphatically. And, finally, almost brutally.

"There are two ways of being prepared," he told me. "You have to be prepared with your material, and you

**"It's important not
to overreach. I never
try for everything."**

have to be prepared to deal with any situation that might arise in the audience. But being prepared is only the beginning. Then you have to execute. And as many times as I've done that, it still is never boring. If I don't say it right, I'm not happy. It's all very, very interesting. And it all depends so much on the hard work that goes into both preparation and execution.

"It's unfortunate that a lot of people think they're trying when they haven't even made an initial attempt. The American way says that if you put your shoulder to the wheel and drive hard, you will be rewarded. The Bible says that, too. Of course, the reality of the situation is that if you put your shoulder to the wheel and put your head down and drive hard, it may not go anywhere. So it's really important to be able to say, 'By God, I tried.' Suppose your car is stuck in the snow. There are some people who would spin the wheel and some who would get out and put something under them and some who would try rocking the car. The main thing is not to sit in the car and wait until someone comes to pull you out.

"It's also important not to overreach. When I'm in front of an audience, I never try for everything. I put it out

there for people who will understand and enjoy. There's so much and so many different people. You can speak one sentence to 100,000 people, and then if you ask, 'What do you think he meant by that?' you'd be astonished at the different things that would come back."

There's no way to describe Cosby's material. Separated from his perceptions, it sounds so mundane as to be downright dull. Dealing with small children in cars, claiming baggage at an airport, discipline at the dining table, protocol on a tennis court. In this time of inflamed language, his is remarkably low key, almost sedate. In this time of free-wheeling talk about sex, his material is never blue. Yet, it isn't bland, either. He digs through crustations of everyday life to a bedrock of feeling that is funny because it is almost sad or angry or melancholy. He talks about jobs and families and money — his own money as well as that of the audience.

An important reason Cosby connects so sharply with most of his audiences is that he is a consummate realist about the commercial aspects of entertaining. And his views on this subject carry over quite well to public speakers who find themselves very much in demand. The line between speaking and show business is fine indeed.

Says Cosby: "A lot of people in show business leave off the word 'business,' and through the years I have taken into consideration that it's a serious, serious business. If it is handled properly, it is run no differently than Ford Motor Company or the way a doctor handles his business.

"First, there is a talent that is saleable. That's the product. Then there are the problems of improving and smoothing out the product so you can get it out to the public. This is done through rehearsals, and with the thoughts and creativity that go into it which may come from the product or from someone else. Now you have a business with a product to sell, and any man running a big corporation is not going to just watch dollars coming in, he's also going to watch the dollars going out. By the same token, entertainers should believe not only in their talent but also in having the ability to learn about business.

"That's what I'm about as Fat Albert: trying to combine some form of learning with entertainment so we can get it on commercial television to 30 or 40 million people — and not all kids either."

Bill stresses the word *commercial*, a concept that gives him no artistic embarrassment at all. He unabashedly wants to reach a mass audience whether he is entertaining or selling a product. Bill is presently a commercial spokesman for Ford, Del Monte and General Foods, and he insists on the same entertainment values and in-

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tegrity in his sales pitches as he does in the rest of his work. He objected strenuously, for example, to a Del Monte commercial in which he was supposed to say, "If Mom gives you dessert, will you eat your green beans?" on the grounds that the commercial was bribing children with a reward — and was therefore selling dessert, not beans. He won his point, and the pitch was changed.

The audience doesn't want to let Cosby off. They bring him back again and again to tell another story, and he pulls them out of his bag, much as a symphony orchestra performing familiar encores. Cosby's curtain call stories have a familiar ring. You know you've heard them before but it doesn't matter. You realize that it's not so much what he is saying as how he's saying it. And so we come full cycle back to humor — the quality that endears Cosby to his audience, makes the familiar not only palatable but highly entertaining, and finally sends you away with substantial insights on which to ponder.

A recent national survey named Cosby "TV's most believable sales personality"; yet, his stock-in-trade is a not-always-gentle ridiculing of the hypocrisies of the human condition, including the commercialization of our

times. The equalizer, of course, is humor. But although Cosby has earned a handsome income for two decades by being funny, he is basically a serious man who has learned, very well indeed, how to filter serious thoughts through the easy-to-digest strainer of humor.

He has shown every speaker who ever takes a platform anywhere that it is possible to mine your own back-ground — whatever it is — for the humor that grows naturally out of mundane surroundings and situations. All it takes is a little creativity and imagination — and some hard work. Yes, and enough self-assurance to deal with material that has more bite than blandness. Cosby likes to say: "I don't know the key to success, but the key to failure is trying to please everybody." 🗣️

Joseph N. Bell's articles have appeared in all major American magazines. As film critic for The National Observer and entertainment writer for the Christian Science Monitor, the Los Angeles Times and several national magazines, he has covered the Hollywood scene for two decades. He has also written six books and has taught non-fiction writing at the University of California, Irvine, for the past 12 years.

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Yarn Spinners 2965-58
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Malaysia |
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2320-U | Tokyo,
Japan |
| 3. DIMITRI PHIRIPIDES | CIS
Johannesburg
1150-74P | Johannesburg,
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French

GASTON PLOURDE	Quebec 1838-61	Quebec, Canada
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A systematic approach to communications can eliminate the misunderstandings that create corporate havoc.

STRENGTHENING CORPORATE COMMUNICATION CHANNELS

Communication channels hold the corporate parts together. If those parts are to mesh smoothly and effectively, there must be a free and open exchange of ideas between them. Too little information leads to uncertainty and confusion. Too much can create an overload that means essential as well as nonessential information will be ignored.

For information to be useful, it must be clear, accurate, consistent and relevant. Inaccuracy, inconsistency, carelessness and a failure to be open and honest are the seeds of misunderstanding and misdirection that can create corporate havoc. But equally important, though less obvious and therefore more troublesome, are the problems that come from trying to send the right message through the wrong channel.

Communication channels are a lot like streets. There are the one-way uptown streets connecting subordinates to superiors and the downtown streets connecting superiors to subordinates; and there are the two-way cross-town streets connecting peers in the same and different departments. Communication failures are likely to occur where there is a need either for more and better channels or for a better use of the channels that exist.

An organization needs a surprising number of communication channels. *Higher authority*, of course, needs channels connecting it with lower management, supervisors, staff, workers and people outside the organization. But there must be channels connecting those levels as well: *managers* to staff, supervisors, workers, and outsiders; *staff* to managers, supervisors, workers, outsiders and other staff; *supervisors* to managers, staff, workers, outsiders and other supervisors; *workers* to supervisors, staff, managers, outsiders and other workers; and *outside people* to managers, staff, supervisors, workers and other outsiders.

With all the information that must be generated and transmitted, it's little wonder that there is also a lot of misinformation and a need for a systematic approach to communications. For, while

not all information originates with management, management is ultimately responsible for its accuracy.

The more channels people have access to, the more they are likely to communicate; and the more communication there is, the better it is likely to be. The channels and techniques of communication are fairly standard. The differences come from the ways in which management takes advantage of them.

Upward Communications

The bottleneck in upward communications is that subordinates are often afraid to be candid with superiors. They are afraid that if they say what is really on their minds, there will be unpleasant repercussions. Until a feeling of trust can be built, this problem will persist. A superior can develop trust in this subordinate in two ways. The first is to reward subordinates for their candor; never disregard what they say or penalize them for having said it. The second is for the superior to be candid in return, disclosing his or her own feelings, opinions and problems.

The techniques that most companies use, therefore, tend to rely on informal inquiries and discussions. The common formal procedures used in most companies are large meetings, exit interviews and grievance procedures. The following list is arranged in order of effectiveness for the typical company:

- *Informal discussions* with one or a few employees provide the most effective upward communication. People are more at ease, the exchange of information is more spontaneous, and the atmosphere is more likely to foster mutual trust and respect.

- *First-level supervisors* can do more to help (or hurt) communications than anyone in the organization. They identify with management at the same time that they identify with the needs and problems of the workers.

- *Attitude surveys* give employees a chance to express themselves anonymously, and hence candidly. When conducted by *experts*, they not only generate a lot of data quickly, but they can provide statistically valid answers to a

wide range of questions.

- *Grievance procedures* provide unions and management with formal machinery to air all points of view, often in areas overlooked or deemed insignificant by supervisors. It gives employees a sense of involvement and importance.

- *Counseling* often provides the quickest way to resolve a grievance or problem. True feelings can be brought to the surface and discussed with concern and interest.

- *Exit interviews* provide employees with a forum for candor without fear of reprisals; therefore, they usually do not hesitate to express gripes as well as ideas.

- *Union representatives* are in direct contact with workers, know what is going on and are not hesitant about speaking their minds.

- *Formal meetings* provide a way for a person of stature to have an impact on a group.

- *Suggestion systems* work best when employees know that each suggestion gets the attention of top management.

- *Employee publications* that feature gripe boxes and/or question-and-answer columns are perfect for employees who wish to remain anonymous

Employees must trust their superiors before they'll speak candidly.

mous or avoid a face-to-face encounter

- *An open-door policy* allows employees to have management contact freely and is more personal than formal meetings.

- *The grapevine* will not be very active in all channels of communication are open but news travels quickly along it and it should not be ignored for it can provide good first indicators of morale and trends.

Downward Communications

Apart from the obvious directives and orders, there is also a steady downward flow of information intended to increase employee awareness, influence their opinions and stimulate their sense of belonging. But when it comes to the techniques for disseminating information downward, there is something of a paradox. While the most widely used techniques, in order, are bulletin boards, supervisory meetings, company publications and small group meetings, companies find that the order is very nearly reversed when techniques are rated for effectiveness. The following list is arranged in order of effectiveness:

- *Small group meetings* are the most effective means of two-way communication. Once the information has been conveyed, employee understanding and commitment can be insured with a

question-and-answer session and a period of free discussion.

- *Company publications* (the newsletter is the most common form) carry a broad range of information while conveying the official company position on important issues. Employees usually find them credible and read them cover to cover. They can be sent home to keep families abreast, and they can be saved for future reference.

- *Supervisory meetings* are used to let workers hear about company plans, policies and the like from the member of management with whom they work directly. This emphasizes the supervisor's management role while still allowing for a give-and-take discussion to make sure the information gets across.

- *Mass meetings* of employees are best held for the most important announcements made directly by top company management.

- *Letters to employees' homes* can be read in private and shared with the whole family. They can generate more feedback than any other technique.

- *Bulletin boards* provide a simple means for supplying firsthand information quickly. To be effective, they must be attractive and constantly changing.

- *Inserts* in pay envelopes are certain to be seen and almost certain to be read.

- *Public address* announcements require almost no preparation and reach all employees at once.

- *Posters* give information a graphic impact while providing a continuing reminder.

- *Open house and plant tours* are good for mass exposure to create interest and credibility.

- *Other techniques* include memos to selected employees, pamphlets, annual reports, reading rooms, audio-visual presentations, local media advertising and news features, closed circuit TV, videotape programs, telephone newslines with recorded messages, cassette recordings, employee manuals, check stubs and informal appearances by top management.

Types of Information

There is another paradox of sorts between what companies tell their employees and what their employees want to hear. Listed in order below are the things companies try to emphasize. What employees feel is important is shown by the number in parenthesis.

1. News about the company and its prospects for the future. (2)
2. Employee compensation, benefits and services. (3)
3. Personal news. (5)
4. Company rules, policies and programs. (6)
5. Promotions and opportunities for training and advancement. (4)
6. Social activities. (7)
7. Information that affects em-

ployees personally or relates to their jobs. (1)

What companies get around to last is what employees want to hear about first! They want to know about things that affect them personally and on the job. Then they want to know about how the business is going, which means orders and profits, because that's where the real job security is. And they want to know how salaries are determined, when the next raise is coming and what improvements have been made in benefits. They want to hear about unusual achievements of fellow workers and about how their own contributions and efforts are linked to company performance. When it comes to rules and policies, they want to know the *whys* and get some answers to their gripes about the way things are done.

Not all companies are as open with their employees as the employees might wish. The types of information that many companies feel they should keep to themselves are: company financial data, confidential information, personal compensation information, union relations, controversial topics (other than about unions), politics, gossip, government regulations affecting manage-

Two-way communication can best be handled in small group meetings.

ment and trade secrets.

The reasons companies feel this way about withholding information is they feel it might be too complex to be understood without lengthy explanations; it may be information that the company does not wish made public (especially privately held companies); it may hurt morale or be open to misinterpretations; it may be too sensitive or involve plans that may never reach fruition.

Companies often withhold specific salary and salary grade information, particularly when not all employees are treated the same, including differences between union and salaried employees or the discretionary granting of perks. And certainly research and development projects and other information that a company would not want competitors to have should be on a strict need-to-know basis.

Multi-Media Approach

The technique to use when disseminating information depends on the information itself. For changes in payroll deductions, pay inserts are most appropriate. For spot announcements or quick reminders, the public address system may be best. During labor negotiations or a strike, letters to the home

are the obvious choice. But for most types of information, the above included, a combination of two or more techniques should be used in an effort to make sure that those receiving the message get the message they are supposed to get. Some typical examples of the use of this multi-media approach follow.

- *Changes in wage and salary levels.* For individuals, one-to-one verbal communication followed up with a memo or letter sent home or inserted in the pay envelope. For a blanket raise, a group meeting with managers and supervisors, who will then relay the information individually to their subordinates, with a follow-up notice posted on the bulletin board. When a union is involved, the union contract would be used.

- *Changes in employee benefits.* Individual or group meetings, memos or letters, newsletter articles, bulletin board notices, provisions in the union contract.

- *Changes in operations affecting workers.* Individual or group meetings, memos or letters, newsletter articles, bulletin board notices, union contract.

- *Layoffs or transfers.* Supervisor meeting with employee (and shop steward, if any), followed up by bulletin board announcement.

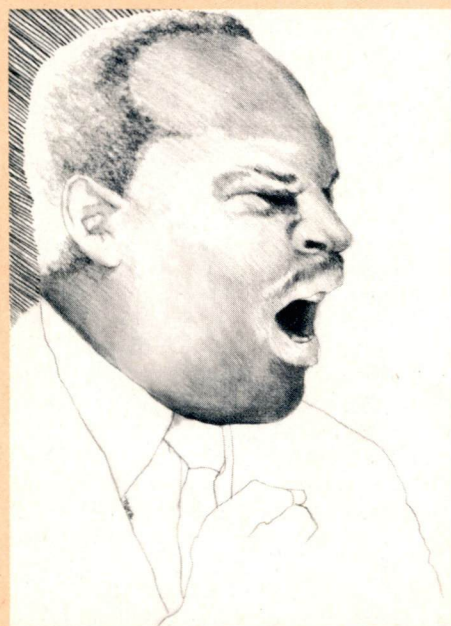
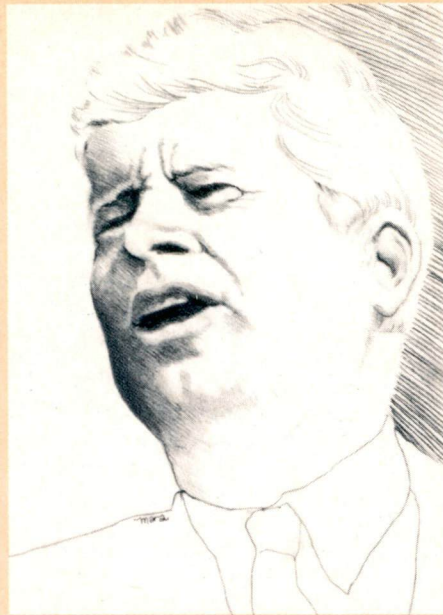
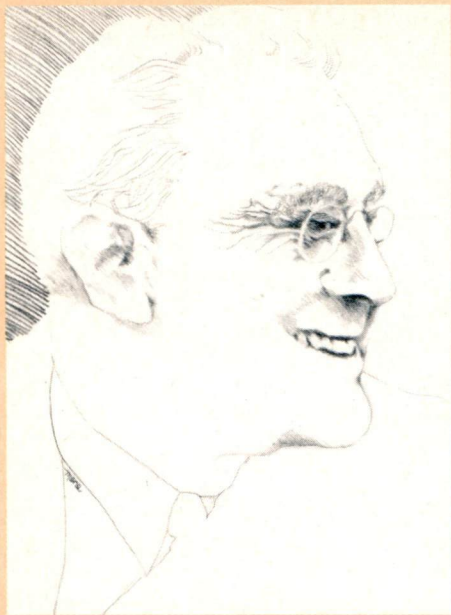
- *Changes in top-level personnel.* Memos to supervisory personnel for circulation to group leaders, followed by one or more newsletter articles, bulletin board announcements, group meetings, releases to local news media.

- *Status of union negotiations.* Memos or letters, individual or group meetings, bulletin board announcements, newsletter articles, pay envelope inserts, special flyers.

In order for ideal management/employee communications to exist, three conditions must be met. First and foremost, the channels must extend far enough to reach all employees. Second, all communications must be official. The employees must know that what they are told is authorized and can be trusted. Third, channels of communication should follow the established lines of authority. The supervisory system should be the hub of the network.

An awareness of the multiplicity of communication channels and techniques, a sensitivity to the need for reinforcement of messages and an adherence to the three principles above will increase the effectiveness of any organization's employee communication system. 🗣️

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What great leaders of the past can teach today's speakers about eloquence.

What's H

This is the first in a series of articles examining the speechmaking techniques of historic figures. The next article, which features Will Rogers, will appear in our special November issue on humor.

Nobody seems to talk about eloquence today, and eloquence in public speaking has almost disappeared. There was a time when speech anthologies always included "eloquence" in the title. Today they substitute "great speeches." Significantly, the old collections consisted of multiple volumes, as many as 15 per cent. The new ones are complete in single books. If you read current issues of *Speeches*, *Representative American Speeches*, and the *Congressional Record*, chances are you wouldn't find one eloquent paragraph in thousands of words.

Some may think a speech can be eloquent only when the subject is a mighty issue like slavery or a compelling event like war. Yet today's turbulent times cry out for eloquent speakers. Besides, the Roman orator Cicero said, "He is an eloquent man who can treat humble subjects with delicacy, lofty things impressively, and moderate things temperately."

The number of speeches delivered today is probably greater than ever, as public speeches become more common, they seem to be losing much. Consumers complain, "Years ago, things were made to last. But not now. Things don't put their hearts into their work. You can tell by the way things are made." Is that what's happened to our speeches, too?

Politicians, government officials, business executives and other leaders claim they're too busy to prepare speeches. So they hire ghostwriters, no matter how skillful, ghostwriters are only substitutes. How can they show the speaker's innermost thoughts and deepest feelings? Though busy with wars and other crushing responses, spe

Opened to Eloquence?

by Thomas Montalbo, DTM

Abraham Lincoln and Winston Churchill took pains to prepare their speeches with the utmost care. Today's speeches lack eloquence because speakers are motivated by money rather than a burning desire to do something? Commercialism shows these titles of recent magazine articles: "Lecturers: Their Talk Isn't Cheap" and "Speech Is Golden on the Lecture Circuit."

Parade, the national Sunday newspaper magazine, reports that the platform industry today has an annual gross of hundreds of millions of dollars. Current lecture fees for celebrity speakers range from \$3000 to \$30,000 and agents' commissions from 10% to 20%.

Why are the fees so high? *Fortune* magazine explains: "One reason is that the demand is outstripping the supply of speakers. For trade association conventions, a big-time attraction worth (his or her) fee if he builds attendance that helps offset the costs of rental space and food."

The Importance of Eloquence
Does today's plain speech style lend itself to eloquence? The oratorical style falls into empty talk when it uses too many big words and long, complex sentences. The plain speech style falls apart when overloaded with short, simple sentences, commonplace words and clichés. By avoiding these excesses, however, either style can generate eloquence.

You may say, "A speech is a transient thing. Why, then, take the time and effort to strive for eloquence? Who needs it?" By definition, eloquence is fluent, careful and fervent expression. Wouldn't that make your speeches much more effective? Ben Jonson, an English dramatist and poet laureate whose poems reflect a plain yet vigorous style, said, "Talking and eloquence are not the same: to speak, and to speak well are two things." English

statesman and writer John Morley observed, "To disparage eloquence is to depreciate mankind." Cicero put it this way, "If truth were self-evident, eloquence would not be necessary."

But truth is rarely self-evident and speeches deal mostly with the needs and wants that motivate people. Human nature being what it is, the public speaker, said Ralph Waldo Emerson, "plays upon the assembly of men as a master upon the keys of a piano." Not only must speakers discern the truth, but they also must express it effectively to others, appealing to listeners' emotions as well as to their intelligence.

To be eloquent, you must truly believe what you are saying.

Technology and mass communication systems may change the way speeches are delivered but not the way they're put together. Principles of rhetoric, like human nature, have remained essentially the same from ancient to modern times. To be eloquent, you don't have to wave your arms, shout, rant and rave. You can be eloquent standing still and speaking conversationally.

Back in the 1800s, Wendell Phillips, one of the most eloquent speakers of all time, used the conversational delivery while his great contemporaries, Henry Clay and Daniel Webster, orated eloquently in the traditional manner. More recently, such modern speakers as John F. Kennedy, Martin Luther King, Jr., Winston Churchill, Will Rogers and Franklin D. Roosevelt delivered eloquent speeches.

What eloquent speakers say is heartfelt and they want it to be equally meaningful to their audiences, so they pay constant attention to the two elements of rhetoric that are the most crucial in expressing ideas and feelings

both clearly and distinctively: *choice of words and rhetorical devices.*

We All Can Be Eloquent

St. Augustine, who earned his living for some years as a teacher of rhetoric, said, "The power of eloquence — so very effective in convincing us of either wrong or right — lies open to all." And he was right. This is not to suggest that everybody can become a Lincoln or a Churchill. But if you study and apply the language elements used by eloquent speakers, your audience will understand and remember what you say.

To make your own speeches sparkle with eloquence, first of all, consider it as a means to an end, not an end in itself. St. Thomas Aquinas said, "Eloquence is commendable when the speaker has no desire to display himself, but wishes only to use it as a means of benefiting his hearers." If you say what you truly believe, you'll find it easier to be eloquent. That has been the experience of all effective speakers. Mirabeau, the French orator, said of the revolutionist Robespierre, "That young man will go far as a speaker. He actually seems to believe in what he is saying."

Also bear in mind that you wouldn't want to be eloquent throughout your speech. Few speeches are remembered in their entirety. Most survive in anthologies because of phrases or sentences. Only one sentence is usually quoted from the William Jennings Bryan speech that dazzled a national political convention and won him the presidential nomination. He challenged defenders of the gold standard by saying to them: "You shall not press down upon the brow of labor this crown of thorns; you shall not crucify mankind upon a cross of gold."

Too much eloquence is as bad as none. Rhetorical devices endlessly repeated in the same speech yield diminishing returns because they lose their power to capture and hold attention. Like seasoning in cooking, a sprinkling of eloquence here and there

in your speech will work wonders. All great speakers scatter eloquent passages throughout their speeches. If you're to speak for 20 minutes, use only three or four eloquent passages, each lasting one or two minutes. Aim for the same proportion in shorter or longer speeches.

Much of Churchill's eloquence comes from his choice of words and use of rhetorical devices. He's the only public speaker who won the Nobel Prize for his oratory as well as for his books. When Hitler ordered his armies to invade Russia during the Second World War, Churchill delivered one of his most eloquent speeches, saying in part:

"Hitler is a monster of wickedness, insatiable in his lust for blood and plunder . . . So now this bloodthirsty guttersnipe must launch his mechanized armies upon new fields of slaughter, pillage and devastation . . . I see the Russian soldiers . . . guarding the fields . . . I see them guarding their homes . . . I see the 10,000 villages of Russia . . . I see advancing upon all this, in hideous onslaught, the Nazi war machine, with its clanking, heel-clicking, dandified Prussian officers . . . I see also the dull, drilled, docile, brutish masses of the Hun soldiery, plodding on like a swarm of crawling locusts. I see the German bombers and fighters in the sky . . . I see that small group of villainous men who planned, organized and launched this cataract of horrors upon mankind . . . We are resolved to destroy Hitler and every vestige of the Nazi regime. From this nothing will turn us. Nothing. We shall fight him by land; we shall fight him by sea; we shall fight him in the air, until with God's help we have rid the earth of his shadow and liberated its people from his yoke."

While merely reading those words one can almost see Churchill's facial expressions showing anger, contempt and defiance as he reveals how passionately he despises Hitler. Note the vivid words Churchill chose to convey his disgust and determination to fight on.

In his speeches, Churchill used what he described as "the best possible word . . . short, homely words . . . so long as such words can fully express the speaker's thoughts and feelings." Often, he used plain one-syllable words like "blood," "sweat" and "tears" and sometimes colloquialisms like "guttersnipe." But he used long, uncommon words if they were the only ones that said exactly what he thought and felt. He explained: "There are few audiences so ignorant as to be incapable of admiring correct diction — for even if they have never heard the word before — they will, if it be rightly used, understand its meaning."

Like Churchill, Franklin D. Roosevelt was a conscious stylist who insisted

on clarity and simplicity, preferring short, plain words. But in a speech delivered to Congress, he said "a date which will live in infamy," referring to the day Japan attacked the U.S. Why the rarely used "infamy?" He undoubtedly chose it for its meaning and probably for its sound. As a three-syllable word, infamy allowed him to stretch its rhythmic flow, emphasizing meaning and arousing emotion. The word was unforgettable because of the way he used it.

Popular Rhetorical Devices

Choosing individual words for correctness, clarity and effectiveness is surely essential to achieving eloquence. Whether your own stock of words is small or large, a dictionary and thesaurus will help you find the right word — the one that best reflects what you want to say. But equally important is grouping words into distinctive phrases and sentences for greater force and fluency. This requires rhetorical devices that have been used over the centuries by eloquent speakers from Demosthenes and Cicero to Lincoln and Woodrow Wilson, from Franklin D. Roosevelt and Adlai Stevenson to John F. Kennedy and Martin Luther King, Jr. Examples of rhetorical devices can be

Eloquent speakers choose vivid words that arouse emotion.

found in the Churchill speech quoted above. Observe his use of three-word combinations that sharpen meaning and create rhythm: "slaughter, pillage and devastation"; "clanking, heel-clicking, dandified"; "planned, organized and launched."

The alliterative phrase "dull, drilled, docile" builds up impact in describing the soldiers. The phrase "From this nothing will turn us" and the repetition of "Nothing" set up such a striking arrangement that the words grab and hold attention. Placing "From" at the beginning of the sentences changes the normal pattern, emphasizes the word and focuses attention on what follows.

Seven times Churchill begins consecutive sentences with "I see" and three times with "We shall fight him." By repeating words at the beginning of successive sentences, you can develop a rhythm that intensifies the impact of your speech. Speakers have used a variety of words to form this kind of rhythm: "I have a dream. . ." (Martin Luther King, Jr.); "I object to it because. . ." (Lincoln); "I look forward to. . ." (Adlai Stevenson and John F. Kennedy).

Other rhetorical devices exist, of course, but there are too many to

discuss here. A few of the most frequently used, however, should be mentioned and illustrated.

The simile, metaphor and analogy convey or reinforce meaning by comparing one thing with another. For example: "This idea that you can merchandise candidates for office like breakfast cereal — that you can gather votes like box tops — is, I think, the ultimate indignity to the democratic process." (Adlai Stevenson) And, "Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood." (Martin Luther King, Jr.)

Balance, parallelism and antithesis identify the way similar or opposite ideas are arranged in word patterns. Parts of sentences balance themselves against each other — phrase with phrase, clause with clause, idea with idea. This format clarifies relationships and meaning and helps listeners to remember. By pleasing the ear and satisfying the mind, such sentence structure adds interest, tone and grace to even the most ordinary words and lifts them to eloquence.

Here's an example from John F. Kennedy's inaugural address: "If a free society cannot help the many who are poor, it cannot save the few who are rich." These words convey meaning briefly, emphatically, eloquently. Yet all are plain words heard every day. But by using antithesis, that is, arranging words of opposite meaning in parallel structure, Kennedy creates a striking effect. With almost exact parallels on both sides of the comma, he sharpens the contrast of ideas. By making the verbs and the complements parallel, he gives them emphasis that heightens their impact.

Finally, to create eloquence in your speech, you need to buttress your vocabulary and rhetorical devices with substance. That's what Emerson must have had in mind when he defined eloquence as "the art of speaking what you mean and are." You must have something to say and you must firmly believe what you say. Your true feelings and real personality must show.

So now you have a speech with substance and conviction, strong diction and distinctive word patterns. Polish it up and you'll stir your audience. You'll also help bring back eloquence. 🗣️



Thomas Montalbo, DTM, is currently a member of Sparkling Toastmasters Club 3602-47 in St. Petersburg, Florida. A former financial manager for the U.S. Treasury Department, he is a frequent contributor to *The Toastmaster*.

Simple exercises to help you speak with compelling clarity.

Enunciate!

by Leon Fletcher

When President Kennedy spoke 327 words-per-minute in a speech in December 1961, he earned a listing which still stands in the *Guinness Book of World Records*. He's named as "the fastest talker in public life."

He might have spoken even faster, but enunciation held him back. "Extremely few people are able to speak articulately at a sustained speed above 100 words-per-minute," the record book points out. Strangely enough, poor articulation is more common among those who speak slower than the average of about 150 words-per-minute uttered by the typical American. And "uttered" is a significant word here because it "implies the use of the voice not necessarily in articulate speech," according to Webster's.

Almost everyone can improve his or her enunciation easily and quickly. Regular practice for just a few minutes twice a day for two weeks will produce results. Sure that sounds like the huckster's notorious claims for speed diets and quick body-building schemes. But articulation really can be noticeably improved in a short time and with little effort.

There are only two types of articulation problems that you may not be able to solve without outside help. First, you may have a physical handicap that affects your speech. For example, you may have difficulty moving your tongue into all the positions required for clear speaking. Or you may move your tongue with pain, strain or excessive effort. People with such problems are often called "tongue-tied" in non-professional terminology. Other physical conditions that limit clarity of speech may be difficulty in moving your lips or a problem with your vocal chords.

Second, you may have a psychological problem that inhibits your ability to speak clearly. Some examples: extreme-

ly excessive shyness, a deep-seated reservation about showing emotion or an unrealistic concern about your physical appearance.

If you have either one of those two types of articulation problems — physical or mental — then you may need professional help. But such handicaps are far more rare than many people believe. If you are like the vast majority of speakers, your enunciation problems are probably due to simple laziness or carelessness.

Stretching for Clarity

Even professional speakers may become lax about the clarity of their speech. Many radio announcers, upon returning from a two-week vacation away from the mike, find they have to

Enunciation problems usually occur because we are lazy or careless.

practice to reestablish a professional standard of speech. Actors have to "get into" a part that may have played hundreds of times, having grown casual in their enunciation as they deliver the same lines again and again. Shakespeare had Hamlet instruct a group of actors: "Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue."

The drills professionals use are simple stretching exercises to improve the movement of the three physical features through which we form our words — our lips, tongue and jaw. Improve the agility of them and you'll improve your enunciation.

Start by saying the alphabet aloud, in your usual speaking voice. But to form each letter, move your tongue, lips and jaw as much as you can. *Stretch* those

"word-formers." Stretch until you become conscious of your lips, tongue and jaw as individual components.

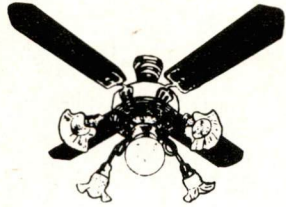
If, by the time you reach the middle of the alphabet, you're not feeling a stretching sensation under your nose and at the point where your jaw joins your face, then you're still not enunciating enough. If you wear glasses, they should be wiggling around, sliding down your nose a bit, or at least feeling like they're slipping. If you look in a mirror, you should see yourself as a clown making funny faces. If you can get four fingers in your mouth as you say the letter "O" for example, you're still not stretching enough; stretch until you can get five fingers in, with space for more!

Of course you shouldn't move your face into such contortions during your convention speaking. These exercises are just to loosen you up so that in regular speech some of that extra movement will remain and you'll get away from the laziness that prevents you from speaking clearly.

Your practice of enunciation should not stop with just one run-through of the alphabet. Repeat the exercise several times, dreaming up a variety of ways to say the alphabet. Try it as if you were being led by a cheerleader at a football game — fast, sharp, aggressive. Then go through the alphabet again, trying to whisper it as softly as you can. Remember that your basic task is to move your lips, tongue and jaw as much as you can. Invent your own variations — perhaps saying the letters as if you were trying to puff out a candle held six inches in front of your face, or as if you were talking into a phone with a bad connection.

More Ways to Loosen Up

The principle you're using in these enunciation drills is the same as that which baseball players have found helpful as they loosen up for a game. They will pick up three or four extra bats and



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Anniversary Month!

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

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- **10 New Members** — "Best Speaker of the Day" Award
- **Top Club in Each District** — Special Banner Ribbon

Presented by Your District Governor (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.)

swing them all at the same time. Or the more modern player may slip a round chunk of metal or a "doughnut" on to his regular bat to make it heavier during practice sessions. After a few swings with that added weight, a single bat seems light and easy to handle. To improve the clarity of your speech, you too are adding an "extra" — the stretching — to help your lips, tongue and jaw move more easily.

Don't be embarrassed about how strange you may look as you perform these exercises. There's no need to do them in public; they need not be done just before you step up to speak. Do them in the privacy of your own office or home. Or follow the example of Demosthenes, the great Greek orator who back around 350 B.C. strolled along the seashore practicing his speeches with pebbles in his mouth to improve the clarity of his presentations. The history books say he went to the beach so he could work at being heard above the roar of the surf. But chances are he also decided that the seashore would be a good place to practice without being watched by others. Indeed, he may well have spoken the alphabet aloud on occasion, just as you are now urged to do.

But reciting the alphabet does get a big boring. So shift to numbers. Count to 20, 30, 40 or whatever amount you

need to actually feel your facial muscles stretch. Say those numbers loudly, then softly, lovingly. Repeat them as a chant, then say them with a variety of emotions — sounding angry for the first five numbers, pleading for the next five, then speaking tearfully, confidently, mysteriously.

Another exercise that will improve your enunciation involves simple, informal style. Try, for example, reading from your daily newspaper, or the *Reader's Digest* or similar material.

Reading aloud is an ideal exercise for developing clarity.

Generally those are written at about the 10th-grade level. (No criticism of those publications is intended; that's the reading level of the average adult, studies show.) Use easy reading material so you can focus on improving the movement of your tongue, lips and jaw. Oliver Wendall Holmes made the point this way, "Speak clearly, if you speak at all; Carve every word before you let it fall."

To be productive, these drills must be done regularly. Doing them twice a day for just three or four minutes at a time

will get results. But they won't help much if you decide to save your practice sessions until Saturdays, for example, and then work at them for maybe a half-hour, once a week. That would be like the jogger who hasn't found time to run two miles every day, but goes out once a week and tries to cover 14 miles. Pointless indeed, possibly harmful.

Another way to improve your enunciation is to observe the tips presented in Toastmasters' *Basic Communication and Leadership Program* (Project 14, "Say It Clearly," pages 64-67). If you haven't reached that project yet but enunciation is a concern of yours, skip ahead and study it. If you've passed that project — especially if you've completed it some time ago — reviewing it will reinforce your learning and renew your commitment to clarity of speech.

Will these drills really improve your enunciation? Yes, and there are two good ways to make sure they do. First, if your fellow Toastmasters have been suggesting you should improve your enunciation, do these exercises diligently for a couple of weeks without telling anyone. Soon they should be complimenting you for the improvement they'll hear.

A second way to check on your own improvement in enunciation is to record a set of before-and-after tapes. They can be either audio or video. Make the second recording after about three weeks of practice, and you're sure to notice substantial improvement.

But some ask, "Just how important is enunciation?" Some people, even some speech professors, claim, "As long as we can understand what is said, that's good enough." Such a view often comes from a poor speaker who is too lazy to do something to improve. It was not the view of Winston Churchill, for example, who developed his world-renowned clarity of speech — that deep, dramatic voice with inflections which communicated feeling and purpose — through practice and drill throughout his life.

The effective speaker heeds the words of Epictetus, the Greek philosopher who around 60 A.D. said: "Every habit and faculty is preserved and increased by correspondent actions — as the habits of walking, by walking; or running, by running." If you are to improve and maintain your enunciation, you must enunciate! 🗣️



Leon Fletcher is an emeritus professor of speech at Monterey Peninsula College and author of more than 215 publications, including the new Toastmasters module, How to Conduct Productive

Meetings, and the college self-instructional text, How to Design & Deliver a Speech, published by Harper & Row.



The SPIRIT of the '80s

An interview with Patrick A. Panfile,
Toastmasters' 1980-81 International President.

When Pat Panfile, DTM, was asked to discuss his hobbies during a recent Table Topics session, he said frankly: "For the past five years, my biggest hobby has been avoiding hobbies. I don't have time for them anymore. I devote all my energy to my Toastmasters activities, my job and my family."

Toastmasters' new International President offered that explanation without a trace of regret in his voice. A charter member of Postprandial Club 3259-65 in Rochester, New York, he has long made his involvement in this organization a top priority in his life. During the 14 years he's been a Toastmaster, Mr. Panfile has held offices at all levels of the organization, earning a reputation as a dynamic speaker and a highly capable, dedicated leader.

He assumes his new responsibilities as Toastmasters' International President this month with the full support of his employer at the Xerox Corporation in Rochester, where he is a senior program manager. He also has the enthusiastic cooperation of his wife, Julie, and their two children, all of whom support him by attending Toast-

masters' family activities, traveling with him whenever possible — and even evaluating his speeches.

Mr. Panfile brings many other significant assets to Toastmasters' presidency, including a deep feeling for the organization that makes him determined to lead Toastmasters to a year of unprecedented success.

In the following interview with *The Toastmaster*, President Panfile talks about what Toastmasters has done for him — and what he hopes to do for Toastmasters in the coming year.

THE TOASTMASTER: Pat, what is the significance of your presidential theme — "The SPIRIT of the '80s!"?

PATRICK PANFILE: I have always believed there is a SPIRIT of Toastmasters. There is the organizational SPIRIT that has a very positive impact on people's lives and motivates them to achieve personal growth and success. It is the SPIRIT that makes Toastmasters International the powerful people organization that it is today.

Then there is the SPIRIT of SUCCESS that is possessed by each of

our members. That spirit shows through in everything that they do and makes them valuable members of businesses, communities, their families and Toastmasters International. During the last decade, Toastmasters International achieved record growth and membership development. Our members have been, and continue to be, extremely motivated to achieve personal and organizational goals. I believe it is their SPIRIT of SUCCESS that has made this possible.

Success for Toastmasters International during the decade of the '80s will be enhanced if our members can continue to be individually successful. Successful members make our organization a success. If our current and future members are to be successful, we must continue to expand the opportunities that help them achieve their personal goals and satisfy their basic human needs to master a skill, receive recognition and make a contribution.

The coming decade promises to be a very challenging one for all of us. Life in general is getting more complex. International crises, energy shortages, unemployment and similar negative

events seem to be impacting us at an accelerating rate. As we move through the '80s, Toastmasters International not only will provide the opportunity for development and maintenance of communication and leadership skills required to cope with this difficult environment, but will also provide an arena in which people can encounter positive experiences and feel good about themselves. It is in this context that I see us as The SPIRIT of the '80s.

TM: When did you first join Toastmasters and why?

PANFILE: I joined Toastmasters in 1966 after a friend asked me to attend an organizational meeting for a club he was in the process of forming. He aroused my curiosity by explaining the goals of the program. I was intrigued by the process and immediately saw how this training could benefit me in terms of career growth. Perhaps just as important, I enjoyed the positive atmosphere and had a very good time. I'm still having fun.

TM: How has Toastmasters helped you become a successful manager?

PANFILE: In addition to technical skills, success in today's business world depends on our ability to communicate and interact effectively with people. Think about the people with whom you work. Which of them do you admire most and why? In my case, they're the ones who can get their message understood in a minimum amount of time, those who can evaluate an individual in a constructive manner and help others become more productive, those who have the leadership ability to organize a project and see it through to completion. These are the skills and techniques we develop through our Toastmasters training. By applying them, I have been able to achieve a certain amount of success in my career.

TM: Have you found it difficult to divide your time between a demanding career and voluntary service as a Toastmaster officer and international director?

PANFILE: There have been times when I have wished there were more than 24 hours in a day and times when career demands and Toastmaster service were in direct conflict. But fortunately, that hasn't happened very often, especially when viewed over a span of 14 years. I've been able to minimize the problem by setting priorities and utilizing my time effectively. The 80/20 principle is a great help. That is, 80 percent of the results are achieved from 20 percent of the tasks. Picking the right 20 percent is the challenge. It also helps if you're willing to give up golf.

TM: Specifically, how have you used

your Toastmasters experience in your career?

PANFILE: As a manager in a large multinational corporation, I spend a great deal of time planning, communicating, conducting meetings, making presentations and implementing projects. My Toastmasters involvement at the club, district and international levels has given me additional capability to deal with these tasks in an effective manner. Most important, Toastmasters has helped me to realistically evaluate my strengths and weaknesses and set appropriate goals.

TM: How has Toastmasters enhanced your personal life?

PANFILE: Most marriage counselors would agree that a breakdown in communications is one of the main steps that lead to divorce. So it is reasonable to assume that open and honest communications between married people and their children can lead to a very



rewarding life. My Toastmasters experience has helped me in these very intricate and at times delicate relationships. It has made me a better husband and father.

TM: What are your main goals as president of Toastmasters?

PANFILE: My main goal as president is to create an atmosphere in which every Toastmaster can achieve his or her personal goals.

TM: What do you consider to be the single most important message a Toastmaster can put across? How will you use your role as president to share this message?

PANFILE: Whenever we are asked the question "What is Toastmasters?" there is a tendency to answer that we are a non-profit, educational organization that develops communication and leadership skills. While that response is correct, I believe it is incomplete be-

cause it doesn't capture the true SPIRIT of our great organization. Toastmasters is much more than that definition implies. Our organization has a powerful positive impact on people's lives. Dr. Smedley understood that. In *Personally Speaking*, he wrote: "In the process of learning to communicate better, we get the other benefits, which come as extra dividends. As we gain speech facility, we gain in our thinking and listening powers. We extend our horizons and enlarge our interests. We become better neighbors. We help in the cause of human progress."

This is the single most important message we can put across. As president, I will take every opportunity when speaking to business and community leaders to impress this upon them and encourage them to assist their people in becoming members of Toastmasters.

TM: How much do you expect Toastmasters to grow in the coming year and why is growth important to our organization?

PANFILE: Our growth pattern has been very positive for several years. Based on the positive and enthusiastic attitude of our district leaders I have every reason to believe that this trend will continue this year. Steady growth is important because it indicates that we have a viable program for people in all walks of life. It expands our base and provides additional resources for the development of new educational materials. It brings new people into our program, and these people are a source of new ideas and enthusiasm.

TM: What can the individual Toastmaster do to contribute to our organization's growth?

PANFILE: The simplest thing an individual can do to contribute to our growth is to ask a friend to attend one of our club meetings. It's also a nice way of helping someone you care about. A member can also run a Speechcraft course, which usually attracts several new members, or start a new club. Through these activities, we help people, gain valuable leadership experience and make a contribution to our great organization. I'd say that's the best of all worlds.

TM: Our organization has broad appeal to people in all walks of life. Why is this significant? Will our organization continue to attract a wide cross section of people in the future?

PANFILE: Much of the strength of Toastmasters comes from the diversity in our membership. It is this mixing of various backgrounds that brings forth new and innovative ideas. It's significant that our program appeals to a broad range of people. It shows the

nense power of Toastmasters and icates that what we have is meaning- and satisfies a variety of needs. As g as we maintain that perspective, will be a successful organization.

Q: When Dr. Smedley first formed astmasters, public speaking was con- sidered to be merely platform work. w has that changed?

PANFILE: I believe the basic need Dr. edley responded to when he started astmasters in 1924 still exists today, d that is to encourage community olvement and give members the portunity to direct the course of man affairs. To do this, they had to ble to effectively communicate their as. However, because we live in a namic society, that need has grown er the years to encompass our busi- ss and social lives as well. Much of is has come about as a result of the gher education levels obtained by ple throughout the world, which in rn has caused a shift in the propor- n of manual workers to knowledge orkers. It's worth noting that during e 1970s, the U.S. economy passed a nificant milestone when manual orkers (who earn their living by job ill) became outnumbered for the first ne in any society by those whose work pends on mental and verbal skills. All this implies that the need for the kind

of training Toastmasters offers is growing at an exponential rate and provides us with an excellent oppor- tunity for world-wide growth.

TM: How has Toastmasters changed since you joined?


PANFILE: In terms of club operation there has been little change. I think that's good because I believe the original concept is still viable in today's society. Educationally, we have up- graded our officer training programs at all levels and improved and expanded our member materials, including this excellent magazine. Organizationally, we have strengthened Toastmasters by involving women, forming new clubs and districts throughout the world and adding a Director-at-Large to the Board of Directors. The most subtle change, however, has been in our attitude. We have evolved to a point at which I believe there is a unity of purpose. We are all now working toward a set of common goals for the good of all Toast- masters.

TM: What is Toastmasters' role in society? How should members use the skills they develop in Toastmasters out- side this organization?

PANFILE: I do not believe that Toast- masters as an organization has a direct role in society. But indirectly, through

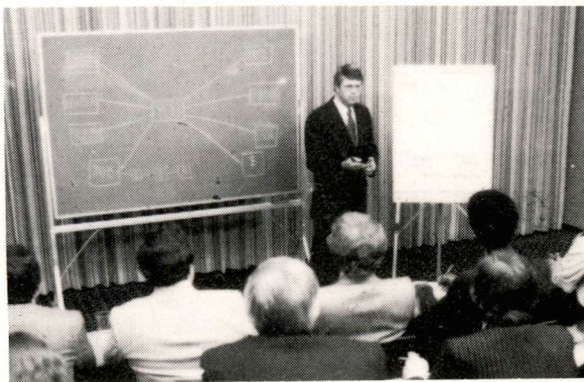
its members, it has a major role because it provides the necessary training for people to be effective in community activities. The problems of cities and countries around the world can only be solved by people with the skills to deal with them and the willingness to get involved. Who is better qualified than a Toastmaster to make such a contribu- tion? Giving good speeches in our clubs is important, but it becomes more meaningful when we take this skill into the community and use it for the betterment of society.

TM: As president, you will be visiting many districts as an official ambassa- dor of Toastmasters International. What do you hope to accomplish through these visits?

PANFILE: Primarily two things. First, it will give me an opportunity to meet with our members, to discuss our pro- grams with them and enhance their understanding of how they can best benefit from their Toastmasters membership. Secondly, I want to assist them in achieving their goals. I hope to do this by creating public awareness of our program and developing new member and new club opportunities. Together, we will let everyone know why Toastmasters International is the greatest people organization in the world. 

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The four leadership styles most likely to turn off subordinates — and the one that's sure to win respect as well as cooperation.

ARE YOU A DEMOCRATIC LEADER?

by John D. Lawson

Do you have what it takes to do an effective leadership job with your organization? How is that leadership expressed? What effect does your style of leadership have on the people around you? There are at least four all-too-familiar types of leaders who can be found in almost any

Leaders who operate as absolute dictators are destined to work alone.

business or organization and who fail, in one way or another, to get the most out of the membership. Following are descriptions of those leaders along with the characteristics of a really democratic leader:

- **The Absolute Dictator**, whom we shall call "Abdic," is generally a very able person with a strong opinion about

what ought to be done and how to do it. Possibly "Abdic" has built up the business, department or organization from the start with no help at all. Since at one time "Abdic" alone made all decisions, it is difficult (if not impossible) for this person to delegate or share decision-making now. Or maybe "Abdic" has had failures in the past which were blamed on others, thus resulting in a continuing lack of trust in others. Whatever the reason, all decisions are now made by "Number One," and nothing important is done by others without "Abdic's" personal permission. Delegation of authority is definitely out. "Abdic" aggressively cracks the whip, orders people around, sets the policies and procedures and enforces them harshly. Nonconformers are disciplined publicly, quietly penalized and even "frozen-out" of the organization in one way or another.

"Abdic" calls meetings, announces the agenda one item at a time, elabo-



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rates on the problem, explains the best solution and announces who is to do what and when he or she is to do it; asks if there are any questions, and hearing none (one can't hear if one doesn't listen!), moves along to the next item on the agenda . . . and so on *adapathium*.

The results of an absolute dictatorship are many — all bad. Some people feel left out, put down, unworthy and apathetic; others become irritated, frustrated and angry. Whatever the feelings, you can predict that there will be very little real support from an uninvolved audience except on the part of those few who may be motivated by loyalty to the organization, fear for their future or the hope of reward.

It is a well-known fact that we are more likely to participate in the hard work that leads to completing a project if we have been involved in deciding what that project is to be. It is also clear that projects and the solutions to problems have greater promise of achieving excellence when they come from the input of many thinking people sharpening their wits on one another than from the idea of one person (or even a group in which all members think alike). Our friend "Abdic," then, is destined to work alone or with a few loyal, fearful or hopeful followers on projects somewhere below the level of excellence.

• **The Benevolent Leader**, whom we will call "Benlead," is dominated by a love of all people and a need to be a "nice guy" to everyone all the time. Members are fond of "Benlead" because their ideas and work are appreciated and praised publicly and profusely. The group seems like one big happy family in which every idea or need is immediately adopted or attended to by "Benlead." In contrast to "Abdic's" absolute dictatorship style of constantly *initiating* ideas and projects, "Benlead" simply *responds* to the thoughts and goals of others. "Whatever they want is probably the best way to proceed since my job is to help satisfy the needs and wishes of others," would probably be "Benlead's" way of expressing his viewpoint. And "Benlead" would step right in and do more than an equal share of the work, too. In fact, *someone* has to do the behind-the-scenes, unpopular "dirty-work" of every project, and since the goal of this leadership style is to keep everyone else happy, "Benlead" would be willing to do it all alone.

"Benlead" calls meetings whenever anyone wants a meeting, requests items for the agenda, lets people talk whenever and as long as they want, uses little or no parliamentary procedure and turns the meeting over to others whenever anyone wants to assume the leadership role for a while. "Benlead" sets himself or herself up for all the troublemakers — the distracter, aggressor, monopolizer, recognition-seeker, block-

er and wanderer — and they often take advantage of the situation.

The results of benevolent leadership are lack of direction and lack of progress. A membership or staff of co-workers may enjoy the freedom to do their own thing once in a while, but a daily diet of your favorite dessert can destroy your taste for it. Yes, people do like to be involved in the management of their organization, but they want and expect some balance and direction, too. A year of "Benlead" as presiding officer will be a year of little achievement and one of limited fulfillment for most of the members.

• **The Unpredictable Leader**, or "Unpred" for short, is a moody leader who may be an absolute dictator one day and a benevolent one the next, depending on all sorts of external factors. On Monday, if the weekend was OK, "Unpred" might very well be amiable and cheerful, calling others by their nicknames and doing courteous things to make them feel comfortable and secure. "Good morning, Jimmy, have a nice weekend? Good! And how are the wife and kids? That's fine. Why don't we have a cup of coffee before you start work. I'd like to hear about your vacation plans."

Democratic leaders give workers pride by accepting their advice.

Later in the week, when the production reports are in and a terse memorandum from the general manager singled out "Unpred's" department as an example of low efficiency, sweet old "Unpred" transforms from sweet to sour. "James Nauls, I'd like to see you in my office . . . right now! Do you see this production record of my department? I rank lowest of all! You've let me down, and I want to see some changes made, do you hear me? And you might start with a little less time on your coffee breaks!"

"Unpred" is a difficult person to work with. You never know for certain what today's mood will be until there is a display of either, "Remember who's boss around here!" or "How was your tennis game over the weekend?" Members in "Unpred's" club or workers in his or her production plant exist in an atmosphere of uncertainty. Much of their time and attention is spent analyzing the mood of the leader or supervisor in order to respond appropriately and avoid trouble. This organization is not likely to have an outstanding year.

• **The Responsibility A voider** ("Resvoid") generally lacks self-confidence and is content to let the organization just drift along instead of choos-

ing to be involved in any meaningful way. Traditional activities and practices continue along as they have in the past with no particular effort or direction from "Resvoid." "If I tried something new, it probably wouldn't work, and the membership wouldn't support it, so why try?" Making decisions is especially threatening so "Resvoid" puts them off as long as possible; "Maybe the problem will solve itself." "Resvoid" was probably elected president during a meeting while absent — or perhaps while grabbing a few quick zzz's in the back row at the time the votes were cast.

The members of any viable organization will resent this style of leadership behavior and will take steps to work around "Resvoid." Splinter groups with their own leaders will often emerge within the membership to keep things going or to do their own thing. Marginal members will lose interest and eventually drop out.

It is not uncommon to have a few "Resvoids" somewhere in the membership. They certainly do not contribute to the vitality and productivity of the organization. But to have a "Resvoid" as president is a year down the drain, a total disaster.

- **The Democratic Leader** ("Demy") listens to members and associates, involves them in decision-making and keeps everyone informed of what's go-

ing on. At the same time there is no doubt about the importance and responsibility of taking the initiative personally in seeing that the job gets done. "Demy" is successful in sharing problems and decisions with the group and is developing in others a sense of responsibility for their part in the organization. Suggestions are welcomed, and initiative in the development of new projects and procedures is encouraged. "Demy" praises members publicly and, when necessary, "levels" with individuals privately to give constructive criticism. Neither a pat on the back nor a kick in the pants is treated as a personal matter.

Building teamwork is important to "Demy," who never jumps right in on a problem without some positive comments to the group about the progress so far and optimism for the future.

Members under "Demy's" leadership generally exhibit a spirit of fellowship toward one another and an attitude of "pride" and "ownership" in the organization. Projects are *their* projects; successes are *their* successes; and, yes, problems along the way are *their* problems, too. When someone on the team is unable to carry out a specific responsibility, someone else "picks up the slack" (helps without hesitation). All goes well whether "Demy" is physically present or not.

These five examples may be a little extreme, but we've all witnessed a measure of all these traits in people we've known in groups. No one is perfect. There is no denying, however, that leadership styles are very different, and the results of these styles are very different, too.

Regardless of where you find yourself to be among these five styles, you can, if you really want to, develop democratic leadership behaviors and attitudes. Try it, and ask for feedback from some of your friends who will be candid with you so you can discover how you're coming across — as others see you. 🗣️



John D. Lawson, the author of *When You Preside*, has conducted advanced studies in educational and social psychology, group dynamics and organizational development at the University of California, Davis, and Stanford University. He is also a former director of the Activities Planning Center at Cal Poly University, where he taught as a professor of psychology.

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Alexandria, VA — 1st & 3rd Thurs., 7:30 p.m., Community Center, 3360 Gunston. (455-5422). Sponsored by Lucky 3231-36.

4266-36 NRC

Silver Springs, MD — 2nd & 4th Thurs., noon, Nuclear Regulatory Commission, 7915 Eastern Ave. (427-4150). Sponsored by Bethesda 684-36, Bethesda.

4298-36 George Mason

Fairfax, VA — 1st & 3rd Thurs., 1 p.m., Student Union, George Mason University. (569-3680). Sponsored by NAVELEX 3469-36, Arlington.

4235-37 Rockingham

Eden, NC — Mon., 7 p.m., Eden YMCA, 301 Kennedy. (627-4402). Sponsored by Greensboro 439-37, Greensboro.

4262-37 Sunrise

High Point, NC — Tues., 6:30 a.m., Sambo's Restaurant, 201 Eastchester Dr. (869-2166). Sponsored by High Point 682-37.

4299-39 Earlyrisers

Stockton, CA — Wed., 6:45 p.m., Carnation Restaurant, 1243 W. March Lane. (464-8110). Sponsored by Delta 3372-39.

4238-40 DuPont

Belle, WV — Wed., 4:30 p.m., Conference Room 121, DuPont Co., Belle Plant. (768-6234). Sponsored by H.E. Dobson 2005-40, South Charleston.

4271-40 Toastmasters of the Bluegrass

Lexington, KY — Mon., 6:30 p.m., Apple Annie's, Fayette Mall, 3555 Nicholasville Rd. (277-1334 & 233-4035). Sponsored by Lexington 2391-40.

4288-40 Three "C"

Wilmington, OH — 1st & 3rd Mon., 6:30 p.m., Wilmington Elks Lodge, State Route 22, East. (382-4119). Sponsored by Huber Heights 1740-40, Dayton.

4254-43 Fly By Night

Memphis, TN — Alt. Wed., 5:30 a.m., Federal Express Corporation, 2100 Director's Dr. (369-3558). Sponsored by A-OK 1359-43.

4269-44 Texas Instruments

Midland, TX — Fri., 5 p.m., Texas Instruments Plant, I-20, P.O. Box 6448. (694-1418 & 685-6500). Sponsored by Pop-Up 3165-44.

4227-45 Toastmasters of Manchester

Manchester, NH — 1st & 3rd Tues., 6 p.m., Vault Restaurant, 874 Elm St. (668-3344).

4295-45 Loring

Loring AFB, ME — Wed., 11:45 a.m., Whispering Pines Recreation Center (328-7693). Sponsored by MPS 2085-45, Presque Isle.

4229-46 Fairleigh Early Birds

Rutherford, NJ — Sat., 8 a.m., Cafeteria, Fairleigh Dickenson University Rutherford Campus (391-1504).

4258-48 Capitol

Montgomery, AL — 2nd Sat., 9:30 a.m., Bonanza Steak House, 3929 Atlanta Highway (288-0662). Sponsored by Shaklee 1745-48.

4272-48 Twickenham

Huntsville, AL — Mon., 6 p.m., Western Sizzling Restaurant, 901 Monroe St., S.W. (883-7108). Sponsored by Mason-Dixon 2186-48.

4278-48 River City

Decatur, AL — 2nd & 4th Tues., 7 p.m.,

Classifieds

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Hawker, 2614 (54 7440 & 80 4444). Sponsored by Woden Valley 494-70.

4236-74 Rhino
Richards Bay, South Africa — 2nd Wed., monthly, 7 p.m. Hotel Richards, Richards Bay, 3900 (0351 & 51883). Sponsored by Durban 1406-U, Durban.

4263-74P Port Natal
Durban, Natal, South Africa — 4th Wed., monthly, 7:15 p.m., Durban Club, Esplanade (031 720571).

4255-U Pilipinas
Manila, Philippines — Fri., 6:30 p.m., Jade Vine Restaurant, United Nations Ave., Ermita. Sponsored by Bayanihan 2844-U.

Anniversaries

40 Years

Van Nuys 172-52, Van Nuys, CA

35 Years

Kaposia 330-6, St. Paul, MN
Vigo 332-11, Terre Haute, IN
Pioneer 331-21, Victoria, B.C., Can

30 Years

Westchester 869-1, Los Angeles, CA
South Hills 847-13, Pittsburgh, PA
Capital 876-36, Washington, D.C.
Raleigh 843-37, Raleigh, NC
Chico 558-39, Chico, CA

25 Years

Pillsbury 1891-6, Minneapolis, MN
Huron Valley 1909-28, Ann Arbor, MI
Calvary 1253-36, Washington, D.C.
Parthenon 1738-63, Nashville, TN

20 Years

Heidelberg 1632-U, Heidelberg, Germany
Barangay 3128-U, Bacolod, Philippines
Dawn Patrol 1646-13, Pittsburgh, PA
Kearfott 3156-46, Little Falls, NJ
Gold Coast 2727-47, West Palm Beach, FL
Forest Hills 3167-66, Richmond, VA
Public Service 3174-68, New Orleans, LA

15 Years

First Family 3256-6, St. Paul, MN
Early Birds 3907-6, Minneapolis, MN
Up & At-M 2585-16, Oklahoma City, OK
Somerville 1103-46, Somerville, NJ
Bell 3920-65, Buffalo, NY
Miranda RSL 2505-70, Sydney, NSW, Aust
Eastside 1076-72, Hamilton, NZ
Akarana 3398-72, Auckland, NZ

10 Years

Seven Hills 2300-47, Tallahassee, FL

stern Sizzlin, 404 Sixth Ave., N.E. 0-9500). Sponsored by Wolverine 7-48.

4-49 First Hawaiian
Honolulu, HI — Thurs., 5 p.m., First Hawaiian Bank, 165 South King St. 5-5830). Sponsored by Ala Moana 11-49.

12-49 Kona
Hilo-Kona, HI — Alt. Wed., noon. Various.

14-49 Libertarian
Honolulu, HI — Alt. Thurs., 5:30 p.m., Anoa Library, 2716 Woodlawn Dr. 6-7310). Sponsored by AMFAC 3611-49.

16-52 National Center on Deafness
Northridge, CA — 2nd & 4th Wed., 7 p.m., Calif. State University, Northridge, 18111 Nordhoff St. (885-2614).

17-52 Prime Plus
Los Angeles, CA — 1st & 3rd Wed., 7:30 p.m., International Club, World Trade Center (680-1810). Sponsored by San Gabriel Valley 200-F.

19-54 GTI
Bloomington, IL — 2nd & 4th Thurs., 7 p.m., General Telephone Company of Illinois, 312 E. Empire St. (663-3032). Sponsored by Twin Town Gaveliers 850-54.

23-56 Highroller
Austin, TX — Tues., 6 p.m., Holiday Inn, Town Lake Rd. & I.H. 35 South (478-5666). Sponsored by CPA 631-56.

25-56 Austin
Austin, TX — Tues., 5:45 p.m., El Chico, Hancock Center (266-1559). Sponsored by Tejas 966-56.

28-56 Metropolitan
Houston, TX — Wed., 5:30 p.m., Main Post Office, 401 Franklin, Room 2156. 353-1146). Sponsored by Franklin 1457-56.

42-53-63 Nashville Electric Service
Nashville, TN — 1st & 3rd Thurs., 5 p.m., Nashville Electric Service, 1214 Church St. 747-3836). Sponsored by Nashville Federal 3834-63.

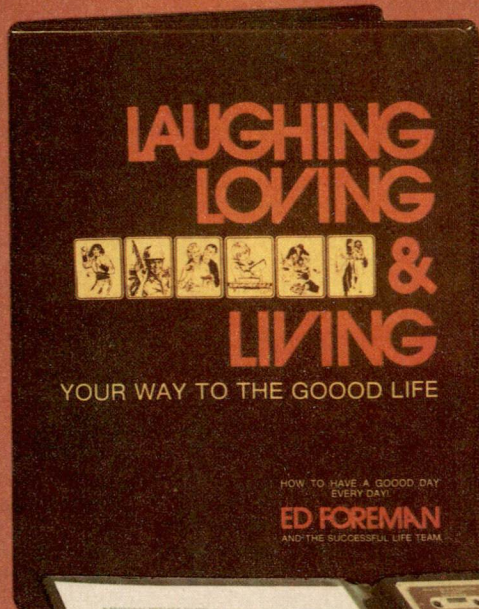
42-70-63 Meharry Medical College
Nashville, TN — 2nd & 4th Mon., 5 p.m., Kresge Learning Resources Center, 1005 18th Ave. (352-1231). Sponsored by Nashville Federal 3834-63.

42-49-64 Whiteshell
Pinawa, Man., Can — Fri., noon, Atomic Energy of Canada, Nuclear Research Station (753-2311).

42-68-68 Kaiser Aluminum & Chemical Corporation
Chalmette, LA — Mon., 5 p.m., Western Sizzlin Restaurant, 901 West Judge Perez Dr. (271-2511, x 463). Sponsored by Public Service 3174-68.

42-37-70 Belconnen
Canberra, A.C.T., Aust — Alt. Tues., 7 p.m., Belconnen Way Hotel, Belconnen Way,

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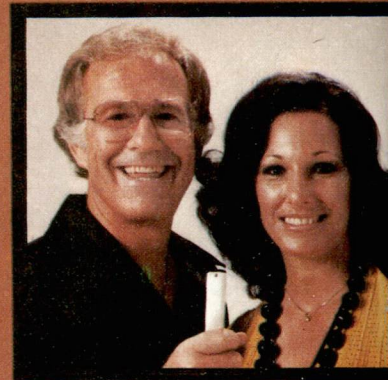
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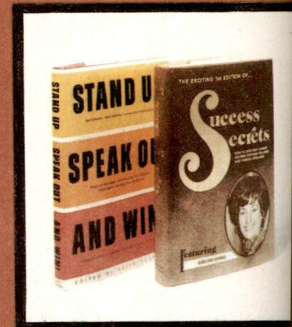
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