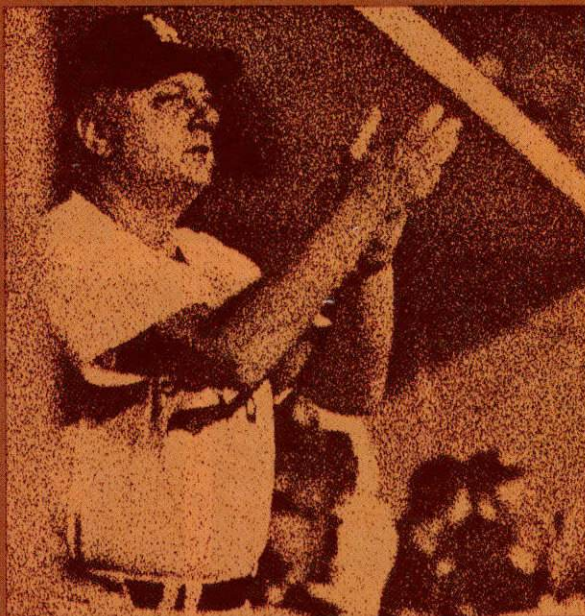
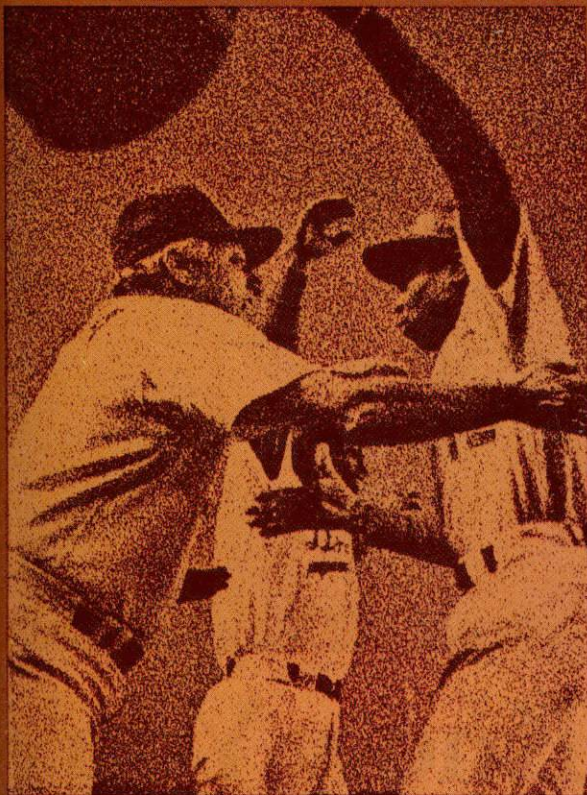
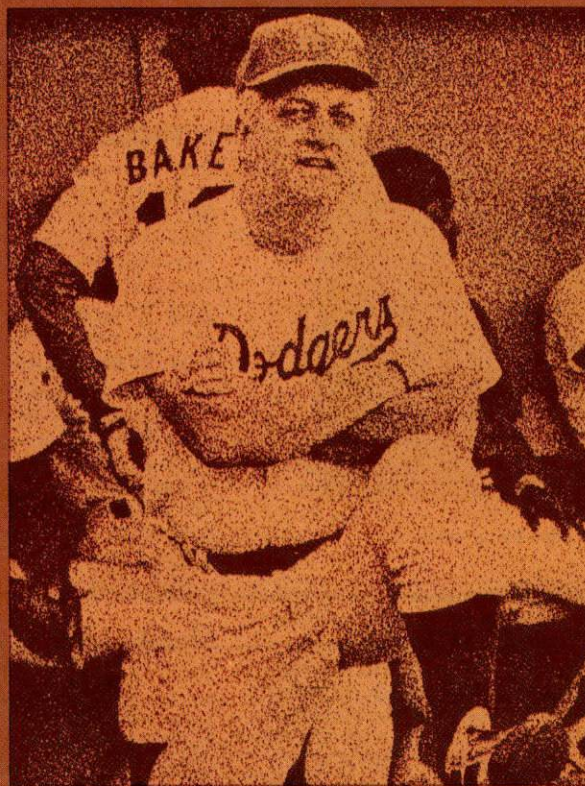
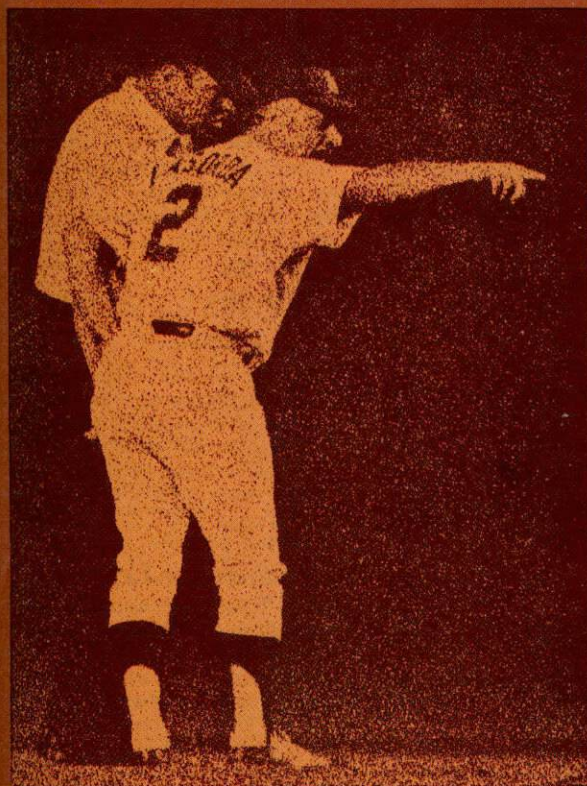


# The Toastmaster

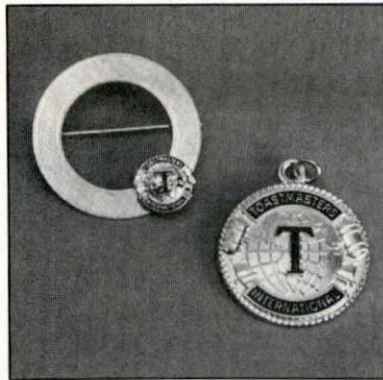
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**Tommy Lasorda**  
*Success Secrets from  
Baseball's Superstar Speaker*



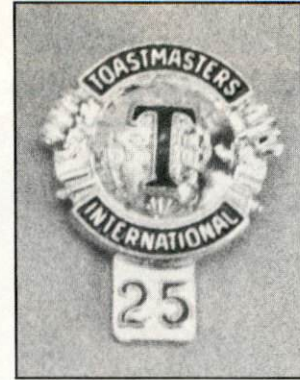




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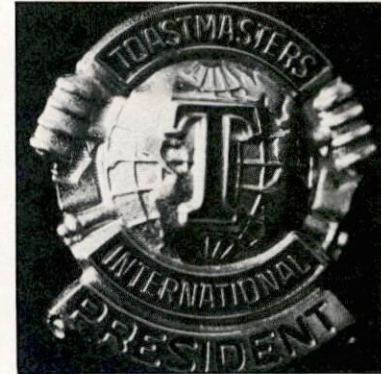
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# Let Everyone Know You're Proud to be a Toastmaster

Involvement in Toastmasters is such a rewarding experience that most of us can't help but talk about it. But words don't tell the whole story. Image is important, too. If you can show people how important Toastmasters is to you, your words will have much more meaning. Image-conscious Toastmasters display their pride every day, wherever they go, by wearing symbols of the organization's greatness — official membership pins and other pieces of fine jewelry featuring the famous Toastmasters insignia. Clubs show their pride by hanging colorful and attractive banners in their meeting rooms. Each of these items can be ordered by catalog from World Headquarters. They're great conversation starters — and symbols of achievement that should be among every Toastmaster's speaking mementos.

See the 1978 Supply Catalog for more samples of official pins and items of jewelry. When ordering, add postage and handling charges as follows: Pins: 1-12, 30 cents; 13-24, 60 cents; more than 24, 80 cents. Brooches and other jewelry: Add 30 cents each. Club banners: Add 20%. California residents add 6% sales tax. All prices are subject to change without notice. Send your order with your club and district number to: Toastmasters International, 2200 N. Grand Ave., P.O. Box 10400, Santa Ana, CA 92711.

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These beautiful Balclad gold pins provide recognition for those who have distinguished themselves by earning their DTM (5800) ATM (5939).

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Every Toastmaster with three or more years of service to the organization should receive special recognition for his or her contribution. These anniversary tags are perfect for honoring longstanding membership. They can be attached to most lapels and they come with certificates that provide additional recognition. They are available for 3, 5, 10, 15, 20, 25 and 30 year anniversaries.

**5923-5938 \$2 for each tag and certificate**





# The Toastmaster

April 1979

Vol. 45 No. 4

## FEATURES

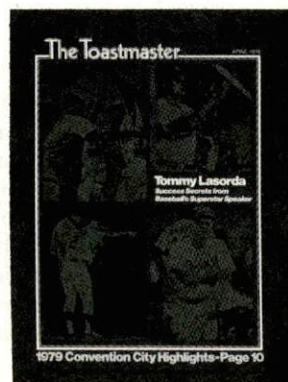
- 6 Tommy Lasorda's Strategy for Successful Speaking**  
by David Ferrell
- 10 Minneapolis: The City of Lakes**
- 13 How to Personalize Your Management Style**  
by James McMahon
- 16 The Speaker's Toolbox**  
by Leon Fletcher
- 20 Write the Way You Speak**  
by Lew Riley
- 23 Applause for the Pause**  
by Carole Anne N. Facas
- 25 Lessons From Great Speakers of the Past**  
by Thomas A. Mullen
- 28 The Seven Ingredients of Success**  
by Vivian Buchan

## DEPARTMENTS

- 4 Letters**
- 5 On Reflection. . .**
- 15 Update**
- 18 The Idea Corner**
- 27 How To. . .**
- 30 Hall of Fame**

## COVER

*Dodger Manager Tommy Lasorda is as successful on the speaking circuit as he is in the world of baseball. His speeches are entertaining and motivating. His speaking style is smooth and natural. And, after 30 years of public speaking experience, he's developed a keen sensitivity that enables him to evaluate audiences quickly so he can adjust his message and style of delivery to match the mood of each group of listeners. (Cover photo provided by Los Angeles Dodgers, Inc.)*



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MARCH 1979



## A Stand Against Smut

Thank you for the February article on "Gutter Jargon." Most of our members agree with your stand against smut of any kind.

I recall a pertinent statement: Profanity and obscenity are signs of a deficient vocabulary.

J. Gustav White  
Whittier, California

## Writers With Sincerity

My compliments to Elmer Hunt on his spirited letter in the February issue. And thanks for an encouraging reply. Although articles from Toastmasters may not be as "polished" as those from freelance writers, there certainly will be a sincerity on the part of the Toastmaster to put across some point that he or she feels important. And it probably is important to other Toastmasters as well.

I'm looking forward to more good publications of *The Toastmaster*.

J. Mullenburg  
Stanford, California

## Welcoming Articles From "Outsiders"

I disagree with the February letter in which Toastmaster Elmer E. Hunt, Jr. objects to the use of articles from writers "outside" Toastmasters for the following reasons:

Toastmasters, to me, is anything but a "closed" organization. It didn't get where it is today by turning inward. Many of those non-Toastmasters are great supporters and believers in our organization.

*The Toastmaster* magazine should give all Toastmasters the very best, most constructive articles available at the time of publication — regardless of the source.

In theory, however, if an "outside" article and "inside" article are considered to be of equal value to members, then I would favor printing the Toastmaster's work.

I sincerely hope Toastmaster Hunt's opinion has no bearing on

your editorial policy or selection process.

John Veca  
New Orleans, Louisiana

## Toastmasters Gains a Weight Watcher

I joined a club in January 1972. I was scared at first but had great hope that it would prove to be what I needed. My first meeting sold me on it. The people were warm and understanding. We were all working toward the same goal — not better speaking but weight loss. Yes, I was in a Weight Watcher's class.

After one year in that organization I had lost 80 pounds. It opened a new world for me or at least gave me a new outlook on the old one. Having reached my goal, I started lecturing for Weight Watchers. The first night I attended the workshop I couldn't even stand and say my name. And as the weeks went by, I realized I had to learn to speak so I could share my knowledge about the program that had done so much for me.

I went to my first Toastmasters meeting in May, 1978. It had been several years since I had spoken in front of a group but this time I at least got my name out. The warmth and helpful assistance I experienced brought back memories of the Weight Watcher class and I felt comfortable.

After winning the table topics trophy at my second meeting I knew where I wanted to be. I've belonged to Corona Toastmasters Club 1976-F for nine months now. Last week, I ventured outside of my club for the first time to attend a district officer's training session. I was sent as my club's newly elected secretary and bulletin editor.

Well, the enthusiasm that helped me lose 80 pounds is back, and I want to take advantage of everything Toastmasters has to offer. Success is the key word. Once you know where you want to go and find out how to get there, all you have to do is put forth the effort and you'll

reach your goal. I know that what I can achieve in Toastmasters will be right up there next to the 80-pound weight loss.

Thank you Toastmasters for being there.

Ruthie Buchanan  
Riverside, California

## Eluding the Insidious "Thief of Time"

In reading Robert Montgomery's February article on procrastination I was struck by its relevance to area governors. I learned very early in my term as an area governor in the National Capital District last year that visitations, council meetings, speech contests and other events would have to be taken care of eventually, and that it would be best for all concerned if they were done early to avoid the dilution and delay of their benefits by this insidious "thief of time."

I suggest that reprints of the article be given to all Toastmasters accepting the challenging office of area governor to emphasize that procrastination will rob both the Toastmasters they've been selected to lead and themselves.

Daniel Kahan, AT  
Silver Springs, Maryland

## Valuable Pointers

Just read the article "How to Integrate New Life into any Organization" and found it very much to the point so much so that I realized the tremendous value of Toastmaster printing such helpful articles. You are to be congratulated.

John L. Kooreman  
Chicago, Illinois

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



# Discover Your Undeveloped Potential

What value would you place on your talents? Are you satisfied with the value returned for your efforts or would you like to increase the return? Chances are your potential is much greater than you can imagine. Psychologists say the average person uses less than 10% of his or her intellectual potential, and the percentage is the same even for those ranked as geniuses. Think what you can do if you develop your potential further!

How can this be done? By unlocking the door to your talents.

There's an ancient story of a king who used a special test to help him choose between three equally qualified candidates for prime minister. He arranged for the best locksmiths to devise a very complex lock, which was placed on a palace door. Then he brought the three men into the room and said, "The prime minister will be the one who can open the door." Two of the men started making calculations to determine the combination to the lock. The third man simply stared at the lock. Then he walked to the door, turned the handle and the door opened. It had never been locked.

Unlock your thoughts as this man did and you'll find a vast reservoir of talent. Each person must make this discovery independently. I made it early in my Toastmasters career when I realized that speech training is just one part of the self-development process. I started working on my reading, writing and listening skills, and my training in all these areas helped me obtain management positions.

Many Toastmasters have told me about how they discovered their undeveloped potential, set new goals and moved forward to greater accomplishments. But I continue to meet a few who are still searching for a combination to the lock.

Two categories of searchers stand out. First there are the club joiners who leave after attending a few meetings and say it's not for them. The door to their thought processes is barred, perhaps because the desire does not exist.

Then there are the joiners who stay in a club for years, but fail to use Toastmasters' structured communications manuals, leaving personal development to chance. The lock on their thought processes seems to be jammed. These searchers are traveling with a one-way ticket to nowhere, going through life without growing.

Life holds many riches for those who choose to develop their potential. Intellectual and social development are two such riches that can be gained through Toastmasters. And the club door is always open to those who enter with a desire to develop their potential. ■



*Hubert E. Dobson*



Dodger Manager Tommy Lasorda has long been known for his wit and eloquence. During baseball's off-season months, he spends much of his time on the speaking circuit, winning audiences with a smooth, natural style of delivery.

# Tommy Lasorda's Strategy for Successful Speaking

by David Ferrell

**T**ommy Lasorda is speaking, and the Dodger manager has a message to deliver — a moral message.

But he begins this way: "There were two ballplayers taking their first trip through Rome, and they were walking around the Vatican when one of them looked up and saw the Pope on a balcony, giving a blessing."

Lasorda gestures toward the sky, then continues: "The ballplayer stared a minute and said, 'Who is that up there?'"

"The second ballplayer was shocked. 'You idiot,' he said, 'that's the Pope!'"

"The first guy looked up again, saw the robe and all the religious adornments and figured the Pope must be somebody important. So he said 'Who put him up there?'"

"The second guy couldn't believe it. 'You idiot!' he said. 'The Cardinals put him there!'"

"The Cardinals? The first guy still didn't understand. 'Well,' he said finally, 'you'd think the Giants would do something like that for Willie Mays.'"

Lasorda grins. His moral point — whether it be about leadership, motivation or even corporate organization — can come later. He has finished the most important part of his speech; he has made the audience laugh.

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**Lasorda doesn't use a script or notecards when he gives a speech. He relies on mental notes and concentrates on maintaining eye contact with the audience.**

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## Hooking the Audience

Whether talking to college students in Dallas or to business executives in Duluth, Lasorda says he always puts humor in the lead-off spot. And he follows it with a well-planned line-up of stories, themes and examples.

"Wherever I go, people want to laugh," he says. "They want to be entertained. A little humor is a great way to make people enjoy themselves, to get their attention before putting your message across."

After hooking his audience, usually with an anecdote about baseball, Lasorda moves into more serious portions of his speech. He lectures at least three times a week during the off-season, speaking to youth groups, religious organizations, businesses and social clubs.

Lasorda's speeches usually extol the benefits of faith, motivation, leadership, organization and discipline. But his popularity as a speaker is not a result solely of his unbounded optimism or managerial success. Rather, he says, it comes from those qualities along with the ability and flexibility to reach any audience.

"It's just like being a ballplayer. To be a speaker you have to be prepared, and there are a lot of aspects to it. The most important thing is to get the audience's attention and after that to keep them entertained while giving them a message that blends with their interests."

To address a religious group is one thing, Lasorda says. A gathering of sports writers is another. And for any mixture in between, a speaker may have to adjust his or





ter emphasis, approach and jargon.

"If I'm talking to a religious group, I may talk baseball. But first and foremost, I want to talk about my feelings for God and His effects on me.

"As another example, I just got back from a banquet where I was the featured speaker among a big group of baseball people. When you speak in front of your peers — regardless of your profession — you're expected to know your stuff, and you may talk about things that you don't otherwise. You might want to get more technical."

#### Matching the Audience's Mood

Just as the audience make-up varies, so may its mood. Lasorda recommends that a speaker study each audience, building a mental catalog of speaking styles that will work under differing circumstances. After all, he stresses, a perfectly written and smoothly delivered speech may flop if the speaker doesn't recognize that, on a particular night, the audience would prefer to hear something else.

"What you prepare at home may not be what you want to say when

you get there." Lasorda says. "It may sound funny, but it's true. You can learn to get a feeling from an audience. A comedian might walk out one night and the audience is rearing to hear him — everything he says is funny. Another night the

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**"A lot of times you'll ask a pitcher if he's nervous before a big game and he will say 'sure.' But once he throws the first pitch, he's usually okay. It's the same with speaking. . . ."**

---

audience might be tough on him — nothing he says is funny."

When the audience is festive, Lasorda says, the speaker can use quips and ad-libs more liberally. "That doesn't mean you should try to be funny beyond your capabilities — not unless you're a professional comedian. But you don't want to be boring."

Lasorda, long known for his wit and eloquence, says he prefers to speak without a script or note cards. If he does prepare an out-

line, it's usually a scribbled "word or two," perhaps on the torn corner of a paper placemat.

"While I'm sitting there waiting, evaluating the audience, I like to prepare the speech in my mind," he says. "I say to myself, 'I'll start with this story, then go to this story, then tell them this, then give them this example, then close by saying this.' With the outline in your head, you know exactly where you're going with the subject."

#### A Verbal Letter

At the lectern, Lasorda says he concentrates on a smooth, relaxed delivery, moving from one mental note to another.

"The best way I can describe it is to write a letter to the audience verbally. The other night I was trying to get across a theme to young college ballplayers, telling them how important it is to pursue your ambitions, but that education is the most important thing. I wanted to tell them that you always need something to fall back on because no matter how great an athlete you are, you can always get hurt.



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"So the approach I took in my mind was: 'Dear boys, we are here tonight to celebrate your success as young athletes. . . ' And I went on from there."

While speakers should act naturally, they also must be conscious of the image they project, Lasorda says. Having learned to speak without notes, Lasorda is free to use more explanatory gestures — particularly during anecdotes — and to maintain eye contact with his listeners.

"It's good to look into the eyes of your listeners when you talk," Lasorda says. "A lot of speakers say one sentence at a time and then have to look down or stop to think of the next one. While I'm expressing one line, I've learned to be thinking of the following sentence. That way the words flow out. And the fellow who can speak with a flowing delivery has a tremendous edge in trying to hold his audience."

Another part of the speaker's image, Lasorda says, is dress — and that should go beyond the tastes or expectations of the audience.

"When I'm speaking, I'm not Tommy Lasorda — I'm Tommy Lasorda of the Dodgers. Whatever I do reflects on the Dodgers, and I want to be in the highest of fashions at all times. If I dress shabbily, it reflects badly on the four things I try to represent: God, my family, my country and the Dodgers."

### Building Confidence

The 52-year-old manager, who has led the Dodgers to successive National League championships, says he started giving speeches 30 years ago because he wanted to serve as an ambassador for his organization, the Dodgers — just as someone in business presents a public image for his or her company. "I saw it as a way to influence lives while giving something back to baseball," Lasorda says. "And I never charge for speaking to schools, service clubs or religious groups."

Since his early days as a minor league coach, when there were no big crowds or talk show appearances, study and practice have polished his speaking skills, Lasorda says.

"When I first started, I used to stand up there and talk and that would be it. I would stop and say,

'Ah . . . ah . . . you know . . . ' But on nights when I didn't have anything to do in my hotel room, I would pretend I was speaking to the Kiwanians or, maybe the next night, to the Rotarians. It helped me improve and gain confidence."

Confidence is an ingredient to success that comes when other skills begin to fall into place, Lasorda says. "If you don't feel you can entertain an audience," he says, "you're not going to."

But even after 30 years, Lasorda admits to occasional nervousness. It's a common problem, especially among inexperienced speakers, and it must be recognized, he says. He believes the best solution is simply to plan on getting a little stage fright.

"A lot of times you'll ask a pitcher if he's nervous before a big game and he will say 'sure.' But once he throws that first pitch, he's usually okay."

"It's the same with speaking. If I'm nervous it's because I want to do a good job. I'm thinking, 'Is the audience going to like me?' But once I'm up there and start talking, I'm okay. Again, that's part of confidence and preparation."

Lasorda jokes about the rigors of his off-season speaking schedule — Palm Springs, New Jersey, Chicago, Boston and Houston, all within one week. "You're supposed to lose three hours when you travel across country," he told sports writers as spring training began this season. "Well, with the speaking engagements I've had this winter I lost three years. When last season ended I was 51; now I'm 48."

Yet a well-executed speech is no joke, and an audience will recognize quality, he says. Although his speeches often are presented along with other celebrities, Lasorda says, "It seems everywhere I go nowadays I get a standing ovation. If I don't, I feel like I've done a bad job."

"And when you see the people out there standing and applauding, it really makes you feel like you've done something great." ■

David Ferrell is a staff writer at the Register newspaper in Santa Ana, California. He also has written for the Los Angeles Times and is a graduate of California State University, Fullerton, with a bachelor's degree in communication.



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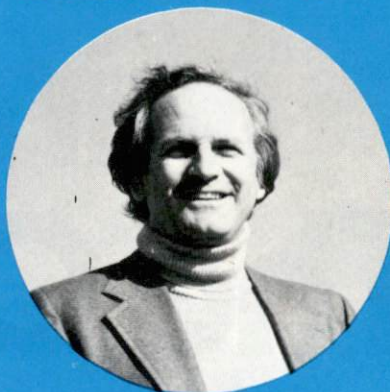
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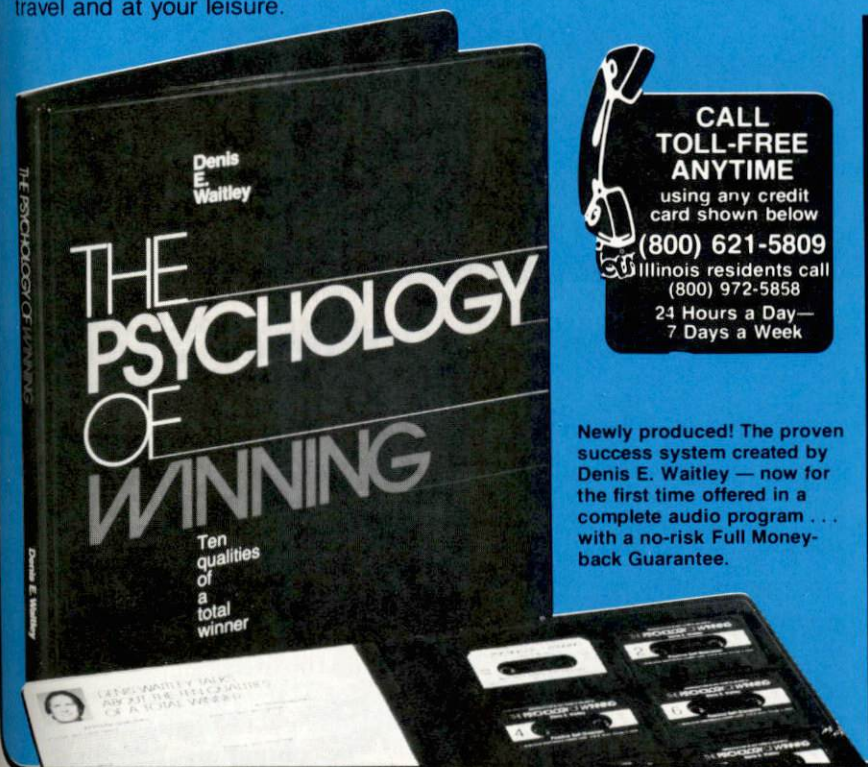
Denis Waitley

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Minneapolis, the site of this year's 48th Annual International Convention, is a tourist's paradise — especially in the summertime.

# Minneapolis: The City of Lakes

**M**inneapolis is one of the few metropolitan cities where it's possible to fish, swim or feed ducks and swans on a lunch hour — even in the downtown area.

Water and parkland abound in Minneapolis. Long known as the "City of Lakes" because it contains 11 major bodies of water, it is more accurately a city of lakes, lagoons, waterfalls, rivers, creeks and acres of lush, rolling parks. In the surrounding metropolitan area there are 900 lakes.

One attractive park with a swan-filled lake is within easy walking distance of downtown. But wherever you may be in Minneapolis, you're almost certain to be near scenic parks and lakes. Minneapolis residents make the most of this resort environment in the warm summer months by swimming, boating, fishing, bicycling, jogging, hiking and playing tennis.

Boasting one acre of water and parkland for every 43 residents, Minneapolis has one of America's finest park systems. It maintains 5522 acres of wooded parks, 1130 acres of which are water. There are more than 150 individual parks, 60 playgrounds, five municipal golf courses as well as 11 private courses, gardens, picnic areas and a handsome 54-mile system of well-kept parkways.

Visitors should make it a point to see the six most beautiful Minneapolis lakes: Cedar, Lake of the Isles, Calhoun, Harriet, Nokomis, and

Hiawatha, each close to scenic parkways and attractive residential areas. Summer guests are urged to bring swimwear; 11 beaches are open to the public from mid-June until just after Labor Day.

## Boat Excursions

Especially popular in the summertime is a tour on the excursion boat, which leaves the dock at Lake Calhoun at regular intervals between 1 p.m. and 7:30 p.m. daily. The half-hour tours take in the sailboat-dotted Lake Calhoun and the Lake of the Isles, where two large islands are preserved as bird sanctuaries. Hour-long tours that

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**Wherever you are in Minneapolis, you're almost certain to be near scenic strands of parkland surrounded by lagoons and waterfalls. . .**

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include Cedar Lake also are provided.

Another especially beautiful Minneapolis attraction is the Eloise Butler Wildflower Garden, located near Theodore Wirth Park.

And no visit to Minneapolis would be complete without a view of the 53-foot Minnehaha Falls, located in the wooded, 155-acre Minnehaha State Park. The famed waterfall was immortalized by the poet, Longfellow. A bronze statue of his poem's central characters, the Indian brave, Hiawatha, and the maiden, Minnehaha, stands near

the Falls. It was purchased many years ago with pennies contributed by thousands of children.

Water has played a major role in Minneapolis since its beginning. It was the discovery of St. Anthony Falls on the great Mississippi River that eventually led to the birth of the city. Father Louis Hennepin, a Franciscan missionary and explorer, sighted the falls in 1680 as he journeyed up the Mississippi. The river's tallest waterfall, St. Anthony, became the site of the area's first settlement in the early 1800s and furnished water power for early lumber and flour mills. By the 1860s, the tiny settlement of St. Anthony had become the city of Minneapolis.

In those days, packet boats from New Orleans and St. Louis steamed up the Mississippi to the Twin Cities to bring mail, merchandise and new residents to the burgeoning community, reloading for the return trip with the rich produce of Minnesota's fertile farmlands and forests. Today, the first of 27 navigation locks on the river above St. Louis is located next to St. Anthony Falls. The barges on the river can be seen from several unusual waterfront restaurants.

## Shopping Plazas

Minneapolis residents also have made water and greenery a part of the downtown business area. The meandering 12-block Nicollet shopping mall is a wonderland of fountains, trees, plazas and flower Peavey Plaza, adjacent to Minne-





Minneapolis Skyline



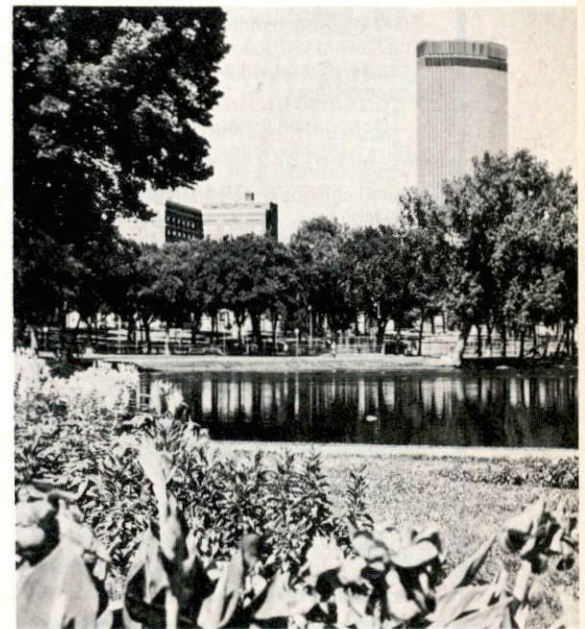
A scenic downtown plaza



All-weather bridge, pathway to a "Second Floor City"



Third Mall, a shopper's delight



Lakeside paths for strolling



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## Get Into Action!

It's time for Toastmasters' annual April-May membership campaign — your opportunity to help this great organization become even bigger and better.

Clubs will be recognized for membership gains recorded during the *Get Into Action* months, and a special award will go to the most successful membership-building club in each district.

Do your part to help Toastmasters grow. *Get Into Action* today. And when you set your membership campaign goals, consider the following:

- Every club that sponsors five or more new members in April and May will receive a *Get Into Action* banner ribbon.
- Clubs sponsoring 10 members or more will receive a complimentary "Best Speaker" trophy for use within the club.
- The club in each district that sponsors the most new members will receive a special "Top Club" ribbon for the club banner.

*Get Into Action* awards will be sent automatically to qualifying clubs. Please allow six weeks from the close of the contest for delivery.

apolis' Orchestra Hall, contains terraced gardens and tall, contemporary fountains. Handsome plazas with beautiful landscaping also surround the Hennepin County Government Center, the Federal Reserve Building and the Northwestern Insurance Building.

Once you've explored the dramatic sidewalk-level in downtown Minneapolis, go "upstairs" and discover a complete "second floor city" with its own cast array of shops, restaurants, services, walkways and special attractions from theatre to exhibits.

This new "second floor city" has been created by the unique Minneapolis Skyway System, which links 32 downtown blocks through a series of 14 all-weather, mid-block bridges and arcades one floor above street level. By 1985, it is expected that 76 such glass-enclosed, climate-controlled skyways will join together 64 blocks of downtown Minneapolis.

It's possible to stay at a downtown Minneapolis hotel, dine at any one of a number of excellent restaurants, enjoy entertainment, conduct business and financial affairs and shop for almost anything imaginable without ever going outside. Everything a traveler may need has been included in this interesting new self-contained "city."

The idea of overhead bridges was suggested by a leading downtown Minneapolis property owner, who saw in them a means of offering all-weather accessibility to downtown shopping, business and entertainment. His recommendation sparked the imagination of a young Minneapolis architect, who immediately incorporated mid-block, over-the-street walkways in his design for several new downtown construction projects.

When the Minneapolis Skyway System is completed, it will encompass nearly all downtown Minneapolis buildings and supplement the existing system of mini buses, which crisscross downtown Minneapolis streets and cost only 10 cents. The buses shuttle passengers from the Minneapolis Auditorium and Convention Center down the famous Nicollet mall, the heart of the downtown shopping area.

### A Young Image

The Nicollet Mall, a wide meandering pedestrian walkway, was

created to keep the heart of Minneapolis young and healthy, and it has done exactly that. The results of the Mall's first decade have been so reassuring that construction of a four-block extension of the Nicollet Mall will be started soon.

To Minneapolis visitors and residents, Nicollet Mall is not so much an avenue as an experience — an open area of fun and freedom right in the center of downtown.

Only taxis and buses are permitted along the mall, which is decorated with handsome sculptures, quiet fountains and colorful set-in sidewalk mosaics.

The view from either end of the Nicollet Mall is another attraction for sightseers. At its northern tip, Minou Yamasaki's porticoed Northwestern National Life Insurance Building is flanked by the glistening, suspension-style Federal Reserve Bank and Plaza. A few steps beyond, swimmers splash in the pool at the Sheraton-Ritz Hotel courtyard. Directly opposite, John Rod's 27-foot scroll sculpture rises from the reflection pool before the gold-domed Minneapolis Public Library. On summer weekdays, exciting shows are held in the library's Planetarium.

At the Nicollet Mall's southern edge, you'll find a spectacular contemporary fountain. The fountain is part of the terraced Peavey Plaza beside Minneapolis' recently-completed Orchestra Hall, permanent home of the world-renowned Minnesota Orchestra.

At the center of the Nicollet Mall close to all department stores, is Minneapolis' favorite downtown meeting place — the 57-story IDS Tower. The mammoth IDS Crystal Court is a skylit indoor plaza that contains fountains, kiosks and flowers. There is also an informal open-air cafe and a permanent information booth for visitors.

And each summer, from June through August, a series of noon-time "Mini-Festivals" featuring musicians, dance troupes, theatrical performers, jazz bands and mini-fashion shows are held on the Mall.

Minneapolis — the City of Lakes — has many other attractions for tourists. For further information contact the Minneapolis Convention and Tourism Commission, 15 South 5th Street, Minneapolis, Minnesota 55402. ■



Today's highly skilled employees reject the do-as-I-say style of management. They want to participate in the decision making process.

# How to Personalize Your Management Style

by James McMahon

Today's employees demand a part of the action," is the way one manager put it. They want to learn and grow. They want to make things happen." These better-educated, highly skilled employees reject the do-as-I-say style of management. They don't like to be told what to do, they want to become *part* of management. Says one modern manager: "The boss no longer gets the work done with the help of his employees. In today's climate the employees get the work done — with the help of their manager."

## The Manager's Dilemma

This new breed of employees poses as a problem for managers. How can you, as a manager, permit such freedom of action? How can you let employees have a say in management control over the organization? Employees won't be fooled by an autocratic-minded manager who just pays lip service to the principles of decentralization and participative management. B.J. tried it. But his favorite expressions — "My door is always open" and "I never make an important decision without talking over with my people" — haven't convinced employees he is a manager who values their participation. "He couldn't care less about our opinions," says one unhappy employee. "His mind is made up before we even hear about the problem." Your management style begins with your attitude toward the peo-

ple you supervise. How do you really feel about your responsibility to develop the full potential of each subordinate? Do you insist on being the star of the show? Or do you enjoy sharing the limelight with employees?

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## Many of today's managers are people-oriented. They're interested in their employees' thoughts, attitudes and aspirations.

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Many of today's managers are people-oriented. They're interested in their employees' thoughts, attitudes and aspirations. They see great potential for growth and development in the people who work for them. And they know their organizational achievements can go far beyond those of any one-man organization — if they give employees a chance to use their creative energies.

Following are some suggestions on how you can improve your organization by developing a management style that encourages employee participation and open communication:

- **Share your authority.**

Managers who understand the needs of today's employee delegate work. They push authority and responsibility down to the lowest practical level. Once goals have been made clear and responsibilities assigned the manager monitors results. At the same time, the man-

ager encourages free communications — vertically, horizontally and diagonally — to improve the quality of employees' decisions.

- **Keep employees informed.**

"Nobody tells me anything" is a common complaint at all levels of management in most organizations.

Many companies inform managers through regular bulletins or newsletters and encourage them to pass this information along to employees at staff meetings or informal gatherings.

Other companies send newsletters directly to employees. This is probably the fastest way to get a message to every worker. But when proposed changes will affect the operation of a department, be sure the department head hears about them first.

The person to whom work is delegated needs all information that affects his or her job, including correspondence and materials on new developments in the employee's field of work.

- **Communication is a two-way street.**

Studies of 100 representative American companies show that only 20% of the information sent downward through five levels of management reaches the working level. Why? Because messages get distorted; some people hear only what they want to hear; and others hear the words but don't get the message.

Such studies demonstrate the need for two-way communication.



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It's not enough to give employees information. If you really want that information to be understood, you need discussion, feedback and give and take. We know how much easier it is to understand a message if we have the opportunity to discuss points that aren't clear to us. By reading back information to the sender, we can be sure we understand.

### "Full-time" Listening

Remember, listening is a key part of communication. Often, when employees complain that nobody tells them anything they're really saying, "Nobody listens to me." And if employees don't expect to be listened to, they aren't likely to talk openly with their managers.

Give the employee your complete attention. "I was a part-time listener," says one plant manager, "but I learned that listening has to be a 'full-time' activity if it's going to be effective. Now, to make sure the speaker gets my complete attention, I play a game. I pretend that when I finish listening I'll go back to my office and write a detailed report of what the speaker said, what arguments he used and how he feels about the subject.

"To grasp the full meaning of what he's saying, I keep updating a mental summary of the speaker's message as he talks. If this discloses any gaps in my report, I ask enough questions to be sure I understand what he's saying."

The employee who has had his say feels better about accepting decisions of top management. Even if he doesn't agree with those decisions, he respects them because management has shown respect for

his opinions by listening to his arguments.

### • Person-to-person communication is best.

Even with the modern marvels of technology, there's no substitute for face-to-face communication. The reactions expressed during conversations help us convey messages more clearly than would be possible in written communications.

People-oriented managers know they can't manage successfully if they're cut off from their employees. They realize they must maintain personal contact with employees so they will know what's going on in the organization.

### Face-to-Face Communication

By reaching out to employees, you can avoid that situation in

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**"We try to operate as though our very thoughts were public. Today's employees can't be fooled."**

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which the boss learns only what immediate subordinates want him or her to learn.

Make yourself available. Take advantage of every opportunity for face-to-face communication. It's a way of finding out whether or not instructions from the top are reaching the troops.

"Sometimes when I have occasion to write a memo to a supervisor, I deliver it myself to get a chance to just sit down and chat," one manager says. "I ask him about his work, and pass along any information that might be of interest to him. It also gives him an opportunity to 'touch base' with the boss about that new idea he has in mind.

What we talk about isn't always important. What is important is the feeling of participation shared by both myself and the supervisor."

Some managers make it a common practice to discuss any controversial issue with employees and to arrive at a group decision before there's any written communication about the problem. After the decision has been reached, it's formally confirmed in a memo. "Better to do it this way," says one top official, "than to fire off a written decision and later find out it won't work."

### • Guide informal communication.

Consultants report that 70% of all communications in a typical organization occur on an informal basis. As a manager, you should contribute to and direct this form of communication.

Through staff meetings, training programs and informal group meetings, the manager can make sure employees receive needed information and have an opportunity to present their views.

At the same time, the manager has an opportunity to remind employees of company goals and policies. By providing this guidance informally, the manager can keep the organization moving toward company objectives while encouraging extensive delegation of responsibility and decision-making authority.

It's up to the manager to create a working atmosphere that's conducive to a free flow of communications. The manager must establish relationships of mutual confidence with employees while encouraging them to develop problem-solving attitudes.

It's the manager who sets the tone of communications within the organization.

"We try to operate as though our very thoughts were public. Today's employees can't be fooled," says one manager.

Your management style can release the creative energy of your employees. Your skill in the art of communication can direct that energy toward the accomplishment of your organization's objectives. ■

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*James McMahon is a retired highway engineer who now writes for organizational and technical magazines. He lives in Sacramento, California.*



### Club President Named One of America's Top Ten Young Women

Oklahoma City, Oklahoma — Those who made the decision to officially admit women into Toastmasters International in 1974 probably had someone like Elizabeth Breshears in mind when they cast their votes.

Ms. Breshears' accomplishments prove that women have much to contribute to Toastmasters. A member of Highwaymen Toastmasters Club 1692-16, Ms. Breshears recently was named one of the Ten Outstanding Young Women of America for 1978.

The award is given annually by leaders of women's organizations to honor women between the ages of 21 and 36 for their civic and professional achievements.

Ms. Breshears' achievements include her recent election as president of the Highwaymen Toastmasters Club in Oklahoma City. She is the first woman in the club to hold that position.

She also has a long list of professional achievements. As director of Oklahoma's statewide Family Planning Project, she is responsible for services affecting more than 70,000 families across the state. She also chairs the legislative committee of



Elizabeth Breshears

the Oklahoma Public Health Association. In addition, she serves as state chairwoman for the American Association of Sex Educators, Counselors and Therapists.

And there's more! Ms. Breshears also is the founder and coordinator of volunteer recruitment for HELP Line, a crisis intervention telephone service in Oklahoma.

Members of the Highwaymen Toastmasters Club write that they feel very fortunate to have Ms. Breshears as their 1979 club president. Indeed, we all have reason to be proud of this distinguished Toastmaster! ■

### South African Clubs Form New District

South Africa — It's official — the South African Toastmasters Council now has district status, an accomplishment that climaxes five years of intensive club building efforts. The new district, 74P, will start with more than 40 clubs, and steady growth is expected to continue.

The number of South African clubs has doubled since 1974, thanks to the efforts of council members and the leadership of three-time council chairman Joe Garmeson.

There have been Toastmasters clubs in South Africa for some 50 years, but members of the new district say the educational programs offered by the organization are needed as much as ever today.

"It's an opportune time to teach people about communicating with one another on a continent where lack of understanding has led to fear and strife," South African Toastmaster Jan Beeton of Club 3236-74P wrote in a letter to World Headquarters.

Toastmaster Gert Van Blerke of Johannesburg is serving as the first district governor of 74P. The new district includes not only the Republic of South Africa, but also the nearby countries of Botswana, Lesotho and Swaziland. ■

### Toastmasters Join Scouts In Learning Partnership

Santa Ana, California — An educational partnership has been formed between Toastmasters and the Boy Scouts of America. Scouts can now meet requirements for the Public Speaking Merit Badge by participating in the Toastmasters Youth Leadership Program.

This arrangement with the national office of the Boy Scouts of America gives any Toastmaster who wants to conduct a Youth Leadership Program a reservoir of participants in his or her local scout units.

To conduct a YLP program in conjunction with a scouting group, all you have to do is file an application to become a merit badge counselor. Those applications should be submitted to your local Boy Scouts of America office. ■

### The Fear of Speaking... Even the Famous Get Stage Fright

Hollywood, California — Many people fear public speaking even more than death, flying or loneliness, a recent study shows. If you're among those who panic at the lectern, you may find comfort in the fact that stage fright strikes even famous entertainers who often face audiences of millions.

Take Carol Burnett, for instance. She's a comedienne who always seems to have her act together. Yet in a recent issue of *Family Weekly*, she admits: "The idea of making a speech does more than make me a nervous wreck; it terrifies me. Acting, though, is different. I'm always doing things with other people. But a speech! I'd rather scrub floors — without kneepads." ■



Carol Burnett



Every serious speaker should have these handy tools at his fingertips. . .

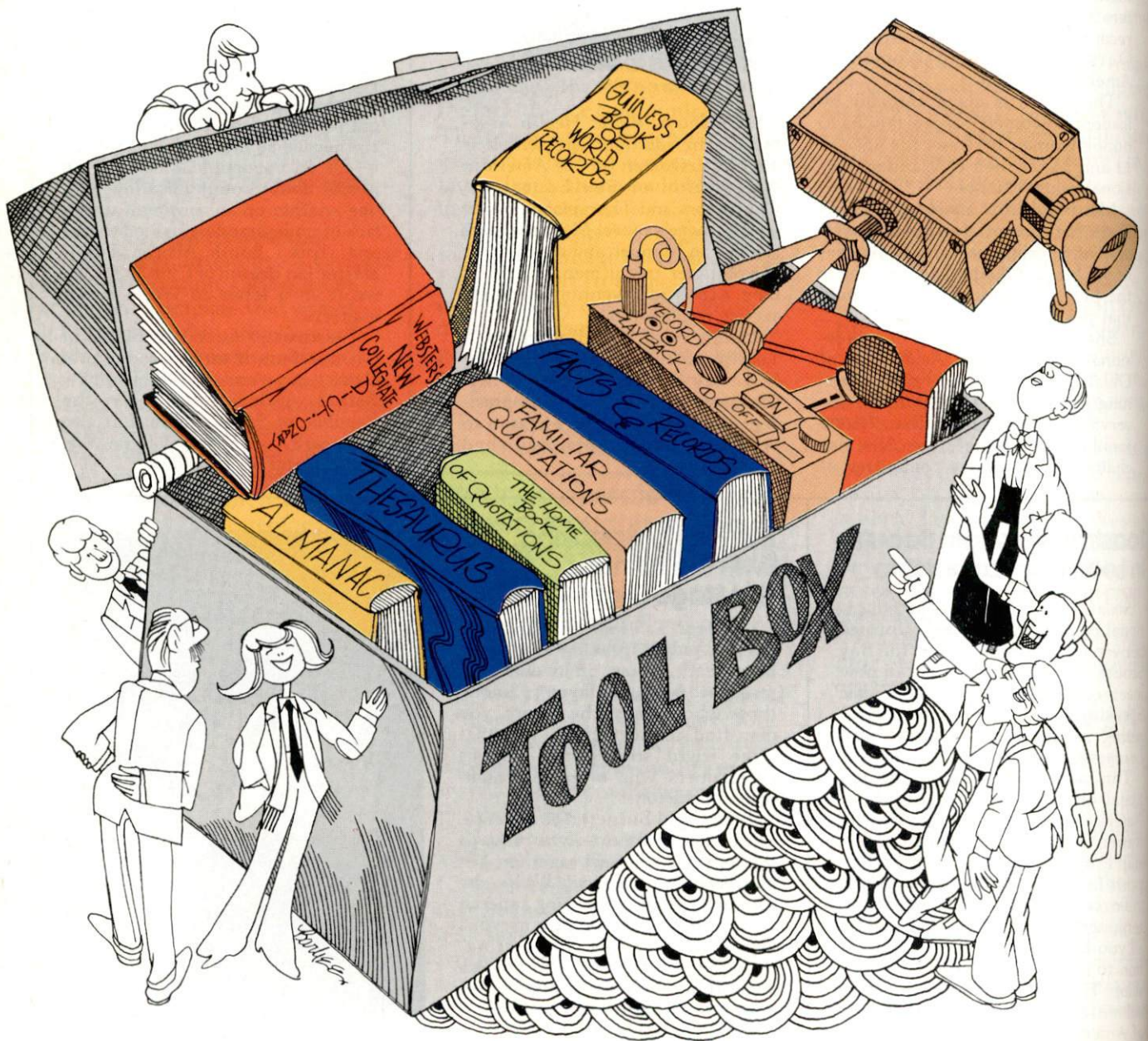
# The Speaker's Toolbox

by Leon Fletcher

The carpenter has a hammer and saw. The manager has a policy handbook and organizational chart. The merchant has a cash register and inventory. And the speaker — what are his tools?

Beyond his voice, vocabulary, ideas, gestures and such, every serious speaker needs at his fingertips some tools that are essential and others that are desirable.

First, the essentials. No speaker's toolbox would be complete without the first name of the local reference librarian. Mine is named Julia. Knowing that, I've established a relationship in which I can tele-



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phone her even during the library's busiest hours for that one obscure but critical fact needed to emphasize a particular point in a speech.

Many speakers don't realize that most libraries employ reference specialists. Usually they are well-trained researchers who can lead you to a multitude of sources of information.

At some libraries, the specialists even have their own phone numbers. But don't call your reference librarian with such a question as, "Will you dig out all that's available on solar energy?" If you do need such a broad fund of information, go to the library yourself and start the search. Only after you've completed your own hunt through the card file, periodical indexes and bookshelves should you turn to the reference librarian for help.

Once you've established a reputation as a serious and knowledgeable researcher, you can move up to a first-name basis with the reference librarian. Then you're entitled to telephone for such information as: "What's the latest population figure for Nigeria?" or "What address does *Who's Who* give for Ralph Nader?"

### Building Your Own Library

Another indispensable speaker's tool is a dictionary. By now, you probably have your own favorite dictionary, one you selected long ago. But dictionaries are not everlasting; they do get out of date. Words don't remain the same.

The latest edition of *Webster's Third New International Dictionary of the English Language* includes some 100,000 entries that didn't appear in the previous edition.

Desk dictionaries also have grown significantly. The current edition of *Webster's New Collegiate Dictionary* has some 22,000 new words and meanings.

The words in a dictionary also vary from publisher to publisher. The *Thorndike-Barnhart Comprehensive Desk Dictionary* includes words selected on the basis of frequency of use. But *Webster's New Collegiate Dictionary* emphasizes "standard language," so it includes few slang words or colloquial meanings. Still another basis for word selection is used for the *American Heritage Dictionary of the English Language*; it presents the vocabulary "of the educated adult."

Then there are those seemingly never-ending arguments by word-quibblers, who almost come to blows over definitions. A lot of their fire would be calmed if they studied the "Preface" and "Explanatory Notes," which appear in most dictionaries. There they would learn, for example, that *Webster's* definitions are presented in chronological order, with the modern meaning presented last. But the *American College Dictionary* is just the opposite; it gives the current usage first.

Some dictionaries have all entries in one alphabetical listing. Others present foreign phrases, names of places and people and sometimes other material in separate sections of the book called appendixes.

Even pronunciation guides vary. Some dictionaries present "general cultivated conversational usage." Others present "standard language." While some dictionaries explain how words are pronounced in different regions, others do not.

In sum, look at your present

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### Dictionaries don't last forever. As a speaker, you need the most up-to-date edition.

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dictionary carefully. Don't stay with it just because you're used to it. Browse through your book store and explore the many new dictionaries now available; you may be missing out on more words than you realize.

While you're in the book store, be sure to get another essential tool — a Thesaurus. This handy book lists synonyms — words having the same or similar meanings. This type of book is available in two forms.

The original Thesaurus compiled by Peter Mark Roget and published in 1852 groups words into broad categories of related ideas. One edition now on the market presents words in six "classes" — space, matter, abstract relations, etc. Those are then divided into 30 sections, which are in turn further subdivided into 997 "categories" such as intellect, thought, idea, curiosity, inquiry, experiment, etc. For many word-searchers, that's too much structure for quick and easy use.

The other type of Thesaurus is

written in dictionary form. The words are listed in alphabetical order rather than by topics. This is the more modern format and it's a lot easier to use. You'll look up some words and find just a few synonyms, but there also will be a statement telling you where to turn for a complete listing.

For example, I just looked up the word "acquaintance" in my Thesaurus. There I found only five synonyms. But it also stated, "See FRIEND." So I turned the pages to that word and there I had a list of more than 150 words from which to choose. Now instead of repeating the word "acquaintance," I can use such words as intimate, confidant, associate and comrade. There's also "chum" if I want to go colloquial, or "pal" if I'm in the mood for slang or even "confrere" if I want to add a flavor of French.

So now you have a good dictionary and a Thesaurus. But your library isn't yet complete. You still need a quotation book, a tool that will make you sound like a well-read speaker.

When I'm writing an article or speech, I often use quotes from *Familiar Quotations* by John Bartlett.

You, too, can quickly and easily quote anyone from Shakespeare to Schopenhauer, from Abercrombie to Zola, from Hammurabi (2100 B.C.) to the great leaders of today.

There are scores of quotation books, but two stand out. Bartlett's 1750-page book lists authors chronologically, has a good index and includes many interesting footnotes. The other leader is *The Home Book of Quotations* by Burton Egbert Stevenson. It has 2816 pages and more than 50,000 quotations arranged alphabetically by subject. This book has an author index and a word index. Regular users of these two books refer to them simply as "Bartlett's" or "Stevenson's" as if those were the titles — they are that popular and authoritative.

There are many other collections of quotations, of course. Some specialize in proverbs, others in foreign and classical quotations, and at least one is devoted exclusively to "quotable definitions."

Another book that should be in every speaker's toolbox is an almanac. There are three leading almanacs from which to choose —



## Promoting the United Way — A Rewarding Speaking Experience

Your speaking talent can be used to help someone in need. Members of the McKee Speak-Easies Club 362-4 in San Mateo, California, discovered that recently when they gave speeches promoting a United Way fund drive.

The United Way is a philanthropic organization that provides financial support for a variety of community human service agencies and programs.

C.M. McClymonds, a member of the McKee Speak-Easies Club, says speeches on "Why I Support the United Way of the Bay Area" were given before community groups and employees of the club's corporate sponsor, Western Knapp Engineering.

McClymonds says United Way donations from employees at Western Knapp increased substantially during the period when the speeches were given. And Toastmasters benefited, too.

"This Speak-Easy involvement demonstrated the benefits derived from Toastmaster membership and, of course, offered additional speaking opportunities for our club members," McClymonds says.

He adds: "Since all United Way campaigns are conducted at places of employment, most Toastmasters have an opportunity to offer their assistance to the United Way representative at their office next time around."

However, you don't have to wait for the United Way — or any other similar agency — to come to you. If you and your fellow club members want to speak for a charitable cause, you can always volunteer. McClymonds says it's very rewarding to make this kind of contribution — and he speaks from experience!

## Club 'Compendium' Report: A Valuable Guide For New Members

Can you remember how you felt when you first became a Toastmaster? It's not unusual for new members to find themselves in a state of confusion at this stage; there's a lot to learn about educational programs and club procedures, and most want to learn fast so they can be contributing members from the start.

Two members of Hills District Toastmasters Club 3180-70 in Castle Hill, Australia, had an idea not long ago that helped many new members get over that initial hurdle so they could become active club participants.

Bob Pierce and Brian Westray produced a club 'Compendium' report, which includes information on a variety of subjects — historical background on the club, an organizational chart, a list of duties for various roles assigned during club meetings, a parliamentary procedure guide and a sample of a typical meeting agenda. The report also motivates new members by listing the names of past club officers and speech contest winners.

Pierce and Westray say the report has proven to be a very useful guide for club members — old and new. And furthermore, it's becoming a valuable historical record that will no doubt be read by many Toastmasters of the future. ■

but there's also a book that lists more than 14,000 other almanacs.

Although formats vary, most of the standard ones are published yearly and contain generally the same material. Most publish statistics on social, industrial, political, financial and other subjects. They usually present election results, lists of best-selling books, sports statistics, weights and measures, population figures, zip codes, brief summaries of inventions and discoveries, memorable dates and much, much more.

The three leading almanacs are: *World Almanac and Book of Facts*, *Reader's Digest Almanac and Information Please Almanac*.

All of these books are invaluable to anyone who is preparing a speech. But equally important is an easy-to-operate mechanical tool—the tape recorder.

Some of today's audio tape recorders cost less than \$25. Some are small enough to fit easily in one hand. Many turn on and off automatically at the sound of a voice. If

### **A videotape recorder may be expensive but it's the ultra-serious public speaker's dream machine.**

you haven't been using a tape recorder, it's time to go modern.

Now your list of *essential* speaker's tools is complete. But if you really want to be prepared when you go to the lectern, you won't stop here. You'll also make sure you have some additional tools that are very helpful, though not absolutely necessary. Among those tools are the following:

- *Phone numbers of the reference desks at your state library and your nearest major university* — Large staffs and frequent changes in job assignments make it difficult to get to know the research librarians at major information centers. Nevertheless, you should have and use the phone numbers for such resources.

Recognize that libraries are like pizza parlors, barbershops and television shows in at least one way — they all want to attract more customers. Still, many citizens are hesitant to use their state libraries, often believing, mistakenly, that those resources are for legislators. And many others fail to use their



nearby university libraries, thinking, again erroneously, that such reference centers are exclusively for students and professors. Not true; many university and state libraries welcome additional patrons.

• *Famous firsts* — The paperback by Joseph N. Kane, *First Famous Facts and Records in the United States*, covers about 20,000 subjects from the first abdominal operation to the first zoological laboratory. For the Toastmaster, it even lists the first public speaking department at a university.

Of course you could run to the nearest library for such information. But you tend to use this kind of book more often when you have your own copy at your fingertips. In addition, having it readily available may prompt you to browse through it now and then, increasing the interest-getting facts you pack into your speeches.

• *Fact book* — Here's one book with three titles. The title on the cover is *The U.S. Fact Book*. It's also called *The American Almanac*. But its official title is *The Statistical Abstract of the U.S.*

And strangely, that one book with three titles is available in three different forms and at three different prices! The popular paperback version is published by Grosset & Dunlap and now sells for \$4.95. The same book also is sold by the U.S. government in a hardback version at \$11 and in another paperback format at \$8.50. All versions are prepared by the Bureau of Census in the Department of Commerce.

Whatever edition you use, there are more than 1300 tables and charts of statistics on a truly impressive variety of subjects — including education, science, fisheries, business, construction, manufacturing, welfare, communications and recreation.

• *Record book* — The first edition of the *Guinness Book of World Records* was published in 1956 in England. Now it comes out every year and the latest edition has more than 2000 new entries.

One caution. The book now comes out under an interesting pricing arrangement. The newest edition is published about the first of every year and currently sells for \$8.95. It looks like a paperback, but

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has a modest hardcover. But about mid-year, you can get the same edition for \$2.95 (1978 price). The records often change, so if you use a not-quite-up-to-date edition you just might lose an argument or make an error in a speech by citing a record that no longer stands.

• *Video tape recorder* — Now wait a minute — don't panic! This may be a very expensive device, but remember we are listing the *desirable* tools for a speaker.

A video recorder is the dream machine of the ultra-serious public speaker. If you had your own equipment to make instant color television recordings of yourself, to be able to see as well as hear your own speeches, your speaking skills would improve quickly indeed. Some would argue that practicing a speech without such equipment is about the same as practicing piano without a piano, using just a printed chart, for example, instead of a keyboard.

A video recorder and camera capable of reproducing color now sells for about \$1500. Prices will gradually drop as technology improves

and sales increase. Some experts claim you'll be able to buy your own video recorder and camera for not much more than \$600 within a year or so. Perhaps you could buy one along with another Toastmaster or maybe your club members would be interested in pooling their resources to buy this valuable tool.

So there you have a selection of essential and desirable tools for your speaker's toolbox.

Are you having trouble with the job of speech preparation? Allow me to dig into my toolbox. I pick up my book of quotations. I check the index. Quickly I find a statement from Churchill, which shows that even he had a special "toolbox" of resources to help him reach his goals.

"Give us the tools," he said, "and we will finish the job." ■

*Leon Fletcher is an instructor of speech at Monterey Peninsula College in California. He is the author of 200 publications, including the college self-instructional text, How to Design and Deliver a Speech. Mr. Fletcher is a frequent contributor to The Toastmaster.*



To succeed in today's business world, you must know how to write as clearly and simply as you speak.

# Write the Way You Speak

by Lew Riley

**T**hese days the media are full of horror stories detailing the shocking decline in writing skills of many young Americans. As a college writing instructor, I'm in a good position to refute these charges — but I can't. I teach a freshman writing course and the majority of my students are not effective, or even adequate, writers.

I don't mean to imply that my students aren't intelligent. To the contrary, they're bright and articulate — yet most have problems putting their ideas on paper effectively. How come? Well, you can't learn to write effectively overnight; skill comes with practice. And most students simply have not received the necessary practice.

Despite this lack of training, many of my students have progressed from mediocre or worse writers to competent ones in a semester's time. I don't use magic or mirrors. Rather, as you might imagine, I give my students a lot of writing practice — and equally important, I teach them to write more conversationally. In other words, they learn to write more as they talk.

Why write the way you speak? As I say, my students are bright — they come from the top 33% of their high school classes. And they're articulate: They have no problems making a point when they speak. Yet when these students try to make the same point on paper,

their message is often awkward, confusing or downright incomprehensible.

Doesn't make sense, does it? If people have no difficulty communicating orally, if they make their point clearly and effectively when speaking, if they're rarely if ever misunderstood when talking to someone — why can't they convey their thoughts on paper? The

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## Too many people adopt a stiff, formal, hard-to-follow writing style when they take pen in hand. . .

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answer is simple. Too many people adopt a stiff, formal, hard-to-follow writing style when they take pen in hand.

### Victims of Tradition

Why do people who are clearly understood when they speak assume a stiff, formal writing style? For one thing, people tend to be imitators. And a lot of what they read is written in stiff, complex prose — things like contracts, forms and textbooks. If you've ever rented an apartment, applied for a loan, signed a contract, completed a tax form or read a college test, the chances are good you're familiar with this stiff, formal, hard-to-understand writing style.

Why do people who write these documents use this formal, hard-to-follow style? Some say they do so to show off their knowledge; others insist lawyers and bankers and merchants do so to intentional-

ly confuse their readers. While both of these theories may be true to some extent, more important is the fact that we're the victims of tradition, so to speak.

For centuries in England and America, this stiff, proper writing was standard. It was the language of the times. People spoke in this manner, so they understood and appreciated this style of writing. A prime example is Shakespeare. His plays and poems are magnificent, yet if you're like me, you often have trouble understanding him because of his complex writing style; it's almost like trying to translate a foreign language.

Times have changed; we don't talk the way Shakespeare or his contemporaries wrote. And as much as the purists hate to admit it, the complicated, classical prose of our ancestors won't again be in vogue; over the centuries our language has become simpler and more conversational.

Still, some writers cling to the past — especially many in the business world. They continue to write letters, memos, reports and other business correspondence in stiff, formal English. If you've ever been part of the business world, you've no doubt encountered this kind of rigid writing, often called "business-ese."

### Using "Plain" English

Fortunately, more and more businesses are beginning to see the



light: They're discovering conversational English. A prime example, believe it or not, is the Internal Revenue Service. Long noted for its complicated, hard-to-follow language, the IRS is revising its forms into simpler, easier-to-understand English. In addition, in a marvelous new pamphlet, *Effective Writing* (available from the Superintendent of Documents; United States Government Printing Office; Washington, D.C., for \$1.40), the IRS not only encourages its employees to use simpler, more conversational English when corresponding with the public, but provides simple methods of doing so. Also, a number of banks, including Citibank and Crocker Bank, have revised their documents into "plain" English — much to the delight of their customers.

So if you're having problems being understood when you put your thoughts on paper, why not try writing more as you speak.

How exactly do you write more conversationally? It's not difficult. I teach my students to use certain techniques, which I call "style devices," to make their writing more conversational.

If you analyze the work of popular, contemporary writers, you'll find five frequently used style devices. These writers don't consciously think about employing these style devices because they've been using them for so long. And the more you practice using these style devices, the faster they'll become second nature to you — and the quicker your writing will improve. So here are the five major style devices:

- *Use questions in your writing.*

Questions are a natural part of conversation, yet many people rarely if ever use them in their writing. If you analyze some material by your favorite writers, I'll bet you find they use questions throughout.

I teach my students that it's particularly effective to start an

occasional paragraph with a question. When they've answered the question, they've finished the paragraph. If you must answer a question, it's much harder to stray from your point — as writers often do.

Questions can be especially effective in business correspondence. An agency or company or potential employer is more likely to respond if you ask some questions — particularly in the close of your letter; psychologically, readers are more disposed to answer direct questions.

### **An Indispensable Tool**

- *Use quotations in your writing.*

Many writers, myself included, believe the quotation mark is the most effective form of punctuation. Why? Because readers' eyes are automatically attracted to quotation marks; people like to see what other people have to say. The next time you read a newspaper, or magazine or book, look for quotations. I'm sure you'll find them in abundance throughout the writing.

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## **Do you know what the two most overused — and unnecessary — words in the English language are?**

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Quotations are an indispensable tool of professional writers so take their cue and use them in your writing, too. And it doesn't matter what you write. Whether it's a business report, a proposal or a speech, you can use quotes. For example, say you're writing a speech on Vitamin C. Collect some quotes from your doctor, your druggist, a neighbor who uses Vitamin C and Nobel Prize winner Linus Pauling, Vitamin C's foremost advocate. You might even take a random survey in a place like a supermarket to get a sampling of public opinion on Vitamin C.

Quotes not only arrest the reader's attention, they allow you to make your point in fewer words. (And remember, the fewer words, the better.) For example, the following paragraph contains no quotes; the writer simply summarizes the thoughts of famed

actress Helen Hayes, rather than using direct quotes:

*The famous actress, Helen Hayes, is especially concerned about the poor treatment accorded to senior citizens. She believes that they are treated like they are children, so that even when they say or do something that is not particularly extraordinary, a lot of people are amazed.*

Wouldn't it have been much more effective to quote Miss Hayes directly, as follows:

*"People just treat the elderly as if we were children, and it's amazing when we say or do something that's quite average."*

Since Miss Hayes actually spoke these words, why not quote her? By not using her direct quotes, the writer was forced to use more words, most of which were unnecessary. More important, he missed a chance to make his passage much more conversational; readers would have felt more like Miss Hayes was talking to them personally if her direct quotes had been used.

Nothing could be more conversational than writing interspersed with quotations. And, as I say, you can use them in virtually any kind of writing. So learn to collect and use quotes, be they from a famous person in history, an expert in the field, your boss, your neighbor or a stranger. Again, readers are drawn to quotation marks; they're interested in what other folks have to say.

### **The Informal Approach**

- *Use contractions in your writing.*

Rudolf Flesch, a linguist often called the guru of plain, effective English, contends that the contraction is the single most important device for achieving effective writing — believe it or not.

Perhaps you've been taught not to use contractions because they're too informal for most writing. But contractions make your writing flow smoother and more conversationally. The only time I believe it's necessary to avoid the contraction is when you want to emphasize a point. Again, if you analyze the



style of your favorite writers, I'm sure you'll find they use a lot of contractions.

- Eliminate unnecessary "which's" and "that's" from your writing.

Perhaps the most overused — and unnecessary — words in the English language are "that" and "which." Rudolf Flesch suggests writers go on a "which-hunt" to eliminate unnecessary "which's" and "that's" from their writing. How do you know when these words are unneeded? Read the sentence without the "which" or "that." If the sentence sounds better without the word — and it usually will — eliminate it! This is a quick way to make your writing more conversational and therefore more effective.

- Personalize your writing.

The following student-written sentences are stiff, wordy and decidedly unconversational:

- It is my desire to become proficient in writing skills.
- One full year was spent by them working with the young children.
- Completion of the review of

the materials cannot be accomplished by the company until July 1.

- The reason for enrolling here is that this class was suggested to me by my counselor.

- A rousing New Year's Eve Party was attended and a quiet New Year's Day followed.

These sentences are not only stiff and awkward, they're also dehumanized; references to human beings are kept at a minimum. In other words, the writers avoided using personal pronouns like "I," "we," and "they" and, in doing so, created stiff, wordy, awkward sentences.

#### Adopting New Rules

Many people have been taught to avoid personal pronouns as much as possible. Remember? Using "I" was considered egotistical and using "you" was too informal.

I'm not sure where these "rules" originated but, fortunately, times are changing. It's now perfectly permissible to use personal pronouns in almost anything you write. Doing so humanizes or, as I like to say, *personalizes* your writing. See how using personal pronouns

improves the sentences beginning this section:

- I want to learn how to write.
- They spent a full year working with the young children.
- We can't complete our version of the materials until July 1.
- I enrolled because the counselor recommended the class.
- We (or I) spent a rousing New Year's Eve, followed by a quiet New Year's Day.

Each revised sentence contains fewer words and therefore is much smoother and more effective. And all are definitely more conversational; they sound a lot more like spoken English.

In several studies, volunteers were shown two pieces of nearly identical writing; the only difference was that one was almost devoid of personal pronouns and the other contained a number of them. The researchers found that the volunteers were much more interested in, and retained much more information from, the personalized prose. So don't be afraid to use personal pronouns like "I," "we," "they," "he," "she," etc.

Certainly you wouldn't personalize very technical business writing nor would it be a good idea to personalize your writing if your boss comes from the old "formal English" school. But, as I said, the business world is changing. The Internal Revenue Service (in the booklet, *Effective Writing*) encourages its writers to personalize their writing. And more and more businesses are using "you's" and "we's" instead of the "aforesaid party's" and "the undersigned's."

So there you have it. Five style devices to make your writing more conversational and therefore more effective. If you're having problems getting your message across on paper, try writing more conversationally — use more questions, quotations, pronouns and contractions and fewer "that's" and "which's." After all, you use these style devices when you speak and you have no problems being understood, so why change your style drastically when you write? ■

Lew Riley is a writing instructor in the Communications Department at California State University, Fullerton. He also is the author of *The I-Hate-To-Write Writing Guide*.

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In today's increasingly noisy world, silence gets attention. Often, a well-timed pause can have more impact than words...

# Applause for the Pause

by Carole Anne N. Facas

**E**very great comedian knows the value of timing — that attention-getting pause before the punch line. Jack Benny was a master who could reduce the toughest audience to laughter with a simple pause. Unfortunately, most speakers, particularly less experienced ones, are unable or unwilling to apply this basic principle of timing to serious speeches.

Many speakers are deathly afraid of silence and, consequently, fill the pauses between thoughts with aggravating "umms" and "uhhs." The more sophisticated speaker uses "well," "and" or "so" with extended vowel sounds as in "so-o-o-o." All of these void-fillers are distracting; a superfluity of "uhhs" often leads the audience to the conclusion that the speaker doesn't know what to say next.

Why is a pause for effect effective? How can you determine where a pause belongs? How can you consciously incorporate pauses into your speech to improve your timing? Let's pause a moment and consider.

Silence attracts attention. In an increasingly noisy world, this is especially true. You don't notice the roar of traffic when you go to bed — until you sleep in a peaceful mountain cabin.

## Arousing Curiosity

Think back to your early school days: The teacher is talking at the front of the room. The class is bored. One student whispers to another and soon no one is listening to the teacher. But when the teacher abruptly stops talking, the students snap to attention.

Used *before* an important statement, a pause will focus the audience's attention on the information to come. Like the teacher, the speaker pauses to wake up inattentive listeners. The pause, as much as any introductory remark, tells the audience that the statement to come is worthy of notice.

A pause *after* an important statement can be equally effective and is often necessary. It gives the audience a chance to reflect on the speaker's comment and to grasp its

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**A speaker who doesn't give the audience time to fully comprehend what he's saying is his own worst enemy.**

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meaning completely. On too many occasions, a speaker makes a remark that demands the audience's consideration, then goes on to the next point without giving listeners time to think. The listeners who do reflect on the comment lose the thread of the speech while those who continue with the flow of the speech miss the importance of the statement or misunderstand it.

A speaker who doesn't give the audience time to fully comprehend what he's saying is his own worst enemy. A simple pause after an important remark eliminates the problem.

Some general guidelines can help you determine when a pause is needed before or after a statement and how long that pause should be.

## The Introductory Pause

A pause before a statement should be brief — as short as a half



second or as long as a few seconds. This kind of pause can be used to arouse curiosity. The longer the pause, the greater the emphasis on the importance of the statement to follow.

A pause that follows a statement can be longer — at least two seconds and sometimes as long as four. Use a longer pause after a message that is complex or highly emotional.

For example, consider the doctor speaking on child abuse at a PTA meeting. He has just spent several minutes describing the types of injuries he has seen and treated:

"If you think this is a problem affecting only the poor and uneducated, let me tell you something you won't enjoy hearing. (Two-second pause.) As we sit here, more than 100 well-educated, middle-class parents in this state are inflicting serious injuries on their children because they can't stop themselves. Some of those children may be dead before morning. (Four-second pause.)"

This is startling and emotionally upsetting information. The audience needs time to react. The speaker must provide time for silence. Think how pathetic the anticlimax to those remarks would be if the speaker filled the pause with an "uhhh."

#### Transitional Pauses

A brief pause is often an effective way to separate one main topic from the next. There is a natural break in the rhythm of the speech when the topic changes. This change of pace shouldn't be buried under an "uhhh" or ignored as the speaker jumps to the next sentence. This is not strictly a pause for emphasis, but a simple recognition of the basic structure of the speech. It helps to orient the audience to the progress of the presentation.

The use of a pause is deliberate, but many speakers are afraid the audience won't realize it's intentional. One of the best ways to show the audience you're not pausing because your mind went blank is to combine silence with direct eye contact.

Pick out a half dozen people and look them straight in the eye while you are pausing. If you choose different people every time you pause, each member of the audience will feel he has been personally spoken to by the end of your

speech. This feeling of personal interaction with the speaker increases the effectiveness of the speech.

#### Gesturing During Pauses

You also can show your audience the pause is there for a reason by pointing it out with your hand. A deliberate gesture toward the audience during a pause in a speech will underline the importance of your message.

Or, lean forward over the lectern and bring both hands up to grasp it firmly. This gesture emphasizes your desire to focus attention on the upcoming information. During the pause after your statement, relax back to your former speaking stance. The main point to remember is that a pause is used to call attention to what you are saying; anything else that also gains attention will reinforce the pause.

Suppose you have completed a pause for reflection and suddenly find you *do* have a blank mind? Simply glance briefly (and silently) down at your notes. The audience

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### **It takes courage to use deliberate pauses for the first time — and it takes practice to use them effectively.**

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won't pack up and head for the exit during the extra fraction of a second you take to refresh your memory.

#### Don't Panic — Practice

It takes courage to use pauses for the first time. The speaker who is struck with stage fright when he has to say something to a group of strangers often panics completely at the thought of going to the lectern and saying *nothing*. Considerable practice before the event can help you use pauses comfortably.

Practice the speech until the pauses feel natural. Close your lips firmly during the pause. It's very difficult to say "uhhh" and "ummm" when your mouth is shut.

If you have trouble gauging the length of your pauses at first, silently count the seconds. Soon you will find yourself automatically adjusting your pauses to an appropriate length.

#### Rehearsing on Tape

A tape recorder can help you

determine how effective — or rushed — a pause sounds. (A pause sounds rushed when the first words after it are spoken more quickly than your normal speaking pace — a common error.)

A tape recorder can help you count your "uhhs." Once you are aware of them you will be able to eliminate the more obvious ones.

Also use a tape recorder to determine if you have included the right number of pauses. Your speech should flow smoothly even with pauses. Too many pauses (or pauses in the wrong places) can be distracting and may reduce the effectiveness of your presentation.

The easiest way to find out if you are using the right number of pauses is to make a list of the statements that require emphasis. If you find yourself listing every other sentence, this should be a warning that you are using too many pauses. If you have a 20-minute presentation and only two sentences are listed, you can be sure you don't have enough pauses.

To decide where pauses should be added, divide the outline of your speech into main points or topics. Choose one key point in each section as the item to be emphasized and mark off the transitional pauses. If you must emphasize two statements within one section, subordinate one so the pauses won't be equal in length.

Decide on the most important statement of the speech, and use the longest pauses before and after this point. Mark the pauses clearly in your notes so you'll remember when and how long to be silent.

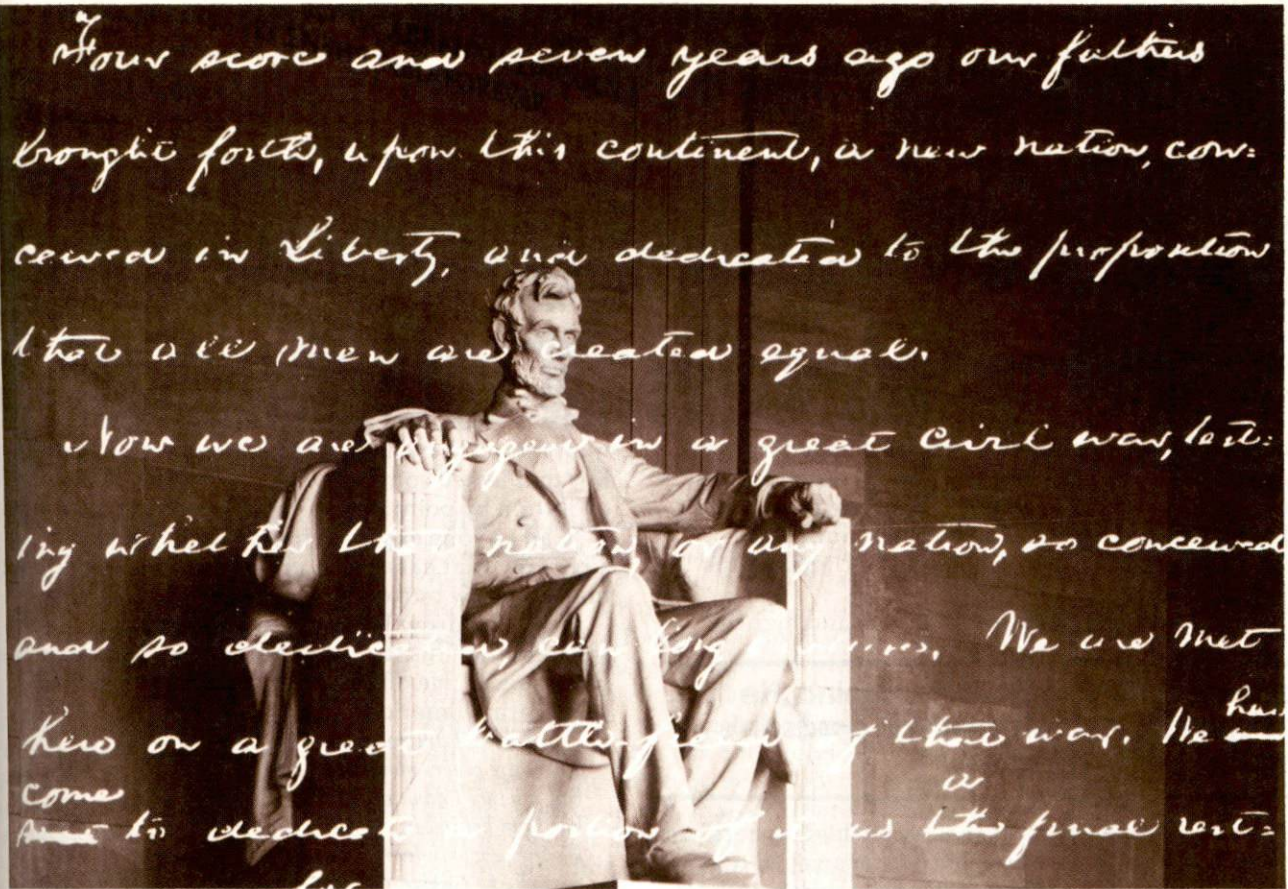
Once you have completed your "paperwork," practice the speech again with the tape recorder until you feel comfortable with the timing. Listen carefully to make sure you sound the way you think you sound. Then corner some relatives or friends and try the rehearsed speech on a live audience.

The appropriate use of pauses is the cornerstone of good timing. Learn how to use this technique effectively and your speeches will be more enjoyable, more understandable — and more effective! ■

*Carole Anne N. Facas is a freelance writer and a business and management communications consultant. She lives in Avondale, Maryland.*

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The techniques that made Lincoln, Roosevelt and Webster great orators also can help you become a successful speaker. . .

# Lessons from Great Speakers of the Past

by Thomas A. Mullen

Long before the first Toastmasters club was organized, the principles of good communication were known and applied by successful orators — and ignored or misconstrued by lesser ones. While styles and tastes have changed, the basics have not. The same techniques that made the famous speakers of America's past great can make any Toastmaster a great speaker today.

Many of those techniques were demonstrated at the Gettysburg Cemetery dedication in 1863. There, two masters of the spoken word met to consecrate the famous battlefield memorial. And though the venerable elocutionist, Edward Everett, and the plainspoken President, Abraham Lincoln, addressed the same issue, their speeches seemed like products of two different worlds.

Everett, always the scholarly perfectionist, spoke for one hour and 57 minutes — without notes! His memorized address was wordy, windy and overly

intellectual by modern standards, but it was nonetheless just what the audience wanted.

## Lincoln's Style: Short and Sweet

Lincoln's little speech was not as warmly received at first, but Americans soon came to appreciate the terse, earnest character of his "Gettysburg Address." Clearly, there's a message in the Gettysburg dedication for today's Toastmaster. While Everett's florid prose is rarely quoted today, Lincoln's simple statement — which was about as long as Everett's introduction — survives as one of America's best-loved speeches.

Of course, simplicity can be taken too far. Consider Lincoln's first political address, delivered when he was 23:

"I presume you all know who I am. I am humble Abraham Lincoln. I have been solicited by many friends to become a candidate for the legislature. My politics are short and sweet like the old woman's dance. I am in favor of a national bank. I am in favor of the internal



improvement system and a high protective tariff. These are my sentiments and political principles. If elected I shall be thankful. If not it will be all the same."

Not surprisingly, Lincoln lost his first bid for office.

Two men whose bewitching oratory never failed to win them public offices were Daniel Webster and Henry Clay.

Webster, a New Hampshire senator who fought the secessionist movement before the Civil War, is remembered today as the greatest speaker ever to raise his voice in the Senate.

Clay, a Westerner who often debated Webster on the Senate floor, helped make the pre-Civil War era the "Golden Age" of American oratory.

Although these fiery antagonists earned their livelihoods by inflaming audiences, the most valuable lesson they can teach modern Toastmasters is to avoid going overboard when making a point. Webster could shake the lamp posts of Washington with his thunderous voice — but he always worked up to the climax of his speech gradually.

Clay also saved his wildest metaphors and highest

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### **Roosevelt's strength was his stamina. He once spoke 40 minutes with an assassin's bullet lodged in his chest.**

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decibels for the end of his speeches, when his listeners had been captivated by his magnetism — and swayed to his way of thinking. One of those listeners commented:

"If Clay was furious, you felt that he ought to be furious, and you would as soon find fault with a caged panther for howling as to condemn him for his outbreaks . . . His hands always played naturally; there were no gestures which looked as if he had thought of them overnight."

#### **Using Gestures for Emphasis**

Hand gestures were probably even more important to speakers of the 19th century than to those of the 20th. In the days when there were no microphones to amplify an orator's voice and no television cameras to bring subtleties of expression into focus, a speaker had to use sweeping arm movements to keep the audience's attention and to emphasize major points.

No one mastered this now almost obsolete art as well as William Jennings Bryan, the famous populist leader and presidential candidate of the turn of the century. Whenever he delivered his favorite speech on character, Bryan would gesture as if he was putting a book on a shelf after listing each of the attributes he ascribed to good character. This gimmick, though it may now seem corny, succeeded in clarifying the continuity of Bryan's speech and was not unlike the less exaggerated gestures good speakers use today.

Bryan didn't become a great speaker overnight. Like all fine speakers, he developed his talent through constant practice. While in Detroit on a weekend in 1924 — just one year before his death — Bryan gave five speeches in one day. And that was typical. He spoke for more than an hour at an 11 a.m. church gathering. At 3 p.m. he delivered a 90-minute speech to another group. He spoke before a different audience four hours later and gave another speech at 8 p.m. Later that

evening he made impromptu remarks to a small crowd — for 45 minutes! By midnight Bryan was on a train bound for Grand Rapids, Michigan, where he faced an equally hectic speaking schedule.

If it took stamina to maintain such a schedule, it took still more to deliver long speeches to large audiences without the aid of amplifiers. On this point, another man to be admired — though not emulated — was Teddy Roosevelt. He boomed out speeches from his cannon-barrel frame so forcefully that he once enthralled an audience for 40 minutes with an assassin's bullet lodged in his chest.

#### **Breaking the Ice with Humor**

Although historical generalizations are usually risky, it seems safe to say that all great speakers have understood the value of humor in communication. Bryan injected some wit into the dreary debate over evolution by pointing out the shortcomings of science.

"Can anyone explain," he asked rhetorically, "how a red cow that eats green grass gives white milk that makes yellow butter?"

Even Woodrow Wilson, remembered more for his sobriety than his wit, used humor to win over unfriendly audiences. He often broke the ice with this self-deprecating limerick:

*"For beauty I am not a star,  
There are others more handsome by far;  
But my face I don't mind it,  
For I am behind it;  
It's the people in front that I jar."*

Speakers of the past were just as vexed by hecklers as are speakers of the present (see *The Toastmaster*, September 1977). And humor was as effective in stifling hecklers then as it is today.

Shortly before the Civil War, Congressman Seargent

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### **Henry Clay saved his wildest metaphors and highest decibels for the end of his speeches when his listeners had been captivated by his magnetism. . .**

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S. Prentiss was praising the North during an outdoor gathering of Southerners when a man on horseback yelled, "Damn the North!" Turning to the man, Prentiss replied:

"The horse on which you ride comes from upper Missouri; the saddle that surmounts him came from Trenton, New Jersey; the hat on your head came from Danbury, Connecticut; the boots you wear came from Lynn, Massachusetts; the linen in your shirt is Irish, and Boston made it up; your broadcloth coat is of Lowell manufacture and was cut in New York; and if today you surrender what you owe the 'damn North,' you will sit stark naked."

It's reassuring to know that the great speakers of history followed much the same set of rules that modern Toastmasters use. There's nothing new about crisp sentences, natural voice modulation, descriptive gestures, intense practice, hearty vocal volume and tasteful humor. They are as old as good speech. ■

*Thomas A. Mullen is a member of Eastern Middlesex Toastmasters Club 3565-31 in Wakefield, Massachusetts.*



# Coping with the Inactive Toastmaster

by J.B. Klug

Is the inactive Toastmaster a problem in your club? If so, has your executive committee attempted to motivate members who no longer are involved in club activities? How does your educational committee cope with the Toastmaster who makes no contribution to the club?

Both committees must address this problem because a member's inactivity or failure to fulfill a scheduled assignment lowers the quality and effectiveness of the club's program. Furthermore, one member's lack of interest could be contagious, causing a morale problem among other Toastmasters as well.

How can we resolve this problem?

First, find out why members become inactive. Then, decide on the appropriate solution for each individual case.

The main reasons a member stops participating actively in Toastmasters are:

- The individual decides Toastmasters doesn't meet his or her needs.
- The individual has a need for Toastmasters' self-development training but loses interest in the organization's programs.
- The individual is interested but has a temporary conflict.
- The individual (like many of us) has become inactive in the club, but more involved in Area or District activities.
- The individual has completed all manual assignments and feels nothing more is to be gained from the organization.

These inactive Toastmasters should be confronted — not ignored — but a different strategy is needed for each.

The individual who has decided Toastmasters doesn't meet his or her needs may have based that assumption on inadequate — or inaccurate — information, so make sure that member really knows what the organization has to offer. If the member is well-informed and still unenthusiastic, ask the individual if he or she wants to be dropped. If the answer is affirmative, thank the individual for expressing interest in your club, extend an invitation to return and then drop the person from the membership roll.

The member who feels a need for the organization but loses interest probably will be more responsive to encouragement. Make sure the member has had an opportunity to complete a member interest (403) form. With the information that survey provides, you'll know what it takes to capture his or her interest.

Now let's consider the individual who is definitely interested in Toastmasters, but has a temporary conflict that keeps him or her from participating actively. The executive committee should find out if this member wants to be temporarily removed from the scheduled program. Let the individual know he or she will be welcomed back as a full participant any time.

In the case of the Toastmaster who has neglected club activities to become more involved at the Area or District level, find out if this individual wants to be removed

from the scheduled program with the understanding that he or she is welcome to fill in on a volunteer basis. Take advantage of this opportunity to keep abreast of activities at other levels of the organization.

The last of the five most common situations involving inactive Toastmasters is the most difficult to handle. We tend to take this Toastmaster for granted. Having completed all manual assignments, he or she has proven to be a dedicated member, so we don't expect this individual to lose interest. This Toastmaster really deserves the most attention because when this member becomes inactive, it tends to be on a permanent basis.

These Toastmasters should be encouraged to tackle the three new advanced manuals now available from World Headquarters. You might also encourage them to pursue ATM or DTM status and tell them about opportunities to share knowledge by conducting Speechcraft and Youth Leadership Programs in local communities.

Don't get discouraged if you lose some members even after making an all-out effort to motivate them. They no doubt appreciate the personal gains they made through the organization and they'll probably tell others about it.

But these former members shouldn't be forgotten. Send them copies of your club bulletin when a special activity is planned. Ask them to appear as guest speakers. And encourage them to bring guests to the meetings. Who knows, maybe those guests will decide to join and you'll soon have active replacements for those inactive Toastmasters. ■

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*J.B. Klug is the Educational Lt. Governor for District 20 and a member of Magic City Toastmasters Club 585-20 in Minot, North Dakota.*



# The Seven Ingredients of Success

by Vivian Buchan

**A**nyone who believes success is something you haphazardly catch or find hasn't discovered that there is a scientifically simple way to become an achiever.

Success means different things to different people.

Webster defined it as "a favorable termination of a venture."

Disraeli said, "The secret of success is constancy of purpose."

Theodore Roosevelt remarked, "The most important single ingredient in the formula of success is knowing how to get along with people."

Helen Keller commented, "Not the senses I have, but what I do with them is my kingdom of success."

No matter what success means to you, you'll never achieve it by wishing for it or chasing after it. You have to create it! No one ever finds success or comes to failure. The seeds for both are imbedded in your personality.

In *Psycho-Cybernetics*, Dr. Maxwell Maltz says success results from a mixture of seven ingredients. Together, these ingredients or personality traits make it possible for us to deal effectively with our environment and the people in it, to cope with reality and to relate to the human qualities in ourselves and others.

If you put these seven ingredients together, the result invariably will be success — no matter how you define it.

Here they are:

- S-sense of direction
- U-understanding
- C-courage
- C-charity
- E-esteem
- S-self acceptance
- S-self confidence

Now let's see how each ingredient contributes to the successful outcome of an endeavor.

## Setting Goals

- *Sense of Direction*

This is absolutely fundamental. Without it, our goals remain elusive and vague. We're goal seekers by nature. Unless we establish specific goals, we wander around in circles getting nowhere.

We all have a natural drive to control our environment, solve our

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**It takes courage to put your abilities on the line when you're not convinced you're good enough to win, but the successful person always gambles bravely.**

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problems and achieve our goals. When we don't cope with these challenges successfully, we become depressed and purposeless.

To get a sense of direction, ask yourself, "What do I want out of this job or do I even want it at all? Am I progressing or just marking time until something happens to come along and make things better? Where do I want to be 10 years from now?"

- *Understanding*

It's pathetic how much we misunderstand the people with whom we live and work. We either say too much or not enough. We forget, too, that people may react to what we say or do from a perspective that is different from our own. We bounce our attitudes off our own sounding boards without knowing how others will respond to them.

Part of this misunderstanding results from the emotional climate that surrounds connotative words. These words arouse emotions that

vary greatly from one individual to another. For example, what does the word "red" conjure up in your mind? A sunset, a rose, your friend's hair, an apple, a valentine, your son's tricycle, your new necktie or scarf? Or does it make you think of fire, war, hatred, blood, explosions, gunfire, traffic lights, communism?

So when you say, "He makes me see red," that statement may not be interpreted the way you want it to be.

Reactions to emotionally charged words often cause difficult-to-understand rifts in relationships.

Understanding results when we ask ourselves, "Now, I wonder how he is going to interpret this statement? How does he really feel about this idea?"

We must never lose sight of the fact that we are logical or rational creatures. We are emotional creatures who react emotionally whether it's an overt response or one disguised beneath a veneer of good manners.

Become skillful at reading emotional feedback clues and you'll be able to establish the kind of communication that leads to understanding.

## Confronting Problems

- *Courage*

It's been suggested that incurable gamblers are afraid to gamble on themselves, so they gamble at Las Vegas or the racetracks. They lack faith in their own ability and talents, but they do have enough courage to resort to negative pursuits. The truly courageous person, however, puts his courage to work in a positive way.

Admiral William F. Halsey's personal motto, in the words of Admiral Nelson, was: "No captain can



very wrong if he places his ship  
ingside that of an enemy." Halsey  
ieved the best defense is a strong  
ense. "All problems," he said,  
ersonal, national or military be-  
me smaller if you don't dodge  
em, but confront them head on."  
William Nichols, author of *Words  
ine By* wrote, "Touch a thistle  
ridly, and it pricks you; grasp it  
ldly and its spines crumble."

Granted, it takes courage to put  
our abilities on the line when  
ou're not convinced you're good  
ough to win. But all gamblers  
ese now and then. It's impossible to  
eat the odds all the time. The  
uccessful person faces that reality  
d gambles bravely.

General R.E. Chambers, chief of  
e Army's Psychiatry and Neu-  
ology Consultant Division, says,  
Most people don't know how  
rave they really are. If they only  
new they had deep resources, it  
ould help give them the self-  
elliance to meet most problems,  
even a big crisis."

#### • *Charity*

Most of us think charity means  
giving money or help to the less  
ortunate. But Webster defines  
charity as "benevolent goodwill to-  
ward or love of humanity." There's  
othing there about money, is  
here? We've heard it said, "Charity  
begins at home," and that comes  
ery close to the truth. Charity  
begins with the way we relate to  
other people.

The time we spend listening to  
the fears, longings, hopes and needs  
of others is time well spent. When  
you're in touch with the feelings of  
others, you develop understanding.  
You realize the fellow working  
right alongside you feels much the  
same as you do. As your respect and  
admiration for him grows, you de-  
velop those qualities in yourself.

You gain self-respect, a quality that  
enables you to overlook the mis-  
takes of others as well as your own.

Most of us can forgive another's  
mistakes more easily than our own.  
Successful people forgive and for-  
get their errors, and look ahead to  
the next challenge.

#### • *Self-esteem*

A psychologist once said, "Of all  
the traps and pitfalls in life, self dis-  
esteem is the deadliest and hardest  
to overcome. It is a pit designed and  
dug by our own hands, summed up

when we say, 'It's no use — I can't  
do it.'"

The person filled with self-doubt  
is jealous, resentful, bitter and de-  
fensive. The feeling of inadequacy  
gives rise to negative emotions.

People who've lost faith in them-  
selves — or never had it — become  
whining and dour folk who lack  
self-esteem. The successful person,  
on the other hand, thinks, "I'm  
what I am, and I appreciate myself  
for what I am." And that's not  
egotism. It is simply placing the  
proper value on what you have and  
working with it to the best of your  
ability.

#### **Winning Respect from Others**

No one else will respect you until  
you respect yourself. The person  
who keeps telling his boss, "I doubt  
I can handle that project. I don't  
think I have enough ability to cope  
with the problems I'll encounter,"  
begins to convince the employer it's  
time to start looking for a re-  
placement.

The person who says, "I've never  
handled such a project before, but  
I'm glad to have the chance to try.

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### **You can't become suc- cessful by imitating others. Success is achieved through creativity and ingenuity.**

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I've solved problems just as tough  
so I imagine I can solve these, too,"  
displays self-esteem that wins re-  
spect from supervisors and co-  
workers.

#### • *Self-acceptance*

The killjoy is the person who  
can't accept himself for what he is.  
He wants to be someone else, live  
like someone else, look like some-  
one else, achieve like someone else.  
He's always looking at those he  
thinks are smarter, better looking,  
more popular, more affluent. And  
he imitates people he admires in-  
stead of being himself.

Success isn't achieved through  
imitation. It's achieved through  
creativity and ingenuity.

The successful person doesn't  
have time to moan about what he is  
or isn't. He's too busy for that. He  
takes what he has, what he is and  
what he can do and makes the most  
out of it.

Children should be taught, "I'm  
okay, you're okay, even if I'm not

you and you're not me." Children  
who are constantly compared to  
others develop self-doubts and,  
eventually, poor self-images. They  
then lack the ability to accept them-  
selves as unique individuals.

#### • *Self-confidence*

The last ingredient grows out of  
self-esteem and self-acceptance.  
You have self-confidence when you  
take pride in your successes instead  
of moaning over past failures.

Mistakes are simply lessons to be  
learned. Dwelling on yesterday's  
error is as futile as grieving over  
the "F" you got on a third-grade  
arithmetic test.

Charles Kettering said, "Any  
young person who wants to be a  
scientist must be willing to fail 99  
times before he succeeds once and  
suffer no ego damage because of it."

Edward W. Bok, a well-known  
editor, once remarked, "It's the  
young man of little faith who  
thinks he's nothing who fails. It's  
the young man of true conception  
who thinks he's everything who  
goes out and proves it. And that  
doesn't spell conceit or egotism. It  
simply means he does what he can  
do with gusto and enthusiasm. If he  
fails now and then, he picks him-  
self up and remembers the times  
he's succeeded."

You should take time now and  
then to recall your successes. Re-  
live those successful moments in  
your memory and you'll be re-  
minded that you're more competent  
than you think you are when  
you've been put down by some  
mistake you've made.

Combine these seven ingredients  
whenever you strive for success.

Remember no one can give you  
success, sell it to you or make it for  
you. It's a personal effort. And the  
personal rewards you'll receive for  
every effort you make are likely to  
be even greater than you expect  
because success feeds on itself;  
every time you succeed, you're set-  
ting the stage for another success. ■

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*Vivian Buchan received her bachelor's  
degree in English from Coe College in Cedar  
Rapids, Iowa, and her master's from the  
University of Illinois. A frequent contribu-  
tor to The Toastmaster, Ms. Buchan is  
a former member of the faculty of the  
University of Iowa, where she taught  
expository writing, public speaking and  
literature.*



# Hall of Fame

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Red Bank 2091-58, Charleston, SC

**Lawson Humphrey**  
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**Paul Hornak Jr.**  
Executive 3009-62, Muskegon, MI

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Fountain City 1266-63, Knoxville, TN

**James M. Wright**  
Fountain City 1266-63, Knoxville, TN

**Joseph A. Hafford**  
West Knoxville 3117-63, Knoxville, TN

**Bert Angus**  
Vital Words 2375-64, Winnipeg, Man., Can

**Neal Kenny**  
Elmira 1498-65, Elmira, NY

**Tommy L. Clark**  
Blueridge 1514-66, Charlottesville, VA

**Gus J. Cathernis**  
Tidewater 1469-66, Norfolk, VA

**Russell V. Olson Jr.**  
Manly Civic 2618-70, Manly, N.S.W., Aust

**Roy B. Potter**  
The Hills District 3180-70, Castle Hill, N.S.W., Aust

**Keith K. Lamberton**  
Northshore 2256-72, Auckland, NZ

## New Clubs

**1083-F Twelve O'Clock High**  
Pomona, CA — Thurs., 11:30 a.m., General Dynamics Corp., 1675 Mission Blvd. (629-5111 ext. 8409).

**608-1 Messengers**  
Inglewood, CA — Tues., 7 p.m., Inglewood Elk's Lodge, 317 S. La Brea Ave. (675-5400). Sponsored by Narrators 1398-1.

**2426-6 Whirlpool**  
St. Paul, MN — Mon., 4:30 p.m., Whirlpool Corp., 850 Arcade St. (778-2011). Sponsored by Pacemakers 2167-6.

**3759-17 Koo Koo Sint**  
Thompson Falls, MT — Mon., 6:30 a.m., Bellville's Cafe, 712 Main (827-4501).

**3410-25 "Oh Thank Heaven"**  
Dallas, TX — Mon., 5:15 p.m., The Southland Corp., 2828 N. Haskell Ave. (828-7500). Sponsored by White Rock 1495-25.

**3338-36 Speakeasy**  
Arlington, VA — Wed., noon, Navy Accounting & Finance Center, Crystal Mall #3, Rm. 408 (697-6680). Sponsored by Springfield 1792-36.

**1953-37 Arrowood**  
Charlotte, NC — Thurs., 11:45 a.m., Ole Smoke House #2, 4820 Wilmount Rd. (588-1600). Sponsored by Fort Mill 1370-58.

**2669-37 Duke Power**  
Charlotte, NC — Thurs., 12:20 p.m., Duke Power Co. (373-4192). Sponsored by Queen City 1420-37.

**437-39 Lodi**  
Lodi, CA — Tues., 6:45 a.m., Sambo's Restaurant, 700 E. Victor Rd. (368-3075). Sponsored by Greater No. Stockton 64-39.

**2374-46 Foster Wheeler**  
Livingston, NJ — Mon., 5 p.m., Foster Wheeler Energy Corp., 9 Peach Tree Hill Dr. (533-2317). Sponsored by Toastmasters Club of Essex County 2567-46.

**984-64 Westfair**  
Winnipeg, Man., Can — Mon., 5 p.m., Canadian Motor Hotel, 1400 Notre Dame (786-7941).

**2324-64 Empress**  
Winnipeg, Man., Can — Wed., 7 p.m., Manitoba Telephone Co., B-102A — 489 Empress (889-7823 or 947-4782). Sponsored by Venio Dictum 2170-64.

**1255-68 SBA**  
New Orleans, LA — Thurs., 11:45 a.m., SBA Conference Rm., 1001 Howard Ave. 17th Floor (589-2705). Sponsored by New Orleans 234-68.

**2558-68 Cajun Country**  
Baton Rouge, LA — Wed., 4:30 p.m., Exxon Refinery Main Office, Scenic Hwy. (359-7383). Sponsored by Downtown 2455-68.

**1117-70 C.B.C.**  
Sydney, N.S.W., Aust — Tues., 6:30 p.m., C.B.C. Bank, 343 George St. (439-5566). Sponsored by Manly-Warringah 3827-70.

**938-U Vlaardingse**  
Vlaardingen, The Netherlands — Fri., 8 p.m., Triangel Community Bldg. (010 347556).

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## Anniversaries

**40 Years**  
Salem 138-7, Salem, OR  
Sierra 135-33, Fresno, CA

### 30 Years

Pacific Beach 54-5, San Diego, CA  
Hood River 701-7, Hood River, OR  
Boone 184-19, Boone, IA

### 25 Years

New Horizons 1109-F, Monterey Park, CA  
Ontario-Upland 1506-F, Ontario, CA  
Oak Harbor 514-2, Oak Harbor, WA  
Duluth 1523-6, Duluth, MN  
Jefferson County 1482-8, Pevely, MO  
Ashtabula 1505-10, Ashtabula, OH  
Johnstown 1231-13, Johnstown, PA  
Chadron 1465-26, Chadron, NE  
Greenley Evening 1490-26, Greenley, CO  
Oshkosh 1483-35, Oshkosh, WI  
Metro-Milestone 1511-36, Washington, D.C.  
Goldsboro 1496-37, Goldsboro, NC  
Reveilliers 985-39, Sacramento, CA  
Permain 1509-44, Midland, TX  
Kodak Park 1491-65, Rochester, NY

### 20 Years

Orbiters 2943-4, Sunnyvale, CA  
Essayons 2265-7, Portland, OR  
Town & College 875-19, Ames, IA  
Capital 1412-19, Des Moines, IA  
University Park 2984-23, University Park, NM  
Pioneer 2932-26, Lakewood, CO  
Executive 2956-29, Pensacola, FL  
Capital City 2953-35, Madison, WI  
Atomic Energy Comm 2901-36, Bethesda, MD  
VA Gaveliers 2920-36, Washington, D.C.  
Justice 2937-36, Washington, D.C.  
Pan Am Management 1652-47, Miami, FL  
Naples 2835-47, Naples, FL  
Sudbury 2816-60, Sudbury, Ont., Can  
E.S.B. 1747-65, Buffalo, NY  
Dublin 2601-71, Dublin, Ireland

### 15 Years

Tustin 3733-F, Tustin, CA  
Convair 3745-5, San Diego, CA  
Key 3723-15, Salt Lake City, UT  
Newton 3706-22, Newton, KS  
Auburn 3702-24, Auburn, NE  
Watertown 3694-35, Watertown, WI  
Dover 2450-37, Shelby, NC  
Think-Speak 3752-38, Lester, PA  
Argonaut 3709-39, McClellan AFB, CA  
Burned Toast 3734-41, Rapid City, SD  
Lethbridge 3673-42, Lethbridge, Alta., Can  
Seminole 3771-47, Tallahassee, FL  
Northwest Houston 3373-56, Houston, TX  
Kings Mountain 2958-63, Elizabethton, TN  
Hamilton 1893-72, Hamilton, NZ

### 10 Years

San Diego Board of Realtors 1808-5, San Diego, CA  
St. Accident Insurance Fund 3451-7, Salem, OR  
Portage 3275-10, Kent, OH  
Kekionga 899-11, Ft. Wayne, IN  
Phillips 66 3266-16, Bartlesville, OK  
Seaborad 1477-18, Frederick, MD  
Benson County 1047-20, Maddock, MD  
Belcourt 2453-20, Belcourt, ND  
Early Birds 3546-25, Waco, TX  
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