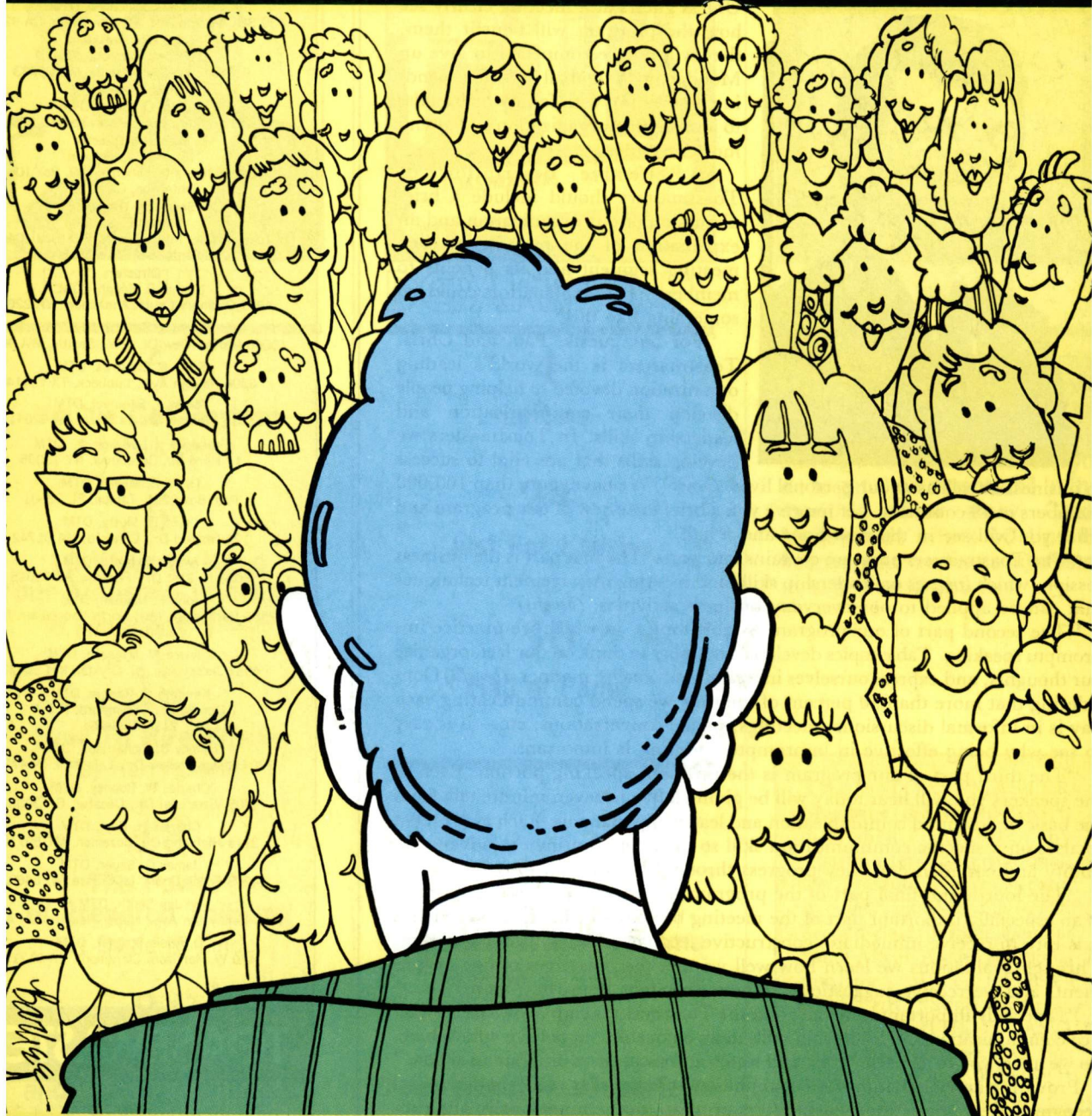


THE TOASTMASTER



Boyd

10 Ways To Keep Your Audience Interested

Sell the Benefits

Any successful salesperson will emphasize that customers don't buy responsibilities or features. They buy benefits. We need to remember this important point whenever we explain the Toastmasters program to prospective members.



Unless guests at a meeting clearly see how the program will benefit them, they will not be compelled to give up Monday night football or forfeit spending an evening with family or friends, to join another organization and attend more meetings.

An effective description of Toastmasters should include a brief discussion of our organization and an explanation of the purpose of each meeting segment and its benefits to members. The explanation could go something like this:

"For our guests, Paul and Chris, Toastmasters is the world's leading organization devoted to helping people develop their communication and leadership skills. In Toastmasters we develop skills that are vital to success

in business as well as in our personal lives. *(benefit)* We have more than 100,000 members in 49 countries. Let me give you a brief overview of our program and what you will see in the next hour and a half.

"The Toastmasters program contains four parts. The first part is the business session, which focuses on leadership skills and meeting management techniques that can be applied to our everyday business activities. *(benefit)*

"The second part of our program is table topics, in which we practice impromptu speaking. Table topics develops our ability to think on our feet, organize our thoughts, and express ourselves in a clear and concise manner. *(benefit)* Considering that more than 90 percent of the time we spend communicating each day is in informal discussions--meetings, phone conversations, etc.-- it is easy to see why being effective in impromptu speaking is important.

"The third part of our program is the prepared speaking portion. Each of the speakers you will hear today will be giving a five to seven minute talk from the basic or advanced communication and leadership manuals. Each assignment focuses on a specific communication skill so members continue to advance in ability and confidence as they progress through the manual. *(benefit)*

"The fourth and final part of the program is the evaluation segment. This is an especially important part of the meeting because outside of Toastmasters it is rare to receive immediate, constructive feedback that we can learn from. Through evaluations we learn how well we met the objectives of our assignment, and we receive suggestions on how we might improve. *(benefit)*

"Especially important is the fact that the Toastmasters club allows us to practice communication and leadership skills in an enjoyable, supportive atmosphere. So we invite you to sit back, relax, and watch a Toastmasters program in action."

Providing an explanation which emphasizes the benefits will help our guests recognize the value of the Toastmasters program to them personally and professionally, and help persuade them to join so that they too can "Experience the Power of Toastmasters."

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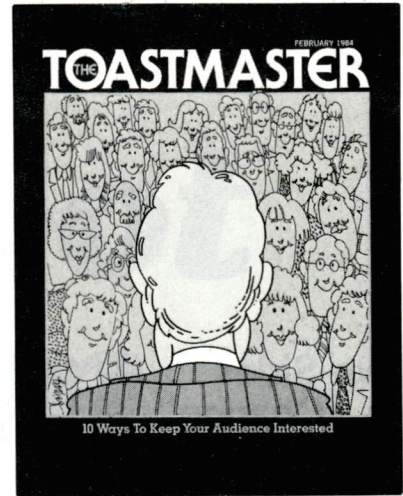
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Your World Headquarters: Here To Serve You



COVER

You're giving a speech. The man in the corner is reading a book. A woman in front is tapping her foot anxiously, and another is staring into space. What can you do to get their attention? In this month's cover story, Ginny McReynolds offers 10 tips for keeping your audience interested in every word you say.

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Two Sides To "Change"

I look forward eagerly each month to the arrival of my copy of *The Toastmaster*. It is always well written and insightful. I have tried to incorporate many of the speaking tips presented in my own activities.

I was, however, most disappointed in the November 1983 special issue, "Meeting the Challenge of Change." The relevance to speaking was virtually nonexistent. With the exception of "Word Wisdom," little or nothing related to the art of speaking. While the issues covered in the feature articles were informative, I have already read similar articles in less specific publications.

Please, stick to the purpose of Toastmasters--speaking--and continue to present high quality articles which will help us speak more effectively. Allow the other general publications to take on topics unrelated to this art.

David Gannon
Danielson, Connecticut

The November 1983 issue of *The Toastmaster* should become a collector's item. It is timely, well thought out and well written. Change (just one of several very relevant themes) is, I believe, a law which governs all of God's creation. Those who don't embrace it as a loving partner are doomed to face it as a terrifying enemy.

Regarding "Word Wisdom": The dictionary provides a key to pronunciation which enables one to pro-

nounce almost any previously unknown word "like a native." PLEASE... incorporate into that section a phonetic guide for those of us who take pride in smooth and lucid usage of words.

Perry Close
Fresno, California

Are We Speaking The Same Language?

I would like to protest Ruth Eddington's article, "Tips for More Precise Language Use," in the September issue of *The Toastmaster* magazine. Like a number of previous similar articles, it assumes the only correct English is that spoken in the United States. In that case, why do you call your language English? I give below a few comments. My reference is the Concise Oxford Dictionary (COD), and all the examples I quote are from there.

• *Afterwards* and *towards* are perfectly correct.

• *Either* and *each* can be used synonymously. "At either end was a lamp."

• *Due to* is correct in certain constructions.

• *Leave alone* means "not have dealings with, not interfere with."

• *Over* is correctly used in "cost over 50 pounds."

• *Easter Sunday, winter months, both Reid and Jones* -- Much as I sympathize with Ms. Eddington's dislike of unnecessary verbiage, in certain contexts

all these expressions would be necessary for clarity or emphasis. Easter Sunday, for example, may need to be distinguished from Easter Monday or Easter week. This is hairsplitting.

I hope your future articles on the use of English will take into account the fact that this language is spoken in a number of countries, including that where it originated.

Janet Six
Choisy-Le-Roi, France

Addressing Members Of Your Audience

I read with great interest the article entitled "Why Are They Yawning Already?" by Leon Fletcher in the October issue. Although the article is very well presented, the author confused readers by suggesting, "...if the speaker before you opened with 'Mr. Chairman, ladies and gentlemen,' then it is usually sufficient for you to address just 'Mr. Chairman' or 'Ladies and gentlemen.'"

Toastmasters' Communication and Leadership Program Manual states that a speaker always should first acknowledge the person (the chairman, in this example) from whom he/she yields control of the meeting, and then acknowledge others. In this case the proper protocol will be "Mr. Chairman, ladies and gentlemen" and not just "Mr. Chairman" or "Ladies and gentlemen" as suggested by the author.

Mubeen U. Siddiqui
Quincy, Massachusetts

MOST PEOPLE HAVE A NATURAL SPEAKING
RHYTHM--THEY JUST DON'T KNOW IT.
HERE'S HOW TO UNEARTH YOURS.

You've Got Rhythm

by Mark Bruce

You've got rhythm! Yes, you do. Maybe you can't dance a step, sing a lick or snap your fingers in time to a song on the radio, but you *do* have a natural rhythm that helps you think, move and speak.

Everyone has a rhythm they're comfortable with--but one that may be different from that of others. You may be lulled to sleep by the pounding of waves against the shore, or it may set you on edge. Slow songs either comfort or bore you. The clickety-clack of a train may sing to you--or drive you crazy.

Your reactions to these rhythms can tell you a lot about your own inner mental rhythm. If you can discover that inner rhythm and use it in your speaking, you can electrify your audiences.

The Road To Discovery

How do you find this special rhythm, though, if it's different for every person?

First, experiment with some simple, universal rhythms found in some of those poets you had to read in school, like Longfellow or Poe. Read aloud

some of their poems, but slowly enough to feel the rhythms of their words. Often the beat is so strong that the poem can gallop away from you if you're not careful.

Take, for instance, "The Raven," that old chestnut from your junior high school days:

ONCE upON a MIDnight
DREARy
WHILE i PONdered WEAK and
WEARY . . .

You don't have to be an English major to detect the strong, persistent beat in the poem. Longfellow's famous (or infamous, depending on how many times you had to recite it) "Paul Revere" sounds much like the clickety-clack of a train:

LISTEN my CHILDREN and
YOU shall HEAR
of the MIDNIGHT RIDE of
PAUL reVERE

Again, the rhythm is so strong and recognizable that every high school cheerleader in America appropriated that catchy first stanza for countless cheers for the alma mater. By golly, though, it did its job.

The individual beats in a poem also

can be called accents. There are strong and weak accents, and it's the combination of the accents that makes the rhythm in a poem. Here, then, is the first clue in discovering your own rhythm: Which combination of strong and weak accents *sounds* best to you?

While reading this poetry aloud--feel free, by the way, to move on to other poems by Poe, Longfellow and their contemporaries that are a little less overdone--remember to read the words slowly. Really work your jaw on the pronunciation of the words (the wonderful use of archaic vocabulary makes poems from this period a good exercise for your articulation muscles, too), but don't lose the rhythm. Notice how the lines seem to flow of their own will, no matter how you read them. Notice, too, how easy it is to slip into a sing-song delivery. When that happens, you know you've gone too far with the rhythm.

In other words, the words don't mean anything to the speaker anymore. All that matters is the beat. This would be fine if you were recording a "rap" single for the New York discos; presumably, though, you want people to listen to your *message*, not your beat. The rhythm should assist the speaker's message, not overthrow it.

Moving On

The next poet to tackle is Walt Whitman. Most of his poems (with the exception of "Captain, My Captain," which we will, mercifully, pass over) were unmetred and unrhymed--but *not* unrhythmical. His poems have their own peculiar rhythm that you have to speak aloud to really hear:

I HEAR America SINGING
() the VARIOUS CAROLS i hear. . .

There's a pause before the second line of that poem, a built-in pause that's part of its rhythm. In television or on stage, this pause is known as a beat. When you read this passage aloud you'll see that this beat is actually counted into the rhythm of the piece.

If you've ever wondered about the secret of the artful pause, here it is in all its glory: The pause is figured into the rhythm of the passage. Walter Cronkite has this down pat. Next time Walter narrates something, notice his pauses as much as his delivery (*don't* imitate it--it doesn't work if you're not him). The other secret to a successful pause, by the way, is to have something important waiting on the other end of that chasm of silence.

Let's get back to Whitman. As you look through and read aloud several of his shorter poems, you'll begin to feel

a different rhythm emerge than the readily recognizable, galloping beats of Poe or Longfellow. Whitman's rhythm is a rolling, grandly marching thing. Yet there's a unity to it.

As you read this poetry aloud (slowly), notice the way he uses words for their rhythm as much as for what they say. Group thoughts together and tackle them bit by bit so that you can hear this much clearer. For instance in the poem: "I think I could turn and live with the animals. . ." split the sentence in half. Pause slightly before the *and* and pause a beat after the last word before going on to the next.

Charles Dickens, in particular, intended his books to be read aloud, and he wrote them with this in mind. In the days before television, folks would sit around the fire and read aloud for the evening's entertainment--and Dickens was a favorite. Not only were his stories faster-paced and better-plotted than most of today's television adventures, but his language was also intensely rhythmical and easy to read aloud.

The famous opening of *A Tale of Two Cities* sort of overdoes it. You're familiar with "It was the best of times, it was the worst of times. . ."

YOU WANT PEOPLE TO LISTEN TO YOUR MESSAGE, NOT YOUR BEAT. THE RHYTHM SHOULD ASSIST YOUR MESSAGE, NOT OVERTHROW IT.

Don't rush headlong through the piece (easy to do because, again, the rhythm carries you with it); try to think about the words as you say them aloud. What in the world is this guy saying--that he'd rather live in a smelly old stable than in an air conditioned condominium? Pretend that you're talking to someone else, reasoning with them or describing something you've seen. The rhythm remains, no matter how conversational you try to make it.

This is because of the poet's judicious use of words. He's listened to words, noted which are heavily accented and which have a weak accent when mixed with others. The choice became instinctive after a while. He heard the rhythm in his head and could convey it with his message by choosing his words.

Rhythm Writing

So, when you sit down to write your speech, you should also have the rhythm of your own choosing in your head. Remember that we think, read and speak at different rhythms. We hear things, too, with different rhythms than with which we read them. Too many speechwriters forget that they're composing something that will be read aloud. Something that reads fine silently might sound awkward and stiff when read aloud.

Of course, you're not going to deliver your speech in verse. It's time to start reading aloud from prose--and again, the best place to start is in the last century.

Try reading it aloud. Feel its short, punchy phrases that bring the rhythm up, suspend it, then bring it down. Even though this isn't poetry, it definitely has a rhythm--one that makes it easy to understand, yet powerful when read aloud. The length of the lines vary; even the rhythm varies a little. This variable rhythm keeps the passage from becoming sing-songy. Here's another secret to using rhythm in your speech: Vary your speech with long and short sentences for effectiveness.

Next try reading aloud from some plays. Plays were written to be spoken, and a good play will help the actors by giving their lines a rhythm true to each character. In addition, since an audience can't go back and read over a difficult passage, dialogue is written so it can be understood the first time it's heard.

Two light playwrights whose works are good to read aloud are Neil Simon (whose plays crackle with the wit and rhythm of a stand-up comic) and Agatha Christie (yes, the mystery writer--she also wrote about 10 plays). They use different rhythms that tell the listener about the personalities of these characters.

Again, remember not to speak the lines too fast. Racing through lines without feeling their inner rhythms and messages separates the beginning actor from the experienced one. A fast speaker is tiring to *listen* to, also. Reading aloud from plays can be a



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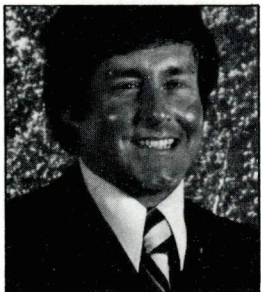
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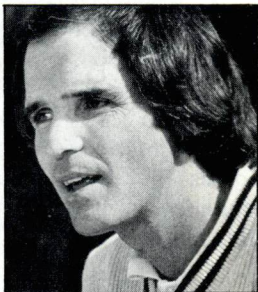
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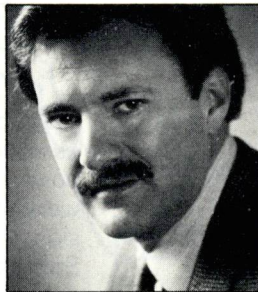
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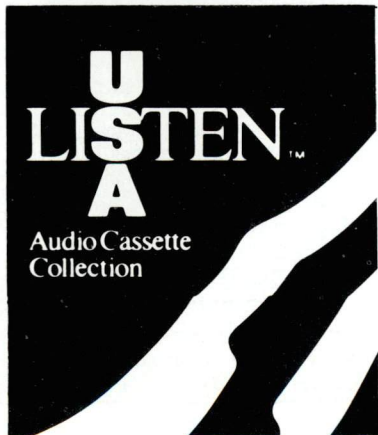
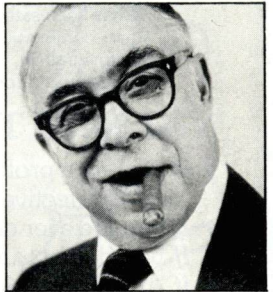
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good exercise in learning to read--and speak--slower.

Tape Trick

Now that you've waded through all this literature, will you suddenly become more lyrical in your speaking?

Not yet. The hard part is still ahead.

Get a tape recorder with about a 60-minute tape. Find a friend, spouse or Toastmasters' club member to listen to you for about 20 minutes. Turn the tape on and have a conversation with him or her about something that interests you (for instance, the subject of your speech). Try to forget that the tape recorder is going. Don't lecture your friend; talk with him or her. Ask questions.

After you've used one side of the tape, play it back. Listen to it, particularly the middle section when you forgot the tape was going. Listen to yourself. What sort of rhythms are natural to your way of speech? Which rhythms sound dynamic when you use them? Where do you bog down?

If you're speaking too fast, do your words get tangled? Do they trip over one another when you're excited? Do long sentences tend to sag with their own weight? Are there times when an extended sentence seems to carry a

tension if your delivery is forceful, strident, yet controlled? If you use a few large words with a group of simpler ones, do the simpler one- or two-syllable words give added weight

A PAUSE SHOULD BE FIGURED INTO THE RHYTHM OF THE PASSAGE.

to the bigger ones?

Now turn the tape over and read some poetry or prose or plays--whatever you've been practicing with lately. Read with as much expression as you can. Then replay what you've read, listening not only to your pronunciation and expression, but also to the rhythms that best suit your natural speaking style. Where do you sound most awkward? Reread those passages in which you sound best, noting the number of syllables in each word, in the length of the lines or phrases, and in the general structure of the sentences.

When you've written your speech, read it into the tape recorder. On the playback, listen especially for the rhythms. Do they sound natural--or sing-songy? Did you vary the rhythms, following long, rolling passages with short, punchy sentences? Is the rhythm jagged or smooth? Does it fit your message?

To discover your natural rhythms and use them in your speaking takes time. Some extremely gifted speakers are born with an inner, subconscious awareness of their natural rhythms and use them easily. Most of us have to search a bit harder for them.

But the rhythm is there. You've got rhythm--and if you learn to use it, everybody will say that you're a natural, too!



Mark Bruce is a writer and radio announcer based in Eureka, California. He's been master of ceremonies for dozens of shows, worked for a singing telegram company, and had his own public service show on a local FM radio station. He also does over 60 different voices and impressions.

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(Allow 4-6 weeks for processing and delivery.)

Dan Smith is speaking to a group of managers about how to increase production. There are 35 people in the audience. Smith is an expert in production techniques, and these are all people who need this information. In the middle of the speech he notices one man looking through some papers instead of paying attention. In a few minutes he glances to the back row and sees a fellow who seems to be having a difficult time staying awake. A man in the front row is tapping his foot anxiously and has a confused look on his face.

Smith sees that the rest of the audience is listening intently, smiling, even nodding in agreement with what he is saying. Though this is reassuring, those three worry him. He wants his speech to be meaningful, and he wants to draw them back in. He soon realizes, however, that it is nearly impossible to give his speech *and* think of ways to keep people interested at the same time. Smith decides to give up on these three and just devote his message to the people who are listening seriously.

But there is no reason for Smith to forget the three who were having trouble concentrating. "Listening" to the nonverbal feedback from your audience and adapting your speech accordingly is easy to do, and vital to a truly effective presentation.

Considering the audience before you give your speech allows you to plan specific things that might keep this audience interested. This isn't pessimistic; it is merely having a backup plan.

Since it is so important to be aware of your audience's reaction throughout your speech, you have to watch them as much as possible. Limit the number



TEN EASY WAYS TO KEEP YOUR
AUDIENCE ALERT AND ATTENTIVE.

of notecards you use. Maintain consistent eye contact with your audience so you can read their responses quickly and adapt by using one or more of these 10 simple methods. Most of these points are easy and obvious, but many speechmakers, concerned primarily with the content of their message, need to be reminded of some methodological pointers.

(1) **Use humor.** Humor is an excellent way to get people back into the speech. Not only does everyone enjoy a good joke or a funny story, but the laughter of the rest of the group will usually get the attention of anyone whose thoughts are elsewhere. Don't do a Rodney Dangerfield imitation, but plan a few humorous additions to give your speech personality.

(2) **Ask a disinterested person a question.** Not a question that has a right or wrong answer, but a question that requires an opinion. This is sometimes easier with a small group, and definitely simpler if you know the members of the audience. But, regardless of the composition, asking a person a question gets him thinking about the subject matter and he is soon listening again. And, asking, "Carol, do you think this method

would work in your office?" gets Carol listening because she sincerely wants to help her company. If Jack looks confused, don't be afraid to ask, "Does this make sense to you, Jack?" (3) **Say something surprising.** Part of planning ahead is that it allows you to

MAINTAIN EYE CONTACT SO YOU CAN READ THEIR RESPONSES.

be armed with plenty of strong facts and statistics. Saying something surprising or even unsettling will definitely bring people back to the subject at hand. These don't even have to be strict, scientific, researched statistics. Just saying, "Most managers I know are actually afraid deep down inside of being managers" will get everybody ready to listen for more.

(4) **Practice vocal variety.** An easy and often ignored method of regaining someone's attention is to change the

tone of your voice. Be dramatic. Speak loudly. Use different voices to make different points. Just changing the sound that your audience is hearing will strike something in them and get them listening again. The same principle applies to movement. If the situation allows for it, move around some as you speak. Use gestures to emphasize. Give your audience some different things to watch.

Dr. Virginia Kidd, of the California State University, Sacramento, Department of Communication Studies, points out that audiences are conditioned to expect change these days.

"Local news stories on television tend to run between one and one and a half minutes," she says. "Network news stories may be two or three minutes. On entertainment shows, the camera angle changes an average of every seven seconds, and new scenes and new characters occur frequently. Audiences are no longer accustomed to sitting and listening to one voice with only one visual effect for any length of time."

(5) **Use visual aids.** Movement keeps your listeners attentive because it adds variety to what they see. Using visual aids has the same effect. These can be in the form of charts and graphs or even slide presentations. Visual aids also clearly illustrate the points you are making. In addition, any written material you can give your audience to take with them keeps your speech fresh in their minds and gives them the feeling that they've received their money's worth. It is most helpful to distribute this at the end of the speech so it isn't distracting during the presentation.

(6) **Address individual listeners.** If you are reluctant to draw attention to someone who is drifting for fear of embarrassing him, speak to the people around that person. Obviously this works even better if you know the people by name. But any audience involvement will serve as a nudge to other audience members.

As Dr. Kidd says, "One way to speak to audience members individually, when you don't really know them individually, is to speak to them as representatives of something you do know. 'All of you from Fresno will especially want to note...' will wake up the Fresno contingent. Or refer to a current event or a television program audience members might identify with. 'And to you closet *Gilligan's Island* viewers...' can get both a self-conscious laugh and attention."

(7) **Know your audience.** If you can learn something specific about the

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members of your audience before you speak, do it. If you can find out their hobbies, their interests, even their favorite charities--anything you can use to help personalize the speech--you have a better chance of keeping them with you throughout your address. Then, when they begin to fidget, use them or their interests as an example. Say, "Now, if Bob and Ann here did some brainstorming about production while they were jogging together tomorrow morning..." Or explain that the skill you are discussing isn't any harder than learning to drive, thus giving your audience a specific, easy-to-relate-to example.

(8) Have a break. If your speech is long (more than an hour), you must anticipate that people will get tired of sitting and listening actively. When you begin to see people moving in their seats, speak until you reach a natural stopping point and then let people get up, stretch and move around. You can even plan a break when you are putting your speech together. This prevents any boredom that may set in and allows people to refocus on what they're doing. You also can keep talking to them if you are limited by time, but change your tone to a more conversational one during this period. Leigh F. Stephens, who is a communications consultant for government and private business, uses this technique frequently.

"One of the most successful audience participation exercises I have used is to have people stand up in response to a question," she says. "For example, 'How many of you in this room have been victims in this last year--would you stand up?'"

"This gives the audience a stretch, makes them involved in the subject, captures self-interest, and gives you the opportunity to make that special point:

"Well, it looks like you're typical of the general population--one third of you are standing and the Federal Bureau of Investigation 1982 statistics reveal 66 percent of the population has been a victim of some type of crime during the past year.'"

(9) Conduct a group exercise. As Stephens' example indicates, nothing helps keep people involved better and makes your point more clearly than doing some kind of group exercise or practice in a particular skill you are attempting to show them. Some people will resist this, so make it something simple and fun. Whatever the exercise, it works in getting people to really think about the subject matter and it

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keeps them listening to you for instructions. It also helps to have them do an individual exercise. Figuring out a problem by themselves requires your audience to pay attention, and it helps demonstrate what you are talking about.

USE THEM OR THEIR INTERESTS AS EXAMPLES.

(10) Ask what they would like to discuss. The most direct route is sometimes the best. If you notice a few people staring at the floor, obviously not listening, or even confused, ask them what would interest them more. It isn't necessary to do this in a demeaning or scolding fashion. Simply say, "On what part of this subject would you be most interested in focusing?" Or say, "I'm really trying to meet everyone's needs here. How can I relate this to you and your situa-

tion?" This rarely puts people off. In fact, it usually reinforces the idea that you really are interested in communicating with everyone in the audience.

Anyone who gives a public speech now and then should find at least one of these tips helpful. These are methods used by business people, politicians and teachers. No one likes planning and preparing a speech just to have people fidget and daydream during it.

But a final point is worth remembering. You can't please all of the people all of the time. Recognizing this will prevent you from spending your entire speech trying to get the guy in the corner to wake up.

People have too many things to think about these days and they usually need a little push to stay focused on one subject. You can do it gently by following these steps. It will make your speaking experience more worthwhile. 🎤

Ginny McReynolds teaches public speaking and journalism at California State University, Sacramento.

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How To Hire Wisely

by Harry David

Executives are lousy recruiters when it comes to interviewing an individual to fill a key position.

That's a terrible statement for me to make.

But, in my experience as a headhunter, I have found it to be true.

To the humble job applicant, executives may appear to be forceful, decisive, even threatening figures. Usually, however, that's a facade.

Behind this facade, the most sophisticated executive quakes and quails at the approach of an interview as much as does the person who is about to be interviewed and who hopes to impress the person behind the big desk.

Executives have no difficulty making decisions at other times. Unhesitatingly and swiftly, they commit millions of dollars, testify before Congress on behalf of important industries, and guide the destinies of large enterprises, powerful associations, and politically and economically mighty labor unions. They dine with the great and sip martinis with the mighty.

But they turn pale at the mere thought of an interview with a prospective employee, seemingly terrified when they have to say yes or no.

I have actually watched some of my clients make people decisions--hiring for an important job--and I have had other executives tell me of their feelings at that time. So I can pretty much tell you what happens (even though the other party does not usually recognize it): They turn shy, almost speechless; they get nervous; their hands shake and their foreheads become waterlogged. Their blood pressure rises. And, at times, some of them become practically incoherent. They suffer from what I call recruiting trauma.

Not unnaturally, their judgment is often affected by it. And so is their personality. Over the years, many men and women have told me about their experiences in being interviewed for a key job. They are often puzzled by what seems to them strange behavior, even on the part of people they have previously, but in a different context, met and chatted easily with. They can't explain it. And that's just



as well for the executive.

Some applicants have actually turned down lucrative, career-building jobs. "I just didn't like the way he talked to me," they will tell you. Or, "He was quite a different person from the one I met some time ago." For them, the enigma is rarely solved, and they take away with them an uneasy feeling that perhaps, in some way, they failed at the crucial moment. The truth is probably the other way around.

If you are one of the secret sufferers from recruiting trauma, and you want to be cured, I can offer you no rose garden or the perfect solution. But I can, and will, suggest certain courses of action which may ease your tensions and prevent you from behaving

like an actor about to go on stage opening night each time you have to make a people decision.

Implicit in the 11-point program to help overcome recruiting trauma must be this key thought: You talk, you interview, and you hire because you need people who will help you build your own career. And the building of your career is worth an effort. What's to be done?

• **Plunge right in.** You have a key spot open; it has to be filled. Don't tell yourself that you will start interviewing tomorrow. Do it now. Waiting will increase your tension and decrease your credibility with potential incumbents eager to meet you.

Just before the interview, think about the reason for conducting it:

Having the right person in the spot will help you reach your goals and will lessen your worries about reaching them. Having an important reason for doing what you must won't cure your churning insides, but it will assist you in doing what you know you have to do.

And when the visitor arrives in your office, remember, he or she is as scared as you are--more so, perhaps.

• **Buy now--pay more later.** But think before you leap. Saying yes now, because it will end your trauma, may bring on another trauma later.

An executive I know changed assistants three times in one year. Is he a bad judge of people? No. Interviewing upsets him, clouds his judgment, and makes him hurry through the process. He might as well close his eyes, take a deep breath, and put a pin into a resume: "That's the one."

Another executive I know considers people decisions a time-waster. He rushes through them and suffers the consequences. Next week, next month, next year, he will have to start all over again. He will have to face the trauma--and expense--of interviewing and decision-making once again.

• **Procrastinate at your peril.** Neither permit yourself to be hurried nor to procrastinate. Some executives are too, too busy to fill the position that needs filling and find imaginative excuses--from board meetings to golf dates--to postpone the day. What's involved here is a combination of fears of making decisions on people and doubts about your judgment.

"What if I make a mistake?" Those were the words which the owner of a successful service organization used in a recent conversation with me. She has hired some good people (and knows it) and her current and former employees like and respect her as a boss.

"But I just can't help it," she said, smiling ruefully, "I am never sure." But she does not procrastinate. She makes herself make decisions. Most of them turn out well.

You can lose less by making a poor decision than by avoiding one altogether. For example, an acquaintance of mine complained one day that he had made a "not very wise choice" in selecting a public relations director. And now, he added, he had nerved himself up to let the man go. Yet, while castigating himself for not having hired the perfect candidate, he also admitted that the incumbent had at least "improved relations with the press and television."

"I guess," he finally summed it up,

"at least some good things happened." He might have added that nothing at all happened in the months while he had put off making a decision on hiring that man.

• **Waste time, gain time.** Do what comes naturally to you in the performance of your more glamorous tasks (long-range planning, appearing on Capitol Hill, making a speech): Take time out to think about goals (the organization's, your own).

What do you want to accomplish? And how should the man or woman you hire be able to help you accomplish it?

Most important, beware the instant

a dream-come-true, all-round number two, can be likened to winning the sweepstakes.

• **Speak out, speak English.** Being uneasy and unsure, some executives mumble, mangle the language, and manage to create confusion. The oil company executives wanted someone to double as lobbyist and liaison with other business organizations in an important Western state. But they failed to broadcast the message lucidly to others from whom they asked help in locating such an individual.

The result? A key task left undone for months.

Send a clear message to those who

BEWARE THE INSTANT IMPULSE TO SAY THAT YOU WANT A PERSON JUST LIKE THE PERSON WHO PREVIOUSLY OCCUPIED THE POSITION.

impulse to say that you want "a person just like the person . . ." who occupied the now-vacant key spot for the past 15 years. It might be a cop-out.

The president of a large national association was faced with the retirement of his chief lobbyist. The man had held the job for many years and had many achievements to his credit. During the last few years on the job, however, he had been less successful.

Things had changed on Capitol Hill since his hey day (the aides were younger, better educated, more businesslike; so were many members).

It was time to find a different type of person. The president of the association did. And it worked.

Perhaps you do need someone just like the person you are replacing. But don't obey that impulse until you've assessed the problem.

• **Beware the feeble focus.** The chief executive of a midsized organization needed someone to put his financial house in order. But the more he talked, the clearer it became to me that he wanted a confidante-controller-alter ego. It was a mighty tall order--so tall, in fact, that he had searched for such an individual for many months.

Gently, but firmly, I pushed him into focusing on what he really needed urgently: a wizard to bring order out of financial chaos. Such a person was found. The fact that the two of them rapidly developed a close relationship, so that the newcomer did develop into

can help you: your personnel director, other staff members, other executives. They can and will help you.

• **Mind your manners.** Once you've found the right candidate, take a deep breath, get your mind on the job, and remember that you need people as much as they need you. Now is your time to talk (about the organization--its aims and policies first, then about the specific job) and listen.

Now is the time for you to remember that interviewing is not your personal trauma alone. Your guest, too, has the opening-night jitters. But you are the host, so it's up to you to put your guest, as well as yourself, at ease.

"He was obviously nervous," a friend of mine reported recently after seeing an important New York corporate executive. "Either he hated interviewing or he hated me." My friend was so put off by the meeting that, when he received an invitation for a follow-up visit, his reply was thanks, but no thanks.

• **Communicate--with your ears.** Listen and learn. Good listening is good communication--and a compliment to the speaker.

The candidate was very bright, well educated, and suited for the position (a top administrative job) for which he was being interviewed. He had, in fact, been courted by the organization, but now that he sat opposite the chief executive, he found it impossible to

get a word in edgewise.

"I never got a chance to state my case," he angrily told friends afterward. "I felt like a mike on the speaker's rostrum." A day later, he wrote the executive that he had an offer he couldn't refuse... elsewhere.

Don't lose good prospects that way. Give the other party a chance to talk about himself; encourage him or her to go beyond the arid resume facts and figures. As a good host, you should know something about your guest before he arrives. The meeting should yield information about his mind, not how his memory ("What did you do in 1969?") works.

Besides, an animated exchange of ideas will chase away the interview blues--yours and his--and yield two-way information. If he sees that you are interested in him instead of a piece of paper, he will talk freely and will realize that you are serious about him.

• **Tell them who you are.** Having managed to dissipate some of the trauma, you are ready to talk--and to sound like a human being. That's important, for what you have to say at this point will determine the candidate's measure of interest in joining you.

And what any serious, bright candidate wants to know is the status and standing of the organization--among its members, among its suppliers, among its audience, among politicians on the Hill or in the state houses, among the federal agencies, and among the public and the media.

• **Be clear, candid, concise.** Don't let a word hypnotize you and stand in the way of progress. Think of it as a friendly and important meeting, not an interview. You are getting acquainted (or reacquainted) with an intelligent and somewhat ambitious man or woman who doubtless can be of great help to you while you can further his or her career.

In such a meeting, holding back is both destructive and self-defeating. If she has talked openly, reply in kind. If she has told you about her interest in community affairs or politics (helping a local or statewide candidate, for example) tell her a little about your own interests away from the office.

One of my clients, the head of a national association, always talks a little about himself; he does it not calculatedly, but with candor: He likes others to feel that he is not a far-off threatening boss figure, but a human being with hopes and ambitions of his own.

I remember one occasion in particular. He needed to find a new vice

president of public affairs, and I knew a man perfectly suited for the job. The individual was not eager to make a change, but he finally agreed to a meeting. He came away from it utterly charmed--and ready to go to work for my client.

"Having spent an hour or so getting acquainted," the man reported later, obviously enthused, "he started telling me all about the things that needed to be done, and not only in the public affairs area. I got an overview of the whole organization.

"Then, he talked about himself. He said that some day he would return to

YOU CAN LOSE LESS BY MAKING A POOR DECISION THAN BY AVOIDING MAKING ONE AT ALL.

his first love, the law. But it should not bother me. By then, I would be part of the organization's establishment, and my future would not depend on his still being there."

Invariably, my client also discusses a prospective employee's future with the association, without making too specific promises, of course. And he expresses his ideas clearly, using words to clarify, not hide, his meaning.

But when he has said what he has to say, he stops. So should you. Too many words can spoil a deal.

• **Think back.** Did you take a job solely because it offered more money? Or because something about it and the employer excited you?

The best and brightest do not live by cash and contracts alone. Today less than ever. Create a vision in their minds, show them new horizons. Talk money, by all means (candidly), but don't talk it to death.

Above all, don't keep them waiting too long: waiting for the day when you will see them, waiting in your outer office, waiting for a final decision. Those who could help you most won't wait. The others aren't worth waiting for. Show them that you know what you want.

In other words, be a decision maker who can make a decision. 🗣️

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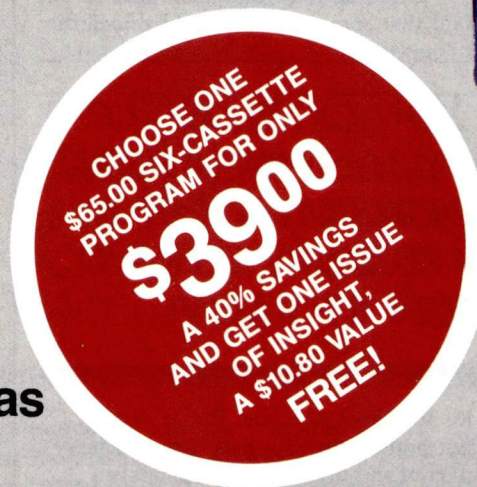
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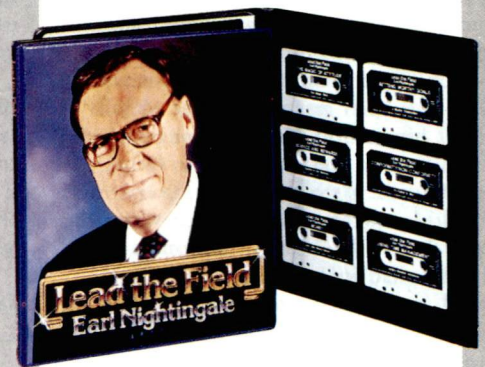
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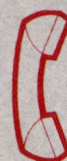
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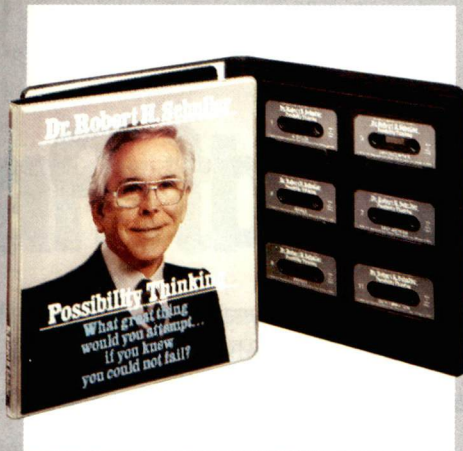
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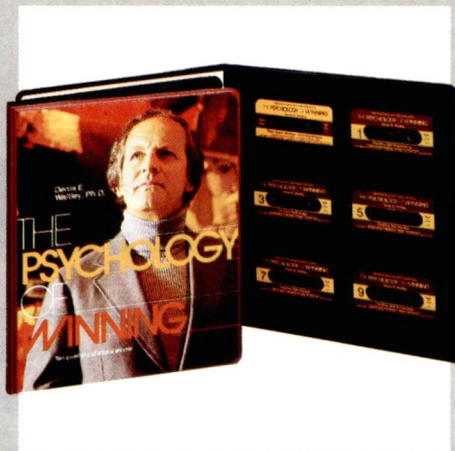
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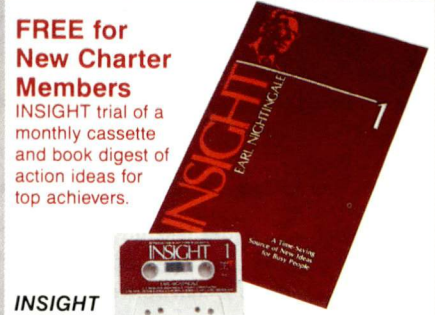
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The Power of Pre

WINNING PEOPLE KNOW HOW TO USE THEIR MENTAL

Do you often exclaim, "Why didn't I think of that?" Have you noticed that you always seem to have a crisis, while other people are in complete control of every situation? Are you more successful getting your own sweet way some times than others? Why do these things happen? Is it merely luck? Think about it for a few minutes.

What did you come up with? Were you able to concentrate on the question--or did your mind quickly switch to a different channel? Thinking is hard work. Most of the time we don't bother to think. We use old established habit patterns to handle routine events, solve problems and meet new situations. As a result, we've never learned how to effectively and efficiently use our brain.

In a typical day, how much time do you normally set aside for thinking? What do you usually think (not daydream) about? Is your answer "Nothing much"? Then who *is* doing your thinking for you? Your spouse, boss, parents, brother, sister, neighbor? Who makes your plans? Where does the direction in your life come from? By not thinking, developing plans or setting your own direction, you are putting your future in the hands of Lady Luck. Sure you can trust to luck, but will you be satisfied with the results?

There is a better way to control your future. It's a way that gives you the chance to "think of that." This system helps predict crisis situations before they occur. It helps you get your way more often than not.

I call it the "Power of Prepared Thinking." Successful people are prepared, like sports teams. They have a game plan. Winning sports teams thoroughly prepare. They study films and scouting reports about each opponent, and their coaches look for weaknesses in the opponent that they

think can be exploited. Each coach analyzes the play book to determine the plays that should be successful. Plays are modified to fool the opposition, and the team practices them until the plays are perfect. The final game plan takes advantage of an opponent's weaknesses and strengths. It leads the team to victory.

Winning people have also learned

BE SELECTIVE AND SPECIFIC WITH YOUR SOURCES, GOALS AND WORDS.

how to use their mental powers to prepare a personal game plan. They decide their objectives based on an evaluation of alternatives that lead to the creation of their personal success plan. Winners have improved their chances of success by taking five actions. They are specific, outline alternatives, use the scientific method, concentrate and pretest their plan.

Be Specific

It is impossible to satisfy vague, general requirements. If you aren't specific, you will soon be in trouble, as a local politician discovered. He was running for mayor. His campaign fund was depleted. It was still six weeks to election day. He decided to use the mails to raise the money necessary to continue his campaign. To be sure he reached everyone in his district, he sent his message via a mass mailing simply addressed to "Occupant."

A few days later he received a check

Prepared Thinking

by David K. Lindo

STEPS TO PREPARE A PERSONAL GAME PLAN.

for \$10,000. It was signed "Occupant." This unlucky campaigner got a response--but he couldn't use it. You can avoid this problem by being selective and specific with your aspirations, goals, sources and words. Sweeping "Occupant"-type statements reduce your ability to do effective objective thinking.

Always use the right word. Words are the tools you use to think with. If you use any old word, carelessly group words or overgeneralize, the result is bound to be a product with limited usefulness. When you make sweeping, all-inclusive statements, you merely limit your ability to think about exceptions that could pertain to a specific situation and lead to important personal benefits. Broaden your vocabulary. The soundness and clarity of your thinking will improve. As you use precise tools your communication process also will improve.

What do you want to be when you grow up? An accountant, engineering executive, top salesperson, editor, housewife, artist, company president, entertainer, politician? Think about it. What steps are you taking today to prepare? Do you have a plan? Are you trained? Have you tested your talents? Are you gaining experience? Have you practiced and perfected the skills needed to be a success in your chosen field? Have you formed a network of contacts to tell you when job openings occur? Know what you want. Zero in on what you need to achieve it. Focus your efforts toward attaining it. If the "big break" you need came today, would you be able to take advantage of it? What's missing? Work to fill in any gaps.

Outline Alternatives

Prepared thinking means identifying alternatives and examining the benefits (and costs) of each. By having complete information you prepare yourself to make informed decisions. Informed

decisions are generally better than uninformed ones.

Prepared thinkers have concrete ideas, but they don't have ideas that are locked in concrete. Keep your mind open to alternatives whenever you sell an idea, convince a prospect, negotiate a purchase contract, apply for a job or decide how to use time. Alternatives can be located by asking,

TRY TO LENGTHEN THE TIME YOU CAN MENTALLY STICK TO ONE PROBLEM.

What do I need? What does the other party want? What will each of us settle for? Are boundary limits real? Can this policy be changed? What if I used a computer?

Most successful attempts at communication are based on a problem-solution or a cause-and-effect formula. Why? Because they have a straightforward, easy-to-understand, logical sequence. They use a simple outline. What is thinking? Thinking is really informed communication with yourself. You can improve your internal communication process by taking six actions. First, decide what your major point will be. Second, spec out the problem. Third, ask, how can it be solved? Fourth, make a list of answers. Use your imagination. List every possible solution--even write down those that seem far-fetched. Fifth, identify points that could affect each solution. Finally, add justification statements that answer the question, why go to all this work?

How do you feel when faced with a "take it or leave it" choice? People generally do not like a situation that provides them only one alternative. They react negatively. Why? Because there is no room to negotiate. No way to save face. By producing a list of acceptable alternatives you give the other party a choice. This gives them ownership of their decision. When they decide, it is a decision they can live with. The same approach will work for you as you plan your life.

Be Scientific

The power of prepared thinking is increased by applying the scientific method of problem-solving. Its objective is to avoid emotional ramifications and tangents that could have a negative effect on a desired result. Develop a mental system that investigates all information.

John Dewey created a six-step problem-solving process to help focus problem analysis toward acceptable solutions.

His system states:

1. Become aware of the problem.
2. Define its precise nature.
3. Discover possible solutions.
4. Decide upon the best available one.
5. Test your decision.
6. Put it into practice.

You are not as well-prepared as you could be if you are regularly caught by surprise by problem situations or events. How do you become aware of problems today? Do you study, research, experiment, anticipate? Do you find problems--or do they find you? Give your mind solid data to work with. Establish a personal research program. Read current periodicals. Keep up-to-date on developments in your area of expertise.

As a result you will not only be generally aware of potential problems, but will also be building a background

that makes you specifically knowledgeable as to their causes and cures. By scientifically preparing your thinking you can logically rank alternative solutions and select the best one for you. The result is that your probability of success will improve.

What time of day are you most effective? Do you arrange your day so that you spend your "best" time with your number one priority?

Set aside prime time every day to increase your power of concentration. Find a quiet place where you can hide out. Use this think time to jot down thoughts and ideas about how you can improve, save time, be more effective and get what you want. Refine and rewrite. List pros and cons, costs and benefits. Clarify your thoughts. Mentally exercise your thinking process. Build it up. Make it work for you.

Here's one way. Write down a problem on an index card. Place it in front of you. Think about it. Examine it from every possible angle. Shut out every other thought. Time yourself. How long can you stick to the task? When your mind wanders, order it back to work. Try to lengthen the

time you can mentally stick to one problem. Build up the power of your mind. Feed it a diet of relevant data. Learn how to think clearly and completely. A well disciplined mind increases the power of prepared thinking.

Pretest Your Plan

You can avoid considerable personal discomfort by pretesting your final

feedback they get helps them make significant alterations before a final decision is announced. It gives them data they might not have obtained until it was too late to use effectively.

It's as simple as this. A sales manager hired a new secretary. He told her, "One of your duties will be to double-check the expense reports the salesmen submit. They have a real

MOST OF THE TIME WE DON'T BOTHER TO THINK. WE USE OLD ESTABLISHED PATTERNS TO HANDLE ROUTINE EVENTS AND SOLVE PROBLEMS.

plan. A big part of preparing your thinking takes place when you try out your thoughts on others. Good speakers, successful managers and incumbent politicians have one thing in common. They test their ideas and their programs with select individuals and small groups before they announce them to the world. They want feedback *before* they go public. The

problem getting the right answer. I want you to add up each expense report three times before you send them to me for my approval."


A few hours later the young miss returned with the day's first report. She said, "Here is the first one. I did exactly what you said to do. I added the figures three times. The three totals are all here, too." The sales manager could have avoided this problem by giving each job applicant a simple arithmetic test.

Before you conclude a significant project, take time to test the reactions of others. Listen for unexpected problems, suggestions for improvement, new information. Pretest your results. Discuss various segments of what you plan to do or say before locking yourself in place. Use dissent, objections and support to strengthen your position. You will add more power to your final product and improve your chances for success.


Bishop Fulton Sheen pointed out that success in life is enhanced by using the Power of Positive Thinking. The Power of Prepared Thinking is just as important. Develop your power of prepared thinking. The payoff is an increased sense of anticipation, better balance and more effective use of your time. These all lead to well-defined success strategies, fewer career setbacks and intelligent involvement with the critical issues you face. Start today. The power you create will last a lifetime.

David K. Lindo has over 20 years of practical management experience with three Fortune 500 companies and has published more than 50 articles on management and financial topics. He is also author of *Supervision Can Be Easy*, published by AMACOM 1979.

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ONE WAY TO BUILD CONFIDENCE IS TO
REINFORCE YOUR POSITIVE ACCOMPLISHMENTS.

TAKING CHARGE AND FEELING CONFIDENT

by Victoria Nissen

One of the most important qualities necessary to becoming a good public speaker is self-confidence. That special feeling of confidence in ourselves and our abilities is communicated to our audience through our voice, stature, enthusiasm and gestures. It can make the difference between an average speaker and a great speaker.

One of the best ways to build more confidence is to reinforce our positive accomplishments while striving toward a goal. For example, playing tennis or bridge, skiing or skating, over a period of time builds confidence for ourselves. As we perform our tasks better, we feel better about ourselves. However, if our goals are too high or too distant, we may easily get discouraged and quit. A desire to play tennis well is fine, but if we try to be a great player each time we play, instead of concentrating on smaller goals such as practicing our backhand, we probably will feel defeated and discouraged, and we'll give up the game altogether.

Think Positive

Have you ever:

- started a jogging program only to quit after two weeks of painful exercise
- joined a gym and after a month of tri-weekly workouts, lost interest and stopped going
- outlined a daily program to become a more copious reader, but couldn't find time to follow through

If you've attempted and failed to follow through at these or similar activities, there's a way to do whatever you choose and not easily get discouraged.

Several months ago I wanted to make running a part of my routine. I outlined my daily and weekly mileage goals. In the beginning, going out to

BEGIN WITH THE END RESULT AND WORK BACK TO THE FIRST STEP.

run each day was exciting. As I watched joggers pass by, I was sure that one day I would not only look as good as they did, but would be able to jog just as fast without feeling breathless.

The first two days of my program always went well. However, about the third day, after returning home from work and feeling tired, the idea of jogging at all made me too tired to even consider it. So I skipped that day, and feeling just as weary on the fourth day, skipped that one as well. I always used the excuse "There's always tomorrow, and I'll do twice as much then." Of course, that never happened. What did happen was that I felt discouraged and unrewarded since I failed in my goal, and I soon dropped

the program altogether. Each subsequent attempt at a running program produced the same result.

I began reading various books dealing with goals and positive thinking. *Helping Yourself Through Hypnosis, A Guide to Confident Living, Power of Positive Thinking, Think and Grow Rich* and *Psycho-Cybernetics* are just a fraction of the books I read on the powers of positive thinking. Yet I *was* thinking positively--and accomplishing nothing. I felt like I was the most positive failure living today.

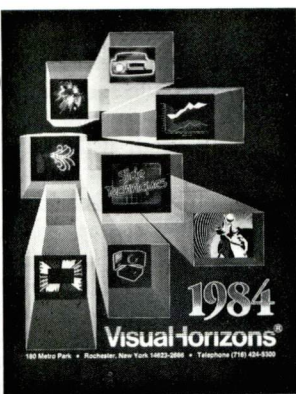
Finally I discovered an easy way to enjoy jogging and build confidence each day.

First, I broke down my daily activity into its least common denominator. For example, my long term goal was to jog five miles a week. In my previous efforts, I had decided to jog one mile a day, five days a week. However, I realized other activities lead up to that one mile jog. Before jogging my routine consisted of:

- getting dressed to jog
- going outside
- being outside for 10 minutes
- jogging for 10 minutes

Then I jogged one mile. What I previously considered as step one was in reality steps one, two, three, four and five, all at once. No wonder I felt overwhelmed and discouraged--I was trying to handle too much at once. I changed my daily goals into smaller goals, and all of a sudden the weariness and discouragement disappeared; I was able to enjoy my

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running.

My daily goals over a six-week period were set up as:

Week 1 -- Go outside

Week 2 -- Stay outside for 10 minutes

Week 3 -- Jog 10 minutes

Week 4 -- Jog 10 minutes or one mile

Week 5 -- Jog one mile

Week 6 -- Stay outside 20 minutes or jog two miles

During the first two weeks, I rarely felt so tired that I could not go outside for 10 minutes. My goal was easy enough, so I never felt too overwhelmed or discouraged. During week two I simply stayed outside for 10 minutes.

NO WONDER I FELT OVERWHELMED AND DISCOURAGED. I WAS TRYING TO HANDLE TOO MUCH AT ONCE.

If I jogged, that was fine. If I simply sat down and watched joggers pass, that was fine, too, since my goal was simply to go outside for 10 minutes.

By week three going outside became a habit, part of my daily ritual like showering or brushing my teeth. Jogging was an activity I decided to perform once I was outside, a sort of secondary goal.

By the end of six weeks I was jogging eight to 10 miles a week and looking forward to it each time. By this time, feeling better and looking better was further reinforcement to continue running each day. Flattery from my husband and peers only served as further motivation to get out each day and "pound the pavement." I even began entering six-mile races to evaluate my progress for speed and endurance. Jogging is now an integral part of my daily life.

Plan Your Own Program

If you would like to follow through and accomplish a feat that until now has been beyond your reach, simply follow the steps outlined below. I've used reading as an example. (It's important to write down everything to clarify your goals and actions.)

1. Write out your final goal.
2. Separate each action or activity required to obtain your goal, beginning with the end result and working back to the first step taken.
3. Outline a plan of action, starting your first daily goal with the first activity involved. If your final goal is to

read more books, you would break it down into the following:

read many books; read one book; read one chapter; read for 20 minutes; read one-half chapter; read for 10 minutes; read one page; read for two minutes; open a book.

In this case, your first goal would be to open a book. Many of us feel we never have enough time in the day to sit down and read. It seems so time-consuming we postpone it until the weekend, and then to a weeknight. We never start. But no one is too busy to open a book each day. Let that be your first week's goal. Remember, in the beginning we're just developing the habit of *thinking*

about reading each day and devoting only 30 seconds to our goal.

Now add step two, which is to sit and read for two minutes. If you never get past the first paragraph, that's okay. You're still doing more than you were able to accomplish before.

Take each step a week at a time and after six or seven weeks, reading will be a daily habit--one that comes naturally and not forced.

Doing things each day that we enjoy--feeling better educated, becoming a better dancer or tennis player, feeling more physically fit--reinforces our confidence and self-esteem. We don't feel life is passing us by because we're in charge of ourselves and our lifestyles.

These positive feelings truly come across to our audience during a speech. Think of well-respected speakers, such as John F. Kennedy, Norman Vincent Peale. They came across as confident and in charge of the situation.

So begin today--begin to be a more confident speaker. 🗣️



Victoria Nissen is a member of Auto Club Toastmasters Club 2681-1 in Los Angeles, California. She is a stockbroker in the Beverly Hills office of Smith, Barney, Harris

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Converse With Charisma

by David E. Sumner

This article is for men and women who sometimes feel they are left out of the glamour and excitement of life. It's for married people and singles who want to develop a more interesting business and social life.

Reading this won't change your personality overnight or bring 25 party invitations within two weeks.

However, some suggestions may apply to you, and these are the ones to start working on. Ten years ago I was probably in the top five percent of the introverted and shy. I can't say I've made the National Social Register since then, but these points represent some cumulation of my learnings as I've developed a more interesting professional and social life.

1. Praise will get you everywhere. As long as it isn't obviously sycophantic or insincere, praising people's strengths makes them feel good about themselves. People don't like us because of our accomplishments or intelligence; people like us because they feel good when they're around us. This may be one of the most important facts of social life.

2. Pick up on interesting things people say about themselves. For example, someone may be intending to talk after they say, "Before I got this job, I was about ready to give up." You might say, "You have a very good job; how did you ever go about finding it?" Pick up on comments you can ask some interesting questions about or use to relate some of your own similar experiences.

3. When introduced to someone, repeat the person's name. Then use the person's name occasionally throughout the conversation. This shows you are interested, and helps the speaker affirm his importance in your eyes. It also helps you remember his name.

4. Appreciate and laugh at peo-

ple's attempts at humor. Even if you've heard the story 10 times before, don't interrupt someone rudely to tell them. That often embarrasses and humiliates a person. Laugh as much as you can, and respond with a story of your own in a similar theme. Everyone likes to think he's funny, and your laughter may lead him to say something original and novel.

EYE CONTACT SHOWS INTEREST AND EMPATHY.

5. Talk about your own or other people's personal experiences. This is a good area to get into after initial small talk. Jumping into a highly intellectual topic can give a "highbrow" impression, or becoming too open and intimate can leave people feeling uncomfortable. Allow some room for people to test your personality, and let the relationship develop naturally.

6. Learn to express "heart" feelings. Expressing your feelings at a personal level opens the channel for more openness from the other person. A man may say, "I loved the woman, but she didn't think it would work." It reveals vulnerability, but a kind of experience with which most people can identify.

7. Respond physically--with your body--during a conversation. Touch someone to express agreement, lean forward to show interest, smile to indicate warmth and assent. These nonverbal cues can be very powerful and effective in developing strong relationships in business and social life.

8. Be relaxed. If you aren't, act relaxed. Appearing relaxed helps other

people feel more comfortable and free in your presence. There is no reason for fear in most social settings.

Nobody is going to intentionally hurt or offend you, and most people are probably more worried about how they appear than how you appear.

9. Ask open-ended questions. Open-ended questions, such as those beginning with *how* or *why*, encourage others to talk. If you ask questions that can only be answered yes or no, shyer people may answer only yes or no.

10. Use gestures with your conversation. Wave your fist when telling how angry you were, show them how big the fish was, or stomp your foot when telling how you got your money back. Gestures strengthen what you say and make a more lasting impression on others. Natural gestures demonstrate sincerity and credibility.

11. Look at people. The most disastrous mistake one can make is to look around the room during a conversation. Don't be afraid to look into people's eyes and show your own feelings through your expression. Eye contact demonstrates interest, empathy and caring.

12. Laugh with people if they let you. If people convey a humorous attitude about their foibles or mistakes, help lighten the load even more by laughing. They may be taking a risk in sharing their experiences with you, and some supportive laughter will make them feel even better. Above all, don't frown or show disapproval.

13. Ask for explanations. Don't be afraid to ask questions if someone mentions a word or topic you don't understand. Questions show you are listening and interested. Questions also make people feel they are talking about something important and worthwhile to you.

14. Try to sense what people really want to talk about. Don't

What Is a Humorous Speech?

by Gene Perret

I recently received a question from a Toastmaster who wanted to know just what a Toastmasters humorous speech is. She asks, "Should a humorous speech have an opening, body and conclusion, and most important, a purpose besides just laughs for that speech?"

As a writer for comedians, television situation comedies, film and books, I've learned that the basis of all good composition is structure. That applies even to comedy writing.

When I first began writing for nightclub comics, I would not simply write jokes about a given topic, but I would write a complete monologue. That is to say that I would structure the individual jokes so that they flowed naturally from one to the next. Rather than random gags, the comic would receive from me a statement, approximately 30 to 35 jokes long, that said something about the particular subject.

I like to think this was good writing, but it was also good business. Because the routine had cohesion, it was more interesting to read, therefore the comedian would buy a larger percentage of it.

The same applies to a speech. A humorous talk serves no purpose unless the audience remains attentive. By having a structured form, you keep your audience listening. They hear more of your funny lines and appreciate them more.

To illustrate, the essays of S.J. Perlman and Woody Allen make delightful, interesting and entertaining reading. There's a nonsense to them, but there's also a definite composition. As bizarre as they may be, they tell a story or make a point.

Contrast that with the second dullest reading in the world (anything written in legal language is the absolute dullest), joke books. It is almost impossible for anyone to read an entire joke book. Many of them make excellent reference works and can be valuable to a speech writer, but for pure reading material, they're the pits.

Why? Many of the jokes are funny, but after awhile they cease to amuse. That's because they have no point of view. They say nothing. They can't sustain a reader's interest beyond a few pages.

Now a litany of pure jokes can capture an audience provided it has a structure. I've seen Bob Hope tell joke after joke and keep an audience captivated for 90 minutes. Richard Pryor works for laughs and keeps his fans intrigued. But they are talking about something and making a point.

A Toastmaster can deliver a humorous talk that is essentially a monologue if that monologue flows naturally from beginning to end. However, an amusing speech can also be one that makes several serious points that are illustrated or enhanced with humorous anecdotes or examples.

My advice to the Toastmaster composing either form of speech would be the same as I offer to comedy writers. That is, first start with your point of view. Have something to say and know how you're going to present it. Then introduce your own brand of comedy into that format.

Gene Perret is an Emmy-winning comedy writer based in San Marino, California. He's written for Bob Hope, Phyllis Diller and Carol Burnett and publishes a newsletter, "Round Table," for comedy writers and humorists. Toastmasters with questions about using humor in their speeches may write to Perret in care of THE TOASTMASTER, P.O. Box 10400, Santa Ana, CA 92711. All responses will be handled through his column.

16. Listen to criticisms of others, but don't support them. By showing you're not a gossip, you will gain a reputation for being a person others can confide in and trust.

17. Generally, speak well of others. Magnanimity is not an often-mentioned quality, but it is an admirable and noble one. Just as gossip travels, so does praise. You may find distant friends becoming closer ones.

18. Be direct--not subtle--in what you say. Say what you mean, and don't leave it for others to figure out later. People can't respond to indirect messages, and they can often prematurely terminate a conversation.

19. Take yourself lightly and laugh at yourself. People can't help but like someone who is not afraid to laugh at himself or herself.

20. Don't think about what you're going to say next. A compulsive need to talk about something may demonstrate some inadequacy you feel within yourself. Be willing to follow the flow of the conversation, and forget about bringing up a topic that doesn't relate to where the conversation is at the moment.

21. Look for chances to learn new humor. Read the cartoons in magazines, buy a new humor book, and make it a point to remember the new stories you hear. Most people would rather listen to a humorous person than a brilliant person who is dull.

22. Telling the truth often makes the best humor. Our most frustrating experience of the day may be the funniest story of the party. Some things may not be funny when they happen, but they may bring laughter from others when shared in a lighthearted way.

23. Make other people feel good about themselves. People don't win lasting friendships with brilliance, wealth or good looks. People have lots of friends because others feel good being around them. The most popular people know how to make others like themselves better. Few people are born with this ability, but it can be developed with some practice.

24. Care. The most caring people are the most-liked and admired by others. It's a fact of life. 🗣️



David E. Sumner is director of communications for the Episcopal Diocese of Southern Ohio, Cincinnati, and a member of Tri-County Toastmasters Club 870-40. His work ap-

pears frequently in church publications.

jump into a conversation with your topic; listen for what others need to say. Then you can let the conversation develop into areas of mutual interest. Sometimes people may be burdened with some personal grief or difficulty they need to share with anyone who will listen. Listening to what people

need to say will win you many friends.

15. Overlook the mistakes or embarrassing comments of others. Be gracious. Some people may be socially awkward and make inappropriate comments. Don't frown, smirk or make people feel uncomfortable over anything they say.



The spacious World Headquarters building was constructed in 1962. Before this, Toastmasters International rented space in various office buildings in Santa Ana and Los Angeles, California.

Your WORLD HEADQUARTERS

Here To Serve You

As you read this story, a Toastmaster in Indiana is practicing her Icebreaker speech; a club in Canada is conducting a speech contest; and a Toastmaster in New Zealand is listening to a cassette tape on using humor in speeches.

As diverse and unrelated as these activities seem, they do have a common bond: They are all possible because of the work of Toastmasters' World Headquarters.

The Toastmaster in Indiana joined her club after she read about our organization in a magazine and wrote

to World Headquarters for more information. The Canadian club wasn't sure of the rules for conducting a speech contest, so World Headquarters provided the information it needed. And the Toastmaster in New Zealand wouldn't know how to successfully integrate a joke or two into his talks without the aid of the "Humor, Speaking and You" educational cassette program, produced by World Headquarters.

Some Toastmasters, especially those who have served as club, area and district officers, are familiar with the work Toastmasters International's

World Headquarters does. But many Toastmasters are not. They're the ones who, when it's time to pay semiannual International dues, ask their club treasurers, "Why do I have to pay money to World Headquarters? What does it do for me?"

The need for a World Headquarters is apparent when you look outside of your own club and consider the scope of our organization. Toastmasters International has more than 100,000 members in more than 5000 clubs in 49 countries throughout the world. To administer the Toastmasters Communication and Leadership Program



1. Executive Director Terrence McCann (center) reviews the District Performance Report with assistant Eddi Sykes (standing), Membership and Club Extension manager Nancy Langton (left), and District Administration and Programming manager Alan LaGreen (right). 2. World Headquarters' receptionist Peggy Johnson (right) greets a visitor to World Headquarters. Mrs. Johnson also answers telephones, routes calls, sends directory information to prospective members and hosts tours of the building. 3. File clerk Doris Barth (foreground) and Administrative Services manager Flora Wiley file some of the thousands of clubs and district documents, letters and orders received each week.

successfully, to insure each club and every member is able to enjoy all of the opportunities and benefits our training program offers, and to keep the program updated to meet the needs and expectations of an ever-increasing number of clubs and members, requires a full-time, centralized, highly organized and efficient support system. That support system is World Headquarters.

To provide the most efficient service possible, World Headquarters is divided into eight departments: the office of Executive Director, District Administration and Programming, Administrative Services, Finance, Education and Club Administration, Membership and Club Extension, Publications and Communications, and Production. The following brief description of each department, its key personnel, and its functions will acquaint you with your World Headquarters. It also will enable you to contact the right office quickly should you ever need World Headquarters' assistance. Most importantly, it will help you obtain maximum benefit from your Toastmasters experience.

The Executive Director

The Executive Director of our organization, Terrence McCann, oversees the activities of World Headquarters and its 38 full-time

employees. His main duties are to carry out the policies of Toastmasters' Board of Directors, of which he is a nonvoting member, and to see that the mission of Toastmasters International is achieved through our districts and clubs. He daily acts as an in-house educational consultant to World Headquarters' management staff--all of whom are highly trained and experienced in their fields--and works with them in the development of new programs and the revision of existing programs to effectively serve the interests of our membership.

To accomplish all of this, the Executive Director must be knowledgeable and experienced in many areas. When he came to Toastmasters International in 1975, Mr. McCann brought with him 25 years of experience in the fields of leadership, organizational development, motivation and human potential. He had been treasurer and special assistant to the executive administrator of Lions International, and served on the national headquarters staff of the United States Jaycees. He has been an advertising agency account executive, and he developed and conducted executive seminars while serving the Supermarket Institute of Chicago. He holds a bachelor's degree in business administration from the University of

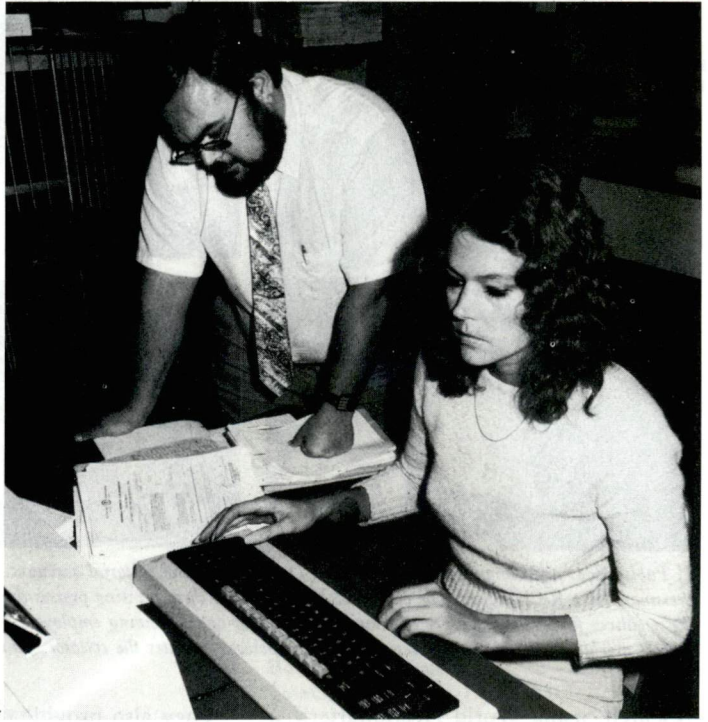
Iowa and an MBA in marketing from Loyola University, Chicago. He won a gold medal in wrestling in the 1960 Olympic Games in Rome. Mr. McCann is constantly updating and upgrading his skills through participation in seminars and conferences.

District Administration and Programming

This department has a double function: to act as liaison between Toastmasters' 68 districts and World Headquarters, and to plan and produce Toastmasters' annual International Convention and its eight Regional Conferences.

Department manager Alan LaGreen, a graduate of the University of Southern California, has been with Toastmasters' World Headquarters staff eight years. Before coming to World Headquarters, he was assistant publisher of Orange County Illustrated magazine and a public relations specialist for a worldwide environmental consulting firm.

Mr. LaGreen and his staff provide district officers with the training and materials they need to make district operations smooth and successful. Mr. LaGreen coordinates the training programs for key district officers at the annual regional conferences and provides officers with the monthly District Performance Reports and the District



1. More than 200 catalog orders are processed daily by the finance department. Here, senior orders clerk Connie Kull reviews a club order. Mrs. Kull has been with World Headquarters 16 years. 2. Toastmasters' World Headquarters is constantly searching for ways to improve its service and operations. Here, Finance manager Don Smith works out the details of World Headquarters' new accounting system. 3. Education and Club Administration employee Magda Rodriguez proofreads a letter on the word processor. Mrs. Rodriguez processes 150 CTM, 25 ATM and 5 DTM awards each week and notifies recipients' employers of these achievements by letter. 4. Computer programmer Larry Sanford (left) helps data entry operator Louise Ilko with a problem. Ms. Ilko is one of five data entry operators in the finance department working to maintain club, member and district records.

Newsletter. He also serves as staff liaison between the Board of Directors' District Administration and Programming Committee and World Headquarters.

As coordinator of the International Convention, Mr. LaGreen researches possible convention sites and works with the Executive Director in selecting speakers and planning programs for each convention. He also arranges with the hotels and suppliers for the necessary setups, equipment and other materials for convention events. During the convention itself, he oversees all activities of the World Headquarters staff and host district committee.

Administrative Services

Toastmasters who telephone or visit World Headquarters experience the courtesy and friendliness of the staff of the Administrative Services Department. This department, under the direction of manager Flora Wiley, is responsible for World Headquarters' reception activities and maintenance of Toastmasters' club and district files.

Flora Wiley has been with our organization 32 years—the longest of any present employee. Before coming to Toastmasters, she was an administrative assistant for a Los Angeles business management firm. She serves as the Board of Directors' Policy and

Administrative Review Committee liaison with World Headquarters, and provides board members with materials. She prepares the minutes of each board meeting and assists clubs and districts with bylaws questions.

Finance

The Finance Department is the largest department at World Headquarters, and the one with which clubs do business most often.

The department's 12 full-time employees, under manager Don Smith, prepare and process semi-annual reports; mail monthly financial statements to all 5000 clubs; inventory catalog items; process catalog orders; bill clubs and districts for purchases by individual Toastmasters and authorized district officers; and process, maintain and store all member, club and district records on the World Headquarters computer.

Besides supervising these activities, Mr. Smith serves as Secretary-Treasurer for our organization and is also a nonvoting member of the Executive Committee. As Finance manager, Mr. Smith prepares the annual and monthly financial operating statements, allocates and distributes funds, prepares and submits government reports and invests Toastmasters' funds, insuring all funds earn the highest possible interest.

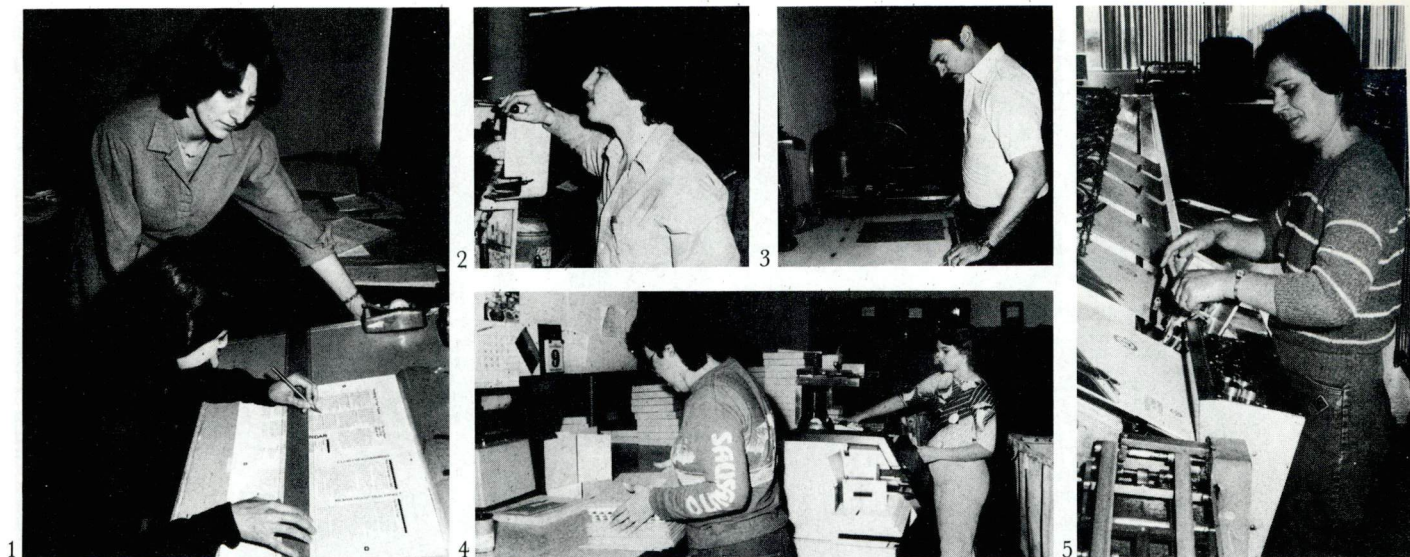
Mr. Smith has had 20 years of accounting experience in top-level controllership positions at several major firms. Mr. Smith studied accounting at the University of Southern California and Los Angeles City College.

Education and Club Administration

Department manager Tom Dell and his staff create the educational programs and administrative materials used in the Toastmasters program. They also process and issue all education-related recognition for members and clubs.

A graduate of the University of California, Los Angeles, Mr. Dell developed his strong research and writing skills as writer and editor of travel publications for the Automobile Club of Southern California.

Besides serving as World Headquarters' liaison to the Board of Directors' Education Committee, Mr. Dell's responsibilities include the Basic and Advanced Communication and Leadership Program manuals and the Success/Leadership modules. He annually revises the Club Officer Training Program, the Club Management Handbook, the Club Management Plan and the Speech Contest Manual. To make sure each new and existing program and manual is up to date and continues to meet members' needs, Mr. Dell conducts extensive



1. Publications and Communications manager Debbie Horn and editorial assistant Michelle Cabral paste up TIPS, the bimonthly newsletter to club officers. 2. Senior pressman Jerry Reilly adjusts one of World Headquarters' three printing presses during a run of a Toastmasters manual. 3. Production manager Larry Langton strips the negatives for a Toastmasters brochure. 4. Shipping and Receiving employees Mayra Pruneda (left) and Brandee Reilly weigh, seal and stamp outgoing mail on special machines. 5. Bindery worker Rosalba Napoleone operates the collator, which is capable of assembling 4000 32-page books per hour.

research, using World Headquarters' own public speaking library, surveys and outside sources. All new programs are carefully reviewed by World Headquarters' staff and then field tested in Toastmasters clubs. He welcomes members' comments and suggestions about all material his department produces.

Mr. Dell and his staff also process and issue members' educational awards, including CTMs, ATMs, and DTMs, register all Speechcraft and Success/Leadership programs conducted, and administer the Accredited Speaker Program, the Club Management Plan and the International Speech Contest.

Membership and Club Extension

The number of members and clubs in our organization have increased dramatically over the years, assisted greatly by the activities of the Membership and Club Extension Department. The department handles requests for information about forming Toastmasters clubs, charters new clubs, and gives help to clubs suffering from low membership.

Manager Nancy Langton serves as liaison to the Board of Directors' Membership and Club Extension Committee. She and her staff also oversee the annual membership building contest and the two semiannual contests, and they monitor the area-club assistance report program. They also administer the club specialist, club mentor and club sponsor programs, handle dormant and reinstated clubs, and record changes of club names and meeting locations.

They also provide duplicate charters for clubs upon request.

Mrs. Langton's Toastmasters career began 11 years ago when she was hired as Membership and Club Extension secretary. Before her promotion to department manager two years ago, she was Special Assistant to the Executive Director.

Publications and Communications

Each month when you receive your copy of The Toastmaster magazine, you're seeing a product of the Publications and Communications Department. This department, headed by Debbie Horn, produces the magazine and TIPS, the bimonthly newsletter for club officers.

Ms. Horn and her staff also provide club and district bulletin aid and conduct the annual Top Ten Bulletin Awards Program. World Headquarters recently purchased typesetting equipment, so the Publications and Communications Department now does most of the typesetting for Toastmasters' publications.

Manager Debbie Horn is a graduate of Ball State University in Muncie, Indiana. Before joining Toastmasters she was an assistant editor for a publishing company.

Production

Although the other departments create most of Toastmasters' materials, it is the Production Department which has the responsibility of seeing that they are printed and put into the hands of our members. Carrying out this responsibility are Production

manager Larry Langton, who has more than 15 years printing experience with World Headquarters, and his 10 employees.

The Production Department is divided into two sections: Printing and Binding, and Receiving and Shipping. Toastmasters' three offset printing presses operate daily, printing more than 600 different items and using 60 tons of paper each year. The print shop has its own camera, stripping and platemaking facilities, and the bindery has an automatic collator, stitcher, folder and trimmer.

The Shipping and Receiving section stocks and mails all Toastmasters materials. Its large storage space contains about 400 saleable catalog items, including books, cassette programs and trophies. Shipping clerks package up to 200 catalog orders and 400 new member kits per day, and a single shipment may weigh up to 500 pounds. Shipping personnel must keep updated on domestic and foreign mailing regulations and insure every item shipped meets the proper requirements.

The next time you pay International dues, look at your Communication and Leadership Program manual and all of the other programs and materials World Headquarters provides. Remember, World Headquarters has but one purpose: to serve you, the member. The staff is always looking for ways to improve World Headquarters' service, programs and materials at the least possible cost. Why? So you can develop your speaking, listening and thinking skills to their fullest--and get more out of life.

HALL of FAME

DTMs

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

- Philip E. Lellman**
West Valley Orators 107-4, San Jose, CA
- Daniel R. Field**
Vikings 591-6, St. Paul, MN
- Philip G. Gruchalla**
Salem 138-7, Salem, OR
- Curtis C. Johnson**
Mid-Cities Noon-Time 2476-25, Hurst, TX
- Linda Lee Cohen**
Advanced Speakers 4036-36, Washington, D.C.
- Patricia A. Dunn**
Buffalo Valley 2643-38, Lewisburg, PA
- Billy B. Johnson**
Daybreak 1033-44, Lubbock, TX
- Beverly Pearce Garcin**
Verdugo Hills 434-52, Montrose, CA
- David M. Hershberger**
Spartanburg 1453-58, Spartanburg, SC
- James A. Chandler Sr.**
Public Service 3174-68, New Orleans, LA
- Francis Henry Dong**
Laemthong 1635-U, Bangkok, Thailand

ATMs

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

- James Evan Holway**
Westminster TMC 165-F, Westminster, CA

- Revis J. McKee**
Centennial 484-F, Placentia, CA
- Patricia B. Scanlan**
Garden Grove Toasters 550-F, Garden Grove, CA
- James T. Owen**
Anaheim Breakfast 3836-F, Anaheim, CA
- Norm Slonim**
Gavel 11-1, Long Beach, CA
- Mark E. Mielke**
South Bay 280-1, Torrance, CA
- Ralph Pehrson**
Totem Club 41-2, Seattle, WA
- Orlando E. Johnson**
Sun Uppers 2834-2, Bellevue, WA
- Charles F. Vercammen**
The Way Inn 4425-2, Seattle, WA
- James Burr**
Early Words 433-3, Phoenix, AZ
- Adele M. Caputo**
Thunder Mountain 777-3, Fort Huachuca, AZ
- Charles W. Baughman**
Daybreakers 4517-3, Glendale, AZ
- Anne Hoiberg**
Undersea 888-5, San Diego, CA
- Betsy A. Mill**
Liberty 4152-5, San Diego, CA
- Frank N. Mochinski**
Honeywell Plaza 1847-6, Minneapolis, MN
- Stephen L. Serber**
Honeywell Plaza 1847-6, Minneapolis, MN
- Kathleen R. Webskowsky**
Early Birds 3907-6, Minneapolis, MN
- Mary Hudson-Croteau**
Toastburners 997-7, Salem, OR
- Robert W. McClure Jr.**
Town Criers 2337-7, McMinnville, OR
- Thomas Kirkpatrick**
Ralston Purina 471-8, St. Louis, MO
- D. Virginia Thompson**
Fort Leonard Wood 493-8, Fort Leonard Wood, MO
- Robert L. Rosenfeld**
Emerson 592-8, St. Louis, MO
- Robert Allen Vaughan**
Sunrise 160-9, Spokane, WA
- Louis D. Bowles**
River City 1724-11, Louisville, KY
- Roy P. Clark**
Peachtree Center 2261-14, Atlanta, GA
- Shirley M. Mursener**
Los Gallos 2428-15, Salt Lake City, UT
- Jerry T. Elliott**
ADA 2970-15, Boise, ID
- Peggy A. Ayers**
Meridian 3497-15, Meridian, ID
- Lee E. Mefford**
Lexical 1367-16, Lexington, OK
- Willis Colwill**
Highway Men 1692-16, Oklahoma City, OK
- David N. Himes**
Okmulgee County 2469-16, Okmulgee, OK
- Rubie Breitling**
Seventy-Sixers 1376-17, Billings, MT
- Esther Paran Geil**
Hydro-Sonics 3910-18, Annapolis, MD
- James E. Thompson**
Waterloo 101-19, Waterloo, IA
- David Allen Pundt**
Toast O Town 2094-19, Sioux City, IA
- Richard L. Baze**
Centerville 2190-19, Centerville, IA
- Thomas A. Wind**
Centerville 2190-19, Centerville, IA
- Ray J. Mulvihill**
Camosun 757-21, Victoria, B.C., Can
- Richard J. Talbot**
The Communicators 4483-21, Victoria, B.C., Can
- Lawrence C. Pollock**
Downtown 99-22, Kansas City, MO
- Trudy E. Brown**
Power Masters 3985-22, Overland Park, KS

MOVING?

If so, we'll need your change of address. Please give us your old address as well as your new by attaching an address label from a recent issue of THE TOASTMASTER in the space shown.

ATTACH YOUR ADDRESS LABEL OR PRINT YOUR OLD ADDRESS HERE:										
	(INCLUDE CLUB AND DISTRICT NUMBER)									
	Name (print)	Club No.	New Address	City	State/Province	Zip	District No.	If you are a club, area, division or district officer, indicate complete title:		

Mail this to:
Toastmasters International
 2200 N. Grand Ave., P.O. Box 10400
 Santa Ana, CA 92711



FREE LEADERSHIP TRAINING FOR TOASTMASTERS:

Want to develop your leadership potential? One of the best ways you can do this is by forming a new Toastmasters club.

When you form a new club, you'll create for yourself a workshop in which you can gain valuable leadership training and experience. You'll also get the satisfaction of knowing you've helped bring the benefits of Toastmasters to others. In addition, you can earn credit toward your DTM.

No matter where you live, there's an excellent chance that new club opportunities can be found.

For information on how to get started, contact World Headquarters or your District Governor.

Patrick M. Harrison
 Carlsbad 1182-23, Carlsbad, NM

Paul Richard Morley
 John C. Brockway 2393-24, Offutt Air Force Base, NE

Skip Oster
 Sunrise 2788-24, Lincoln, NE

John F. Nixon
 Rail Talkers 3420-24, Omaha, NE

Todd Burns
 Blackland 4482-25, Greenville, TX

Dick Kilpatrick
 Littleton 2177-26, Littleton, CO

Wesley Roland Hillstrom
 Coast Toasters 1098-29, Gulfport, MS

Dattatray Manerikar
 Ultra 2709-30, Chicago, IL

Alvin Berman
 Skokie 1608-30, Skokie, IL

James Brescoll
 Ellsworth Park 2745-30, Downer Grove, IL

Robert F. Happel
 Ellsworth Park 2745-30, Downer Grove, IL

Judith L. Williams
 Tacoma 13-32, Tacoma, WA

Robert Gans
 Port Angeles, 25-32, Port Angeles, WA

Orville D. Anderson
 Auburn Morning 329-32, Auburn, WA

Leonard M. Piper
 China Lake 853-33, China Lake, CA

Dan A. Burns
 Executive 1788-33, Fresno, CA

Allan Clark
 Atwater Dynamic 3131-33, Atwater, CA

Ronald L. Davis
 Toast Breakers 3389-33, Modesto, CA

Robert L. Mitchell
 County 4622-33, Merced, CA

Robert W. Black
 Suburban Maryland 2082-36, Silver Spring, MD

Darlene M. Harrod
 Interior 2157-36, Washington, D.C.

Robert E. Dorsey
 Advanced Speakers 4036-36, Washington, D.C.

Barbara C. Dubuc
 Thomas Jefferson 3784-36, Woodbridge, VA

Harold E. Barger
 Rockingham 4235-37, Eden, NC

Calvin C. Williams
 Catalytic, Inc. 69-38, Philadelphia, PA

Lalit H. Udani
 Catalytic, Inc. 69-38, Philadelphia, PA

Tom N. Hasperis
 Truckee Meadows 178-39, Reno, NV

Jack Francisco
 Lyoth 215-39, Tracy, CA

W. J. Shaw
 Sears 4383-42, Edmonton, Alta., Can

Halbert G. Deadman
 Razorback 1204-43, Pine Bluff, AR

George E. Plumb
 North Winds 1955-45, Barre, UT

Gerald R. Campbell
 Graybar 1436-46, New York, NY

Sharon Lynn Campbell
 Graybar 1436-46, New York, NY

William Mirabello
 Toastmasters 21 Club 3781-46, New York, NY

Clara Gelfand
 Good Evening 3164-47, Hollywood, FL

Arthur B. Hall
 Atlas 1536-49, Honolulu, HI

Richard Larry Cain
 Exec. TM Breakfast Club 3622-52, Glendale, CA

Joseph Simms
 Bristol 3153-53, Bristol, CT

Angustus B. Swett III
 Rantoul 2379-54, Rantoul, IL

Louis Jack Davidson
 Clear Lake 43-56, Houston, TX

R. J. Hasenjaeger
 Rock Hill 2040-58, Rock Hill, SC

Sharon S. Bath
 Red Bank 2091-58, Charleston, SC

William C. Gleason
 DeWitt 1143-65, Syracuse, NY

Joseph W. Cole
 Fingerlakes Forum 2674-65, Auburn, NY

William A. Cabbage
 RAAP 3633-66, Radford, VA

Karen G. Assfalg
 DC 3761-69, Brisbane, Qld., Aust

Eric William Pratt
 Cairns 3779-69, Cairns, Qld., Aust

Robert James Pate
 Deadline 3440-70, Sydney, N.S.W., Aust

Dorothy Margaret Kirkwood
 Pennant 3585-70, Hornsby District, N.S.W., Aust

Maurice W. McCully
 Manuku 3461-72, Auckland, NZ

NEW CLUBS

5338-6 Wizards of IDS
 Minneapolis, MN--Mon. noon, Roanoke Cafeteria, 9th Fl., Roanoke Bldg. (372-3557).

5332-11 Concordia

Fort Wayne, IN--Tues., 5:45 p.m., Concordia Theological Seminary, 6600 N. Clinton St. (429-6683).

5328-21 100 Mile

100 Mile House, B.C., Can--1st & 3rd Tues., 6:30 p.m., Red Coach Inn (395-4633).

5329-24 Beatrice

Beatrice, NE--Fri., 7 a.m., Paddock Townhouse, 105 N. 6th (223-4286).

5334-30 Chicago Amtrak

Chicago, IL--1st & 3rd Thurs., 11:30 a.m., Chicago Union Station, 210 S. Canal St., Rm. 518 (930-4405).

5331-33 Farmers Insurance Group

Simi Valley, CA--1st & 3rd Tues., 11:30 a.m., Farmers Insurance Group, 3041 Cochran St. (583-7404).

5336-36 Top Toasters

Springfield, VA--2nd & 4th Thurs., 7:15 p.m., Washington Gas & Light Co., 6801 Industrial Rd. (460-5177).

5333-37 Lenoir

Lenoir, NC--1st & 3rd Tues., 7:30 p.m., Mutual Savings & Loan, 107 Norwood St., S.W. (322-5560).

5330-42 Energizers

Leduc, Alta., Can--Thurs., 12:05 p.m., ICG Utilities (Plains-Western) Ltd., 5509-45 St., Box 800 (986-5215).

5327-48 USBI

Huntsville, AL--Mon., 4:30 p.m., United Space Boosters, Inc., P.O. Box 1626, West Station (830-1200).

5340-53 Aggie Orators

Amherst, MA--2nd & 4th Tues., noon, 451 West St.

2614-56 H.E.B.

Austin, TX--2nd & 4th Wed., 11:30 a.m., H.E.B., 5800 Burnet Rd. (443-7975).

5339-57 Single

Walnut Creek, CA--Wed., 7 p.m., Denny's, 660 Ygnacio Valley Rd. (944-1293).

5337-65 P.M. Lockport

Lockport, NY--2nd & 4th Tues., 7 p.m., Best Western Lockport Inn, 5155 Transit Rd. (434-2257).

5335-70 Enthusiastic Epping

Epping, N.S.W., Aust--1st & 3rd Tues., 7 p.m., Virginian Gardens, Rawson St. (630-2902).

ANNIVERSARIES

50 Years

Pioneer 17-11, Indianapolis, IN

35 Years

Torrance 695-1, Torrance, CA
Norfolk 686-66, Norfolk, VA

30 Years

Ogden 140-15, Ogden, UT
Gilcrease 1384-16, Tulsa, OK
Phoenix 1357-26, Denver, CO
Homewood-Flossmoor 1451-30, Homewood, IL
El Dorado 1390-39, Sacramento, CA
Hub City 1431-43, Jackson, TN
Action For Achievement 1095-47, Nassau, Bahamas

25 Years

Communicators 1129-11, Louisville, KY
Pacific Missile 2930-33, Pt. Mugu NAS, CA
Cape Fear 2879-37, Fayetteville, NC
A-R 1481-39, Fair Oaks, CA

20 Years

Nanabijou 2090-6, Thunder Bay, Ont., Can
Oregon State 3722-7, Corvallis, OR
Bergen 2581-46, Hackensack, NJ
Pali 3699-49, Honolulu, HI
Sarnia 3700-62, Sarnia, Ont., Can

15 Years

Sioux Sayers 430-6, Burnsville, MN
Euphasia 1209-19, Iowa City, IA
Eye-Opener 1675-33, Lancaster, CA
Good Morning 2096-47, Hollywood, FL
Towns of York 1609-60, Aurora-Newmarket, Ont., Can
RAAP 3633-66, Radford, VA

10 Years

Brea 2757-F, Brea, CA
Edison Loquacious 3364-F, Rosemead, CA
Bilingue-Latinoamericano 3052-5, San Diego, CA
Talkstar 428-11, Fort Wayne, IN
Au Repiteurs 3487-14, Atlanta, GA
ESP 2633-24, Omaha, NE
Honeywell 3773-31, Lawrence, MA
Rooster Rousers 1774-42, Edmonton, Alta., Can
Golden Spreaders 2424-44, Amarillo, TX
Steel Centre 3285-45, Sydney, N.S., Can
S. Central/State Farm Insurance 2409-63, Murfreesboro, TN
Ri Konono 1687-U, Kwajalein, Marshall Islands

SPEAKING RESOURCES

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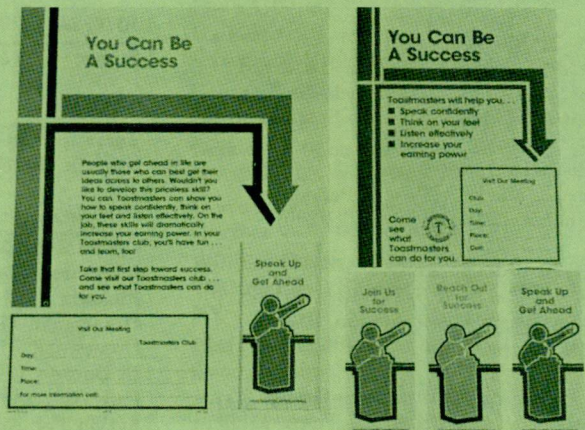
Spread the Word About Toastmasters!

Toastmasters can lead you to greatness. And that's no secret. So why not tell everyone about it? Starting today — with these appealing promotional tools...

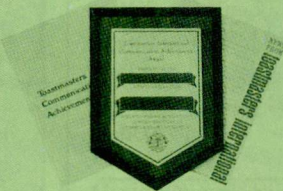
367-368. New TI Posters. These eye-catching works of art will help you get your message across quickly and eloquently. Two sizes available. The smallest (367), is 11" x 14". The color scheme is navy blue and white and there's space for your club's name, meeting time and place and phone number. Set of 10: \$2. The large red, white and blue poster (368) is 22" x 17" and comes with a plastic stick-on brochure holder. Set of three: \$4.

99-101. New Brochures. Toastmasters has completely revised its promotional brochures, giving them an attractive design that compliments the new posters. The new bro-

chures include *Reach Out For Success* (99), which tells prospective members what Toastmasters is all about; *Join Us For Success* (100), which includes statements from prominent persons who have been helped by Toastmasters; and *Speak Up and Get Ahead* (101), which is tailor-made for company clubs that want to promote their programs within their organizations. Clubs may request up to 15 of the above brochures at no charge. Additional copies are 2 cents each. Contact World Headquarters' order department for details on quantity prices for orders of 1000 or more.



267. Communication Achievement Award. Now your club can honor a local dignitary for outstanding communication achievements and gain valuable publicity at the same time! Comes complete with a handsome award plaque ready for engraving and a helpful "how to" booklet with valuable tips on who to select, how to present the award and how to gain the needed publicity. \$19.50.



363. Highway Sign — 22". Features the Toastmasters emblem in weatherproof paint with reflecting Scotch-like "T." Provides an excellent way to publicize Toastmasters — and your own club — in your community. Pre-drilled holes make this sign easy to attach. \$20.00.



376. Membership and Extension Slide Presentation. This unique 40-slide show provides a great way to introduce Toastmasters to a civic group, business association or prospective club. The show comes with professionally prepared slides and a script booklet. \$15.



377-378. TV, Radio Public Service Announcements. Let Earl Nightingale work for you! These 30-second television and radio public service spots will go a long way toward making the Toastmasters program better known in your community. Information sheets with tips on how to use the tapes are included. Television spots (377), \$25; Radio (378), \$5.



369-370. TI License Plate Frames and Bumper Stickers. Carry Toastmasters with you wherever you go... or give these popular items as gifts. Let everyone know how proud you are to be a Toastmaster. License Plate Frames (369) sold only in sets of two — \$2.50, plus \$1 postage and handling (U.S.). Bumper Stickers (370) come in sets of two — \$1.25



384. Official Club Meeting Plaque. White plastic plaque, 10" square. This attractive plaque makes an effective promotional tool to hang in restaurants, auditoriums, business rooms... wherever your club meets. Includes pressure-sensitive decals for posting the day and hour of your meeting. \$3.50.

