

The Toastmaster

JUNE 1983



CALL ME AUTHOR

How Getting Published Can Get You Ahead



It's Time To Cut Our Losses

Did you know that...

- although Toastmasters attracted more than 100,000 new members in the last three years, we lost about 80,000 members at the same time?
- although we chartered 1000 new clubs in this same period, we lost almost 400 existing clubs?
- four out of five members never advance beyond the basic Communication and Leadership manual?

For many years Toastmasters have talked about the problems of club loss and member dropout. But we've never made any real effort to change the trend. Instead, we've made excuses for the people who leave, excuses like "They meet their objectives and move on" or "They have family or career changes that keep them from coming to meetings any more."

I doubt these reasons are the real cause of our problems. When I was a district governor, I did a small, local survey to find out why members dropped out of their clubs. Respondents frequently listed one or more of these reasons for leaving: boring meetings, unmet personal needs and fear of humiliation.

Maybe these reasons can be applied to the dropout problems Toastmasters clubs around the world are experiencing. World Headquarters is conducting an international survey to find out. Thinking that part of the problem may lie in our programs, the Board of Directors recently decided to upgrade the Communication and Leadership educational

program and Toastmasters' recognition system. This will encourage greater participation in club activities and greater use of the advanced manuals. Members will have a wider variety of options in selecting the type of speech training they want. They will meet their goals faster, too.

But these efforts won't create immediate solutions for the problem — a problem we must act on now if our organization is to continue to grow. The responsibility for immediate action lies with us. There are things each one of us can do right now to help solve the problem.

First, each one of us must make new members feel welcome and comfortable. We must make them believe their expectations of themselves are not only reasonable but achievable.

Second, each one of us must make certain our club's programming is first-rate. Lively, fun programs keep members interested and participating.

Third, each one of us must offer effective evaluations. The purpose of the Toastmasters program is to enhance members' self-confidence, self-esteem and self-respect. But too frequently evaluators don't concern themselves with the speaker's strengths and weaknesses. I've received letters from members describing discouraging experiences in evaluations. In a few cases a member was singled out and embarrassed or ridiculed. This causes us to lose thousands of members each year.

I'm not suggesting we whitewash our evaluations. I am suggesting that we tailor evaluations to the speakers. We should offer both negative and positive comments in a way that will leave the speakers feeling good about themselves and their efforts. To do this we must consider each speaker's personality when we prepare our evaluation.

Your Board of Directors can improve our educational programs and materials, but our losses will be cut only when clubs achieve a standard of excellence in programming and every member receives the best training possible. The responsibility for eliminating our dropout problem really lies with each one of us. Let's take this responsibility seriously.

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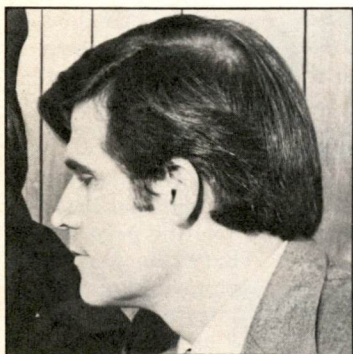
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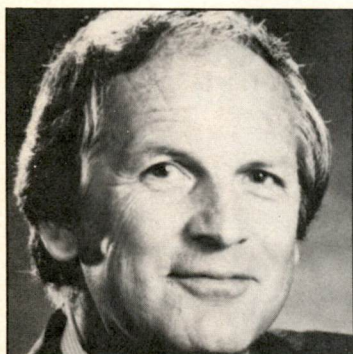
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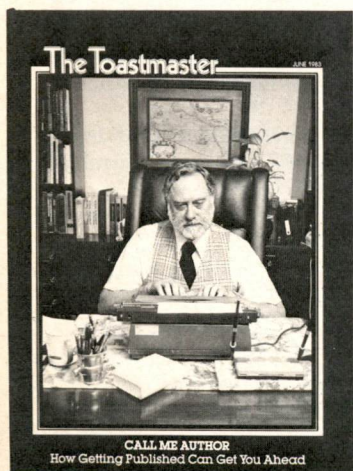
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COVER

"You've got to work hard if you want to get ahead. There aren't any shortcuts." How many times have you heard this from your parents, your teachers and your bosses? Well, you can get ahead without working the long, grueling hours everyone believes are mandatory for success. All you have to do is get published. Having an article published in a magazine or professional journal shows others you are creative, capable, intelligent and ambitious. It impresses them. It can get you a better job, new clients or more speaking engagements. In this month's cover story, Richard Davidson tells how you can write an article that will win you the admiration of those around you — and get you ahead fast. (Cover photo by Lance Wagner)

Published monthly to promote the ideals and goals of Toastmasters International, an organization devoted to helping its members improve their ability to express themselves clearly and concisely, develop and strengthen their leadership and executive potential and achieve whatever self-development goals they may have set for themselves. Toastmasters International is a non-profit, educational organization of Toastmasters clubs throughout the world. The first Toastmasters club was established by Dr. Ralph C. Smedley on October 22, 1924. Toastmasters International was organized October 4, 1930 and incorporated December 19, 1932. This official publication of Toastmasters International carries authorized notices and articles regarding the activities and interests of the organization, but responsibility is not assumed for the opinions of authors of other articles. Second class postage paid at Santa Ana, California, and additional mailing office. Copyright 1982 by Toastmasters International, Inc. All rights reserved. The name "Toastmasters" and the Toastmasters emblem are registered trademarks of Toastmasters International, Inc. Marca registrada en Mexico. PRINTED IN U.S.A. All correspondence relating to editorial content and non-member subscriptions should be addressed to THE TOASTMASTER Magazine (ISSN 0040-8263), P.O. Box 10400, Santa Ana, California 92711. Phone (714) 542-6793. All other circulation correspondence should be addressed to Membership and Club Records at the same address. Non-member price: \$12.00 per year. Single copy: \$1.25.



Impractical Sentiment?

At a recent judging seminar which dwelt on the problem of "blue material" in humor contests, advocates of the "fine line" theory were sent packing by those who favor a literal interpretation of the maxim: "If you offend one in 10,000, you've gone too far." This is a noble sentiment, but it is so impractical that it is only meaningless rhetoric uttered by those interested in protecting their own ears because of a highly individualized bias.

Although I have attended countless humor contests at the club, area, division, district and regional levels, I cannot remember a single presentation that would stand up to this stringent criteria. If there was such a speech, I apparently slept through it.

The controversy centers around a minority's sensitivity to material that a majority of the audience does consider entertaining. Critics of "blue material" appear to be most concerned about references, no matter how obtuse, to male/female relationships or comparisons, but this certainly is not the only type of humor which can be considered offensive.

Even the best humorous speech I've heard, a presentation of what it is like to be black in modern society and which won the regional contest in which I competed, was not completely inoffensive. A black man in the audience later told me he was outraged by what he perceived as a black speaker making fun of his own race. Other winning speeches in high level competitions have dealt with drug addiction and organized crime, subjects that someone in the audience undoubtedly considered inappropriate topics about which to jest.

And serious speeches, as well as humorous ones, have the potential to be offensive. I've heard many Toastmasters speeches, on subjects ranging from abortion to vasectomies, that likely upset portions of the audience. Virtually any large audience may contain one or two individuals who are offended by a speech for reasons everyone else considers "nutty," so why is Toastmasters preoccupied with protecting the sensitivities of only one brand of nuts?

When a contest is governed by esoteric guidelines, participating becomes an esoteric experience that has little relevance to the real world. A humorous speech contest isn't designed to give an aspiring nightclub comic a place to practice his routine, but neither should it provide an environmental cocoon for people uptight about living in the twentieth century. Since the organization professes to develop skills that can be used elsewhere, its standards should be in step with society as a whole.

The problem isn't "blue material." It's a handful of bluenosed individuals who have taken it upon themselves to decide what the rest of us can say and, more importantly, hear.

*Jerry Patterson
Glen Ellyn, Illinois*

The Key To Real Growth

From the day I joined Toastmasters back in April, 1981, all I've heard is growth, growth, growth out of the mouths and writings of everyone from the club presidents to three international presidents. Frankly, I'm sick of hearing the word because it tells me that the emphasis is all wrong.

We should be striving for quality, not quantity, in our clubs. I'd rather be with a group of 12 or 15 active people who are interested in learning about communications and having a good time together than double that number who have been dragooned into joining out of friendship or fear. These types of members don't come to meetings, back down on assignments, and make it hard for the regulars to plan and coordinate interesting meetings.

Toastmasters would do much better to spend their energies in carrying the message to the public through leadership training programs, demonstrations, etc. My present club, for example, uses a biweekly downtown newspaper to get the word out about not only our club doings but also what can happen to people who make a commitment to join in terms of personal and professional growth. As the writer of these news releases, it pleases me no end that at each meeting we have three or four guests (not many, considering the paper's circulation, but remember, it's quality and commitment I'm seeking) who have

read the article. But we've also found that most of them join — if not our club — some Toastmasters club more convenient to their personal schedules. (There are more than 40 clubs on the island of Oahu.)

In the past 18 months, I've seen at least a dozen members of our club come and go. Of the ones who did not actually leave town, eight said they were too busy or that Toastmasters wasn't for them. Clearly, we are not doing our jobs if these people come to us and we don't meet their needs. Both my husband and I stay in Toastmasters, sometimes at considerable inconvenience to our personal schedules, because we feel the program has real value. That's the key to genuine growth — not winning contests just to win contests and to get fancy ribbons to put up on the wall.

*Shannon Wood
Kailua, Hawaii*

Using the New Orientation Kit

The postman has just delivered my "New Member Orientation Kit."

My compliments to Toastmasters International and the staff! This is one of the best publications I have seen for some time. I plan to show it off at all Toastmasters functions that I attend.

It has long been my opinion that one of the greatest factors in attrition of new members is improper introduction to the Toastmasters program. But this new kit so aptly covers every phase of new member orientation.

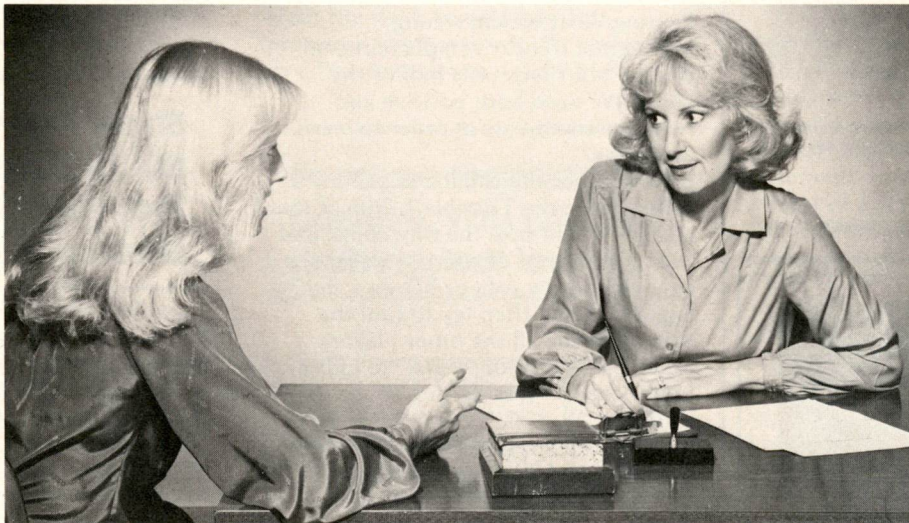
It is my sincere wish that every club within Toastmasters International will use this kit to its advantage.

*Lucille Lanham, DTM
District 33 Governor
Tehachapi, California*

Editor's Note: Toastmasters' "New Member Orientation Kit" (1162) contains everything your club needs to orient and induct new members. It includes guidelines for "coach/mentors," an induction ceremony script, orientation interview guidelines, new member profile forms, copies of the "Icebreaker" assignment from the Communication and Leadership manual, and five member certificates. You can order your kit from World Headquarters; the cost is just \$3.00 plus 20 percent shipping and handling. California clubs add six percent sales tax.

How To Give and Take Criticism

by Jean Lebedun, Ph.D.



Your work day has breezed along, and it's nearly time to get in your car and head for home. You have a glowing sense of accomplishment because you finished writing a proposal that represents six weeks of work. It's been typed and delivered. Well, almost quitting time...

The phone rings and a voice says, "The approach in this proposal is all wrong. You'll have to start over."

Criticism! Who needs it? Who has the time or patience for it?

It's emotionally painful to discover that your efforts do not meet the

expectations of others. Criticism causes us to get our feelings hurt and our sensitivities stepped on.

By the same token you may dread *giving* criticism because you vividly recall your own discomfort at *taking* criticism. You may put off a confrontation and let a simple problem grow out of proportion.

Or maybe you feel yourself plunging into a brusque, outspoken critique that destroys a co-worker or family member.

Criticism is the process of giving negative feedback, of pointing out a

Paving the way for results, not resentment.

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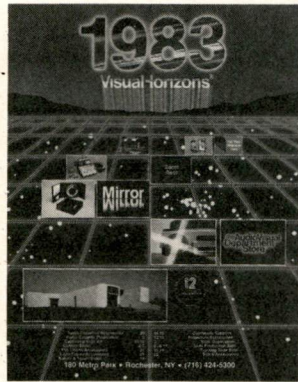
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fault. Because so many unpleasant outcomes are possible, we might wonder:

"Why have criticism at all?"

A Toastmasters meeting demonstrates the value of criticism. The evaluation portion of the program provides guidance for building skills. A speaker wants to know his or her strong points, but also what is weak and needing improvement.

Our challenge is to develop the attitudes and the communication techniques to give and to take criticism in a spirit of learning. We must be convinced, first of all, of the value of hearing what we did wrong.

It's great to hear compliments, of course, but that's only half of the story. We need both positive and negative comments in order to learn and grow.

Remember the childhood game called "Hide the Thimble"? One of the players would take the tiny object and tuck it away out of sight — under the rug, behind the sofa or beside a chair leg. "It" would then try to find the thimble while all the other players called out "Hot!" or "Cold!" to indicate how close "It" was getting to the thimble.

How well would the game work if we gave only one type of feedback? If "It" heard only "hot" or "cold," the search would be a long, slow process. Only the *balance* of instructions makes the achievement of a goal truly possible.

Learning through our mistakes is an exciting human process. Look at any successful man or woman and be sure that the success is based on the wise use of failure.

Henry Ford, for example, failed miserably in one particular aspect of the first automobile he put together. He forgot to put in reverse gear. Imagine an automobile that will not back up! We're all lucky that Henry Ford accepted and learned from the criticism of his fledgling effort.

Different Responses

Imagine now that an acquaintance of yours states a criticism: "You always look like you're mad at the world." What would your reaction be?

Responses to criticism fall into the following three categories.

Fight. This is an aggressive response. You might fight physically or, more commonly, mentally and

verbally. Inwardly you answer, "You're wrong!" Outwardly you say, "You're out of your mind" or "Keep your opinions to yourself!"

Flight. This response is used by people who say they have "thin skin" or "tender feelings." They allow their self-esteem to suffer, so they withdraw from any statement of what they did wrong.

The person having the "flight" reaction is overwhelmed by the criticism and might answer: "How could I be so stupid?" "Oh mercy! I never do anything right!" This is the individual who begins weeping or who

**Show that you heard
the criticism and
that you're willing to
discuss the issue.**

physically runs away, fleeing down the hall to hide in the bathroom.

"Flight" appears to be the opposite of "fight" because one is timid and the other is gutsy. But these two reactions have more in common than in contrast. Both are quick, automatic — and they deny the real issue.

Evaluate. This is the constructive response to criticism. We often hear the advice to be "open-minded" and "objective" about criticism. Here are the steps for doing just that.

Ask yourself, "What can I learn from this criticism?" Keep this question in mind at the beginning and throughout the fault-finding. Because learning is positive, you will be gaining and not losing.

Perhaps a co-worker has told you that you are filling out a form inaccurately. You will learn either a) an improved method or b) an insight into human relationships. You may be accurate in your behavior, yet you are receiving a correction because your general style irritates that co-worker. You'll learn about the issue at hand or about your relationship with the critic.

Remember: You can learn something from every criticism. The next step is to agree with all or part of the criticism.

A neighbor phones and tells you, "Your dog barked all night and kept me awake." You might respond, "Yes, you're right. My dog did bark all night, and I can easily imagine that he kept you awake." At the very least, agree with part of the criticism or with the general concept: "Well, my dog often does bark at night."

What you accomplish is to show that you heard the criticism and that you're willing to discuss the issue. The result is that there are two people who are cooperating rather than fighting.

The next step in the evaluate sequence is to be sure you understand the criticism. Ask questions, because often the fault is pointed out in a vague or generalized way.

If I hear in a Toastmasters evaluation that I talked "too fast," I'll ask the evaluator later to explain in detail. Did I utter too many words per minute? Was my material too dense? Did I need to pause more often? I'll ask my questions in an information-seeking tone. Even the best communication can be sabotaged by a sassy tone of voice.

Homework is also part of evaluating a criticism. Look into the situation. Ask other neighbors if the dog barked last night. Or, in a job setting, review the rules or the procedure manual, or check the wording in a contract or letter. Consider, also, the qualifications of the critic to comment on your behavior.

Now — and only now — are you finished with the evaluate response. You pass judgment on the criticism. Accept it and change your behavior, or say, "Thank you for your interest," and continue to follow your own guidelines.

When You Give It

A criticism cannot force you to change. But, if you are wise, you can always learn from it.

Act according to this same learning aspect when you are the one giving criticism. Your goal is to express the negative feedback in a way that will make learning easy for the listener. Here are guidelines for "dishing it out."

1. Set standards in advance. A secretary feels you're lambasting her if you suddenly find fault with her typing speed. But she will probably accept the criticism without resentment if you have established

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standards of 75 words per minute when she first took the job.

In every situation, look ahead and state the job standards in advance. If teenage boys are cleaning out your garage, tell them first exactly how you want the work to be done. This process is comparable to the objectives in a Toastmasters manual which

Because learning is positive, you will be gaining, not losing.

indicate how a speech should be judged.

2. Praise at other times. Be known among your associates as a person who openly acknowledges what they do right. They will respect you; after all, you are perceptive enough to recognize their strong points!

Dr. Kenneth McFarland has said, "You can't deposit good will and understanding the day you want to use them. You have to deposit them all along." If we take his words seriously, we will build a context of rapport with people. Within that context, criticism will be not only received but welcomed.

3. Seek information before you begin. You're the boss, and you're concerned about an employee who appears to be loitering out by the loading dock. Your inclination is to bark out, "You're wasting time out here, Larry! Now get back to work!"

But a good first step is to ask questions. "I'd like to know why you've been out here for the last 30 minutes." You may hear: "Well, my supervisor asked me to flag down a delivery truck that's late." Get the facts before you criticize.

4. Choose your words carefully. Constructive criticism consists of

specific terms that are oriented to the future and to things, not personality. Consider the following alternatives.

Destructive: "You're so lazy. For weeks this room has looked like a cyclone hit it."

Constructive: "This room would look better if all the clothes were picked up from the floor."

5. Use the E-F-A formula. This sequence of statements will help you express any criticism in a clear, diplomatic way. The three parts consist of a sentence that is *empathetic*, then one that states the *facts*, plus a call for *action*.

Here's how it works. Suppose you are sitting in a crowded restaurant, waiting impatiently for the waitress to bring your food. Time is running out because you have a 1 p.m. appointment. But the waitress looks so harried that you suspect she may burst into tears if you come on too strong. Your goal is not to offend, but to be served.

First make an *empathetic* remark which shows understanding: "I know you're very busy in here today."

Next state the *facts*, without qualifying or apologizing: "I have an appointment at one o'clock."

Now comes the call for *action*: "I'd like to be served immediately."

This tactful, open process for criticism paves the way for results without resentment. If we polish our communication skills, we can give criticism — and take it — in a positive frame of mind. 🗣️



Dr. Jean Lebedun is a full-time professional speaker and seminar leader from Jefferson City, Missouri. She speaks on effective oral and written communication. She was a finalist in Toastmasters'

1982 World Championship of Public Speaking and has served as president of her local Toastmasters club.

You Can Make Them Laugh!

Humor is how you say it, not just what you say! Trying to learn how to say it by reading joke books is like trying to learn how to fly by reading travel brochures. Here's a sample of a joke I found in a joke book:

"A politician is someone who can talk for 2 hours on anything, and 4 hours if he knows what he's talking about."

When I first read this joke, I chuckled. I put it on an index card and labeled it "Talkers". That's the theme of the joke, the politician is the subject and one good example of a talker. While preparing for a Toastmaster District Conference talk, I started looking through my file and pulled out the joke. I could have easily substituted "Toastmaster" for "Politician," but knowing a few basic principles of humor, I rewrote the joke. Here is how the joke was told,

"I joined Toastmasters four years ago and one of the members in my club is Kermit Ekegren (the current district governor). Kermit lives right by my house and we often ride together to meetings. One morning I asked him, 'What's that ATM and DTM?' He says, 'Well

an ATM is an Able Toastmaster. An ATM can speak for two hours on anything.' I asked, 'What's a DTM?' 'That's a Distinguished Toastmaster, they can speak for four hours on anything — and not even know what they're talking about.' (Laughter)

Humor is first **what you say**, but more importantly, it is **how you say it**. The key to making this joke a winner is using a principle of humor called "Building The Tension." The tension in this joke is built through believability and personalizing the joke. But more importantly, let's look at how you say it. In this joke the key is to stretch out the words "**two hours (pause) on anything**" and then "**four hours on anything (long pause) and not even know (slow down pace, raise volume) what they're talking about.**"

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Last Saturday night I took my date to the library — yes, the library. She didn't want to go. I told her to be patient as I walked up and down a few aisles. Then I reached out and released a loud "Ahh," the kind you use when sampling a fine vintage wine. While I flipped through the pages of the magazine, the puzzled look left her face, replaced by a wide grin, then wonderment.

"Here it is," I said, calmly pointing to my name under the title. "By yours truly."

If a picture is worth a thousand words, then your name in print, as a published author, can be worth a thousand pictures. In an instant my date now "knew" I was intelligent, creative, capable, educated, ambitious, appreciated and witty. She knew I was somebody. In that instant, she probably even found me better looking than before. I didn't have to say a word. Getting published can do that for you. It impresses people.

Yes, you can enjoy many benefits when you get published in a magazine or business/professional journal. Let's examine some of these benefits and discuss the ever increasing opportunities of getting published.

One Step Ahead

Your resume may read well, but does it place you above the crowd? How nice it is to have the employer-interviewer brighten up as she or he reads your resume and says, "Oh, I see you've had an article published. Tell me about that." Now you have drawn attention to your special skills through

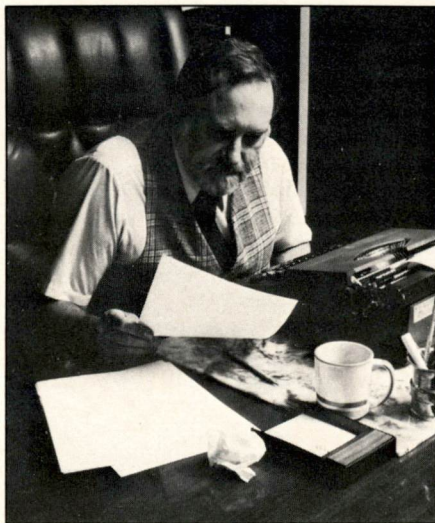


Photo by Lance Wagner

the showcase of authorship. Employers are looking for that vital difference, that spark of achievement that says here is someone who can contribute and who can get things done. Simply attaching your (appropriate) published work to a resume and cover letter could well be what gets you interviews instead of hundreds of others.

You can create a favorable impression when supplying associates with a reprint of an article you have had published. Modesty aside, most authors are proud of their work and have no qualms about submitting reprints to friends, relatives and associates. Most business associates will (overlook your strong sense of pride, need for recognition and ego gratification and) be pleased and

impressed to accept your article reprint. While they may not say so directly, they may also revel in your small glory and serve as an ambassador for you by informing others.

Okay, so getting published wins friends and influences people. It also can make you an instant authority, depending on your article. As children we all heard, "How do you know it's true?" "Because it's in the book." Getting published establishes credentials for the author in the given topic area.

A friend of mine wrote a paper for his employer that contained many good thoughts and ideas, with several good plans to implement those ideas. At least he thought so. The boss looked at his paper and summarily rejected it, announcing, "I don't like it, and I don't think it will work." The boss didn't respect the report because he didn't respect the author or maybe the author was just another "nine to fiver," a victim of working for a boss who exercised poor judgment.

I modified the paper slightly for the larger general audience. Several months later it was published in a trade magazine regularly read by the boss. Not again would our friend's written efforts be so quickly dismissed. In this instance the publisher became an alternate critic, providing a second chance to have the work accepted and approved.

Earning a Reputation

Getting published the first time makes the second time easier and the next time easier and so on. Many

periodicals, especially the smaller and more regionally oriented, are glad to receive weekly/monthly/regular contributions to their issues. Eventually, editors may *solicit* you for articles.

As the number of your published articles increases, (or, dare we say, proliferate?) you continue to help build your reputation. Getting published can quickly establish your personal or local identity, just as being a local coach or politician might.

A professional service firm may find it is increasing its business. If a potential client or prospect is familiar with your published work and has recently read an article written by you, the task of influencing this prospect to

become a client has received a real boost.

Getting published is, of course, a form of communication, and communication puts you in touch with other people. After I completed a short article which appeared in the Sunday edition of the local newspaper, I received several phone calls and letters. These "requests for additional information" are rewarding. You are receiving messages which state "your assistance is needed to help solve our problems" or "we have common interests to pursue." Be assured some readers viewing your article(s) will 1) be impressed, 2) clip or photocopy the article for future reference, 3) contact you for further information,

comments or assistance.

Another benefit is that an article will often result in your being invited to speak. Getting published can be a shortcut to public speaking, which is a shortcut to distinction. Based on an article my brother wrote entitled "Marketing a Law Practice," he was invited to address the Lawyer Practices Division of the American Bar — the District of Columbia Chapter. In actuality, every article can be made into a speech and vice versa. And thus, the opportunity to repeat your message locally to a defined audience should not be overlooked.

You can benefit culturally by joining writers' associations or artists' clubs. These can be interesting and fun

Writing For The Toastmaster

by Debbie Horn, Editor

How many times have you read an article in a magazine and thought, "I could have written that"?

You've probably thought it at least once — and you may have even thought it after reading an article right here in *The Toastmaster*.

So why didn't *you* write that article? Why wasn't *your* byline printed on that page in big, bold letters for the world to see? Why aren't *you* the one reaping all the rewards of being published?

Maybe you thought that you needed to be a professional writer to be published in *The Toastmaster*. If so, you're mistaken. Several thousand Toastmasters have had articles published in the magazine, and the majority of them were not professional writers. They just had something to say about communications or leadership, and they took the time to write down their thoughts in a clear, concise and logical manner.

If you, too, have something to say that will help 100,000 Toastmasters around the world to become better communicators and leaders, and you would like to experience the rewards of being published, why not write an article for *The Toastmaster*? The following tips can help you.

Articles should be written for a specific section of the magazine. Generally, the magazine can be divided into four such sections: feature articles, "How To..."

articles, suggestions for "Idea Corner" and member, club, area and district news.

Feature articles must be 1500 to 3000 words in length. Topics should be ones that haven't been covered in recent issues and should be approached from a "how to" angle aimed at the individual Toastmaster. Good feature articles avoid heavy theory, contain lots of examples and anecdotes to support points, and are written in a lively, fresh style. They have a catchy opening, a body and a conclusion.

"How To" articles are organization-related articles that help individual members gain more from their participation in their Toastmasters clubs. They are written by Toastmasters who want to share successful techniques and programs with other Toastmasters so these Toastmasters, in turn, may help themselves, their club and its members to learn and grow.

"Idea Corner" gives Toastmasters the opportunity to promote programs or procedures that have brought their club success in programming and membership growth. These articles are brief — 50 to 200 words.

News and/or photographs of outstanding or unusual accomplishments by individual Toastmasters, clubs, areas and districts around the world are found in the "Update" column. Because of limited space, we can't cover common events such as club anniversaries or officer installations. Instead, we focus on

news items and personal achievements that are out of the ordinary. Submissions, which should be no more than 500 words, should include photographs whenever possible. Since we don't have a staff of photographers to send out on assignments, we rely on you for pictures. Photographs should be well-planned, capture Toastmasters in action and illustrate what Toastmasters is about. All photos should be black and white, taken with a 35mm camera and in focus.

We are ready and willing to help you get your material into print. Since your material will be competing with many other submissions, though, it's impossible to guarantee it will be published. But we will certainly consider it with an open mind. If your article is well-written and the subject is good, or if your photographs are interesting and sharp, you have a strong chance of having your work published.

Even though you won't receive a paycheck for your work, if it is published you'll be rewarded through other ways, such as recognition and prestige. But the best reward you'll experience is knowing that you've helped thousands of Toastmasters around the world in their own self-development efforts. And even if your article is not accepted for publication, you'll have the satisfaction of knowing that your desire to contribute to our organization is appreciated.

gatherings where there will be a free flow of ideas, techniques, encouragement and camaraderie. (At one writer's meeting I met a fellow who, after becoming a published author of a short article, bought a pipe. Soon after, he started wearing sweater vests and sports jackets with patches on the sleeves. I heard him mumble something about, "I know there's a novel in me!")

In all fairness it should be mentioned that another benefit of getting published is economic reward. You certainly can receive compensation for your articles. The more experienced you become, the easier you will find it is to write for publications that do offer pay. But let me make one thing perfectly clear — you will not get rich quickly.

Lastly, let's not forget that getting published does make you unique. Of all the students in your high school class, what percent are or ever will be the author a published article? Very few by any estimate. Of the people in your community or where you work, how many will ever show you their published articles? None. One? Are you the one?

The opportunity to repeat your message locally should not be overlooked.

Marketing Your Material

The number of general, industrial, business, professional and in-house publications has risen dramatically in the last five years. By using *Bacon's Publicity Checker*, *Working Press of the Nation*, *Writer's Market 1983*, *Ayers Publications Directory*, or the *Literary Market Place*, a prospective or new author can obtain the name, address, telephone number, editorial content, fees paid, circulation, target audience and submission requirements for over 4000 magazines. But utilizing the *Working Press of the Nation* or *Gebbie's House Directory*, several thousand other "in-house" organs with circulations in the thousands can also be identified. For example, the Ford Motor Company, Dupont and the American Gas Association all have in-house organs which are as professionally produced and distributed as any of the open subscription publications.

The sources mentioned above will provide you with more than enough publishing outlets. However, you might also be interested in writing for the newsletter industry. The

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Newsletter Association of America in Washington, D.C., has addresses of over 3500 newsletters in the United States. While many newsletters, one might observe, represent no more than one or two mimeographed or photocopied pages hastily distributed by hand stamp to a small readership, there are hundreds of newsletters with circulation that is quite substantial, such as *American Family* or *Communication Briefings*. Publication within these newsletters may yield the same benefits as can be achieved through publication in the larger trade magazines. Also, hobbyists publications which you may read regularly provide plenty of breeding grounds for aspiring authors.

Article Ideas

The best topics for articles are derived from *work that you have already done*. This may include reports, papers, summaries, guides and exhibits that you previously presented to your boss, co-workers, clients, teachers, club members, etc. The written effort can be generalized or adapted as needed to apply to a larger audience. This article, for example, was originally a two-page memo I submitted to my supervisor, to influence him that we should encourage all the staff members to write at least one article per year. After he agreed with the idea, I again reviewed the memo and ultimately determined that it was the basis for an article in itself. On other occasions I have extracted 10 to 15 page sections of larger reports and turned the subsections into articles with relatively little time and effort.

Due to the nature of your work, you may not be able to extract narrative passages from previous work. However, if you have generated internal office memos, college and graduate school reports, position papers, exhibits, report outlines, charts and graphs, you may discover you

have the basis for eminently readable articles.

Other good topics for articles include those topics that can readily be addressed by you. Most everybody has ideas about how to do things better. Just think about where you work, where you live, where you go to school, where you go for fun. Share your observations in writing. What amuses you? What distresses you? Have you an experience that you have remembered for years? Others may appreciate what you have learned or what you have achieved.

If you were your own boss, for example, what would you do better? If you are a systems analyst for an ADP firm, you may have an excellent article on "traps to avoid when buying home computers" dancing inside your head, even though you may never have written about the topic. Any topic that can readily be addressed by you and is of interest to a larger audience is a good topic.

If you are trying to establish your credentials in a specific market or functional area, then by all means a topic in that specified area upon which you can intelligently write is an excellent starting point.

Remember, the positive effects of getting an article published are largely temporary. For nine months or a year, you may bask in the glory of being published, but in this age of information and information overload, an article dated June, 1983, has less and less impact as 1984 draws near.

You can relax though, because there is a very easy way to always keep your name in the forefront — get a new article published every year. 🎤

Richard Davidson is a senior data analyst with Travelers Insurance Co. in Hartford, Connecticut. He is the author of numerous articles and has a degree in economics from the University of Connecticut.

1983-84 Office

Toastmasters is known as an organization that develops not only members' speaking abilities, but also their leadership skills — and the success of this leadership training is evident when reviewing the slate of candidates running for the 1983-84 international offices. The officers will be elected August 18 during the Annual Convention in San Diego, California.

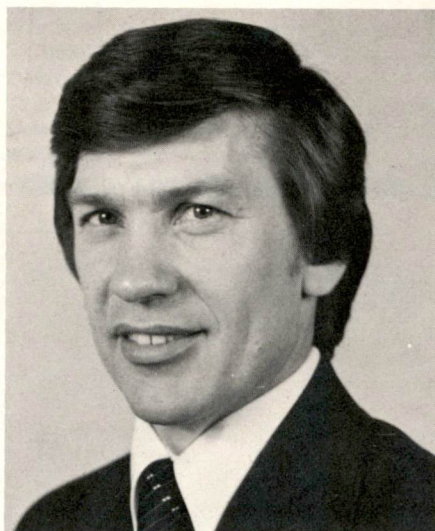
This year's officer candidates have honed their leadership skills through participation at all levels of our organization as well as through involvement in outside activities. All are well-qualified to help direct Toastmasters' activities for the coming year.

Candidates were nominated for the positions of president, senior vice president, second vice president and third vice president by the International Nominating Committee. The committee's selection is presented here in accordance with Article VIII, Section I of Toastmasters International's Bylaws.

It is the duty of all clubs to participate in the vote either by proxy or through their representatives at the convention. All members are urged to give careful consideration to the qualifications of each candidate.

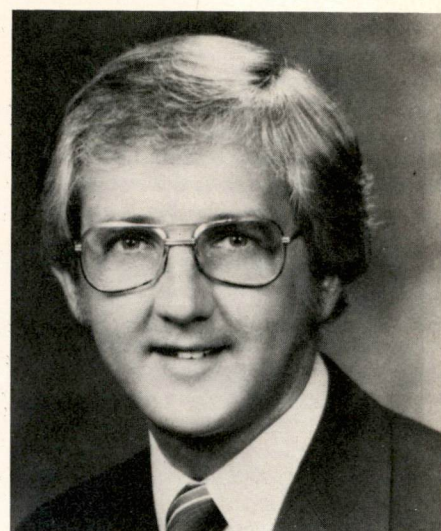
(Additional nominations for international offices may be made from the floor at the annual business meeting. International director candidates will be nominated at the eight regional conferences to be held this month.)

Nominating Committee — Patrick A. Panfile, DTM, chairman; Arthur M. Diamond; Earl M. Potter; Herb Stude, DTM; Les Stubbs, DTM; John Slyker, DTM; Dewey Brokofsky, DTM; Henry Sharton, DTM; Nate Parries, DTM; E. Jean De Vigne, DTM; and John Lister, DTM.



For President

Eddie V. Dunn, DTM — Senior vice president of Toastmasters International and a 1977-79 International Director. Mr. Dunn has been a Toastmaster for 15 years. He is a member of Top O The Morning Club 3786-20 in Fargo, North Dakota. In 1975 he received a Presidential Citation from Toastmasters International, and he has received the Outstanding Area Governor Award, District 20's Toastmaster of the Year Award and District 20's Distinguished Service Award. Mr. Dunn is an associate professor of Agricultural Economics and coordinator of the Faculty Development Institute for the College of Agriculture at North Dakota State University. He is a member of the Community Development Society of America; the Greater North Dakota Association, Economic Development Council; National Extension Manpower Task Force; past chairman of University Senate Education Committee; and past executive secretary of the Northwest Farm Managers Association. He received the Outstanding Educator of the Year award at North Dakota University in 1975. He has also served as program leader for Economic Development with the Federal Extension Service of the U.S. Department of Agriculture in Washington, D.C. Mr. Dunn and his wife, Beverly, live in Fargo with their two children.



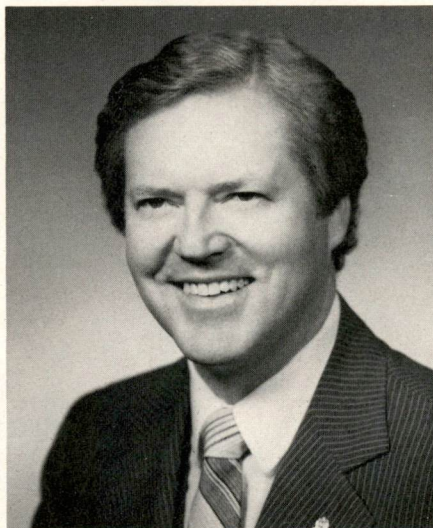
For Senior Vice President

John S. Latin, DTM — Second vice president of Toastmasters International and an International Director from 1977 to 1979. He has been a Toastmaster for 14 years and is a member of three clubs: Downey Space 513-F and Downey Breakfast Club 2741-F in Downey, and Professional Speakers Club 9-F in Santa Ana, California. Mr. Latin is business development manager in the Program Development department at Rockwell International. Mr. Latin is a member of the Institute of Electrical and Electronics Engineers; the National Space Institute; the Society of Logistics Engineers; the Technical Marketing Society of America; and the National Management Association. He is the recipient of NASA's Apollo Achievement Award, The National Management Association's Leadership Award, and the Space Administration's "Silver Snoopy" Award. Mr. Latin is listed in *Who's Who in Finance and Industry*. He lives in San Dimas, California.

r Candidates



For Second Vice President
Helen M. Blanchard, DTM — Third vice president of Toastmasters International and an International Director from 1978 to 1980. Mrs. Blanchard is a member of Naval R & D Club 2539-5, Undersea Club 888-5 and Excelsior Club 699-5 in San Diego, California. She is communications specialist for the Technical Information department of the Naval Ocean Systems Center. Mrs. Blanchard is a member of the National Speakers Association, the Navy League of San Diego, the United States Naval Institute and the Save Our Heritage Organization. She was named the Navy Electronics Laboratory Center's Woman of the Year and was a NAVMAT nominee for the Federal Woman of the Year Award. She is also a recipient of awards for conducting a special study in the United Kingdom, instructing NATO engineers in fleet sensor testing and reporting in Norway, and for developing and conducting workshops for NOSC scientists. Mrs. Blanchard lives in San Diego.



For Third Vice President
Larry C. Selby, DTM — An International Director from 1978 to 1980 and District 16 Governor from 1974 to 1975. Mr. Selby is a member of Edmond Club 170-16 in Edmond, Oklahoma, and OKC Pros 3220-16 in Oklahoma City, Oklahoma. Mr. Selby was chairman of the Membership and Club Extension Committee from 1978 to 1980, and led District 16 to its President's Distinguished District Award in 1975. He is a manufacturer's representative for Boyd Crutchfield & Associates, Inc. He and his wife, Marcia, live in Edmond with their three children.



For Third Vice President
Theodore C. Wood, DTM — An International Director from 1979 to 1981 and District 18 Governor from 1977 to 1978. A Toastmaster for 16 years, he is a member of two clubs — Kritikos 1686-18 and Meadeators 1746-18 at Fort George G. Meade, Maryland. He has served in all offices at the club level and as administrative lieutenant governor, educational lieutenant governor and area governor. Under his leadership his district received the Distinguished District award and he himself is the recipient of seven Distinguished District Service Awards. In addition, he has received two Toastmaster of the Year awards, the Exceptional Service plaque from the Region VII districts, and several Civilian Outstanding Performance Awards. Mr. Wood is a Senior Staff Officer for the Department of Defense. He is a member of the National Speakers Association, the Communications Analysis Association, the Advisory Board for the Fort Meade Officer's Club and director of the Young Adult Choir of his church. He and his wife, Inez, live with their son in Hyattsville, Maryland.

How To Delegate

by James McMahon

“Only through effective delegation,” says one management consultant, “can a manager develop his organization’s full potential. To delegate, and at the same time stay in control, requires unusual skill in organizing, controlling and communicating.”

By developing skills required for successful delegation you can improve your effectiveness as a manager.

Assigning tasks to subordinates is only the beginning. Bill Brown, manager of a west coast lumber company, assigned portions of his work to his immediate subordinates, then sat back and waited to see how it would work out. At the end of two months things were so out of hand he reverted to his autocratic type of management.

Bill didn’t understand that successful delegation embraces a complete system of management designed not only to motivate employees, but to relieve managers of nonmanagement functions so they are free to direct and control the total operation. The managers maintain control through a measuring and monitoring system, which keeps them continually apprised of subordinates’ performance.

Managers who delegate work, and measure subordinates’ performance, are never in doubt about which subordinates to promote to positions of higher responsibility. They promote those who have proven their ability to perform well in more responsible positions.

“One of the greatest satisfactions of management,” according to one delegation-minded manager, “is to give a subordinate a challenging assignment and watch him grow.”

The first question managers must ask themselves is, “What functions should I delegate?” One manager approached this problem by keeping a record, for one week, showing all of the activities with which he was involved during that time. At the end of the week he analyzed the record by considering each activity in turn and asking himself such questions as, “Why am I doing this job?” “Is this a



The success of delegation depends on a free flow of two-way communication.

job that I could train someone else to do?” “Is this a management function which I am in the best position to perform?” His answers to these questions indicated which activities he should delegate.

“I thought I was spending all of my time on management activities,” says one manager who made a similar study, “but I found I was spending almost half of my time on nonmanagement work that I felt comfortable with and enjoyed doing.”

If managers’ only reasons for doing a particular job are that they can do it better and in less time than anyone else, they should probably delegate that activity. They should not spend time on nonmanagement activities, no matter how skilled they may be in their performance.

Give Details

When you delegate — be specific. Before delegating work to a subordinate, ask yourself, “Exactly what work am I going to delegate to

this subordinate? For what results will I hold him responsible?” Then take time to explain in detail what work you are delegating, and for what you will hold him accountable.

“I make it clear to the subordinate,” says one successful manager, “not only what work I’m delegating to him, but also the extent of his authority in carrying out that responsibility.”

Instead of trying to spell out what authority you are delegating to the subordinate, you may find it more satisfactory to tell the subordinate what authority you are specifically retaining. For example, you might specify that you are retaining authority for such functions as policy decisions, budget approval, approval of final plans, decisions affecting more than one department, and approval of all promotions. With these exceptions, all authority to perform the delegated work rests with the subordinate.

Take time to get subordinates off to a good start in their delegated

-And Stay in Control

assignments. Make sure needed resources are available to them. Introduce them to the people they'll work with in their new assignment. Let others know you've delegated the work. Without such publicity other employees may keep coming to you for decisions.

It's not easy for an aggressive manager to let go of delegated work. We often hear the complaint: "The boss delegated this work to me, but he continues to make the decisions, and even discusses details of the work with my subordinates."

But how can managers delegate authority and responsibility and still maintain direction and control of their organization? Each time managers delegate work they should ask themselves, "How am I going to evaluate this person's performance? How am I going to know whether this person is doing a good job?"

To know how well a subordinate is discharging his responsibility for delegated work the manager needs to know whether:

- the quality of work meets desired standards
- the rate of production is sufficient to meet established schedules
- the work is being performed efficiently

As long as managers keep themselves continually informed regarding these three items, there's no need for them to interfere in the day to day activities of subordinates. The answers to these questions give managers the kind of information they need to take steps, as required, to direct and control the work. This is the kind of control referred to in the adage: "The greater the degree of delegation, the greater the need for centralized control."

By checking on results and taking action where necessary, the manager stays in control.

As one successful executive explained, "I don't have to know the details of what goes on inside an organizational unit as long as I know what resources are being used to do the work and what results are being

accomplished. If results meet or exceed expectations, that's all I need to know. If results are *not* satisfactory, then I check into that operation in more detail."

Management by Exception

Effective delegation requires that managers establish checks and controls for each delegated assignment. They

Tell the subordinate what authority you are specifically retaining.

establish control by setting up reporting procedures which continually compare planned with actual results. This kind of centralized control permits "management by exception" by identifying areas where help is needed.

The quality standards with which management compares actual performance are usually contained in such documents as standard specifications, manuals of procedure, materials manuals, and manuals of operation. The manager checks on desired quality by setting up control points where comparisons are made between actual and "planned" performance.

Quality control reporting procedures usually provide that managers be informed only of those instances where actual quality is *not* meeting established quality standards.

In controlling rate of production and efficiency, complete accounting figures are not required. Lengthy tabulations developed by complex accounting systems, although needed for other purposes, are of little value here. You can keep control procedures simple and effective by using only the kinds of information you need to control the work.


For example, where a product is involved, a measure of rate of production might be the number of units produced per month, which can be compared with planned production. Or, in a design office, for example, rate of production might be measured in thousands of dollars per month based on estimated construction cost of work being designed.

You'll find that most of the information you need is available from existing records. It's a matter of summarizing and presenting this information in a simple, easily understood form.

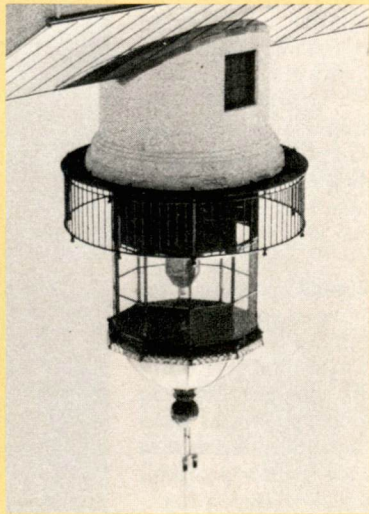
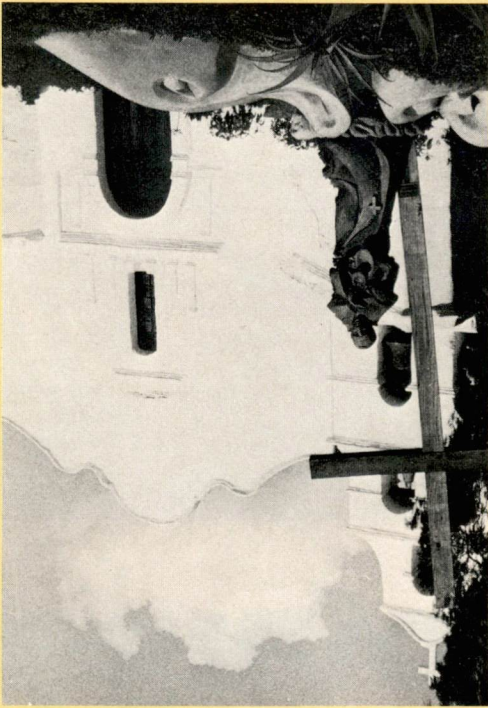
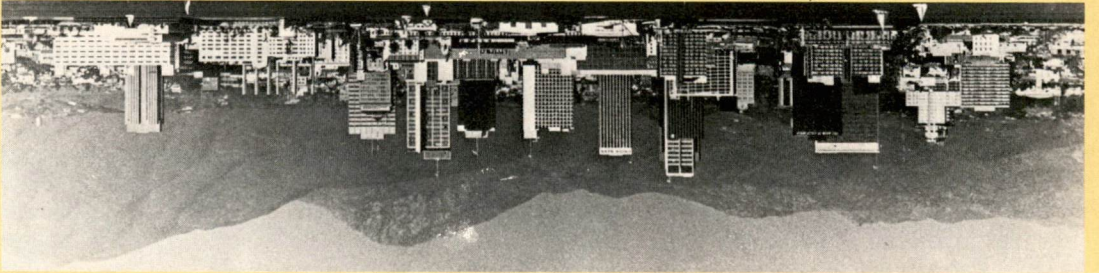
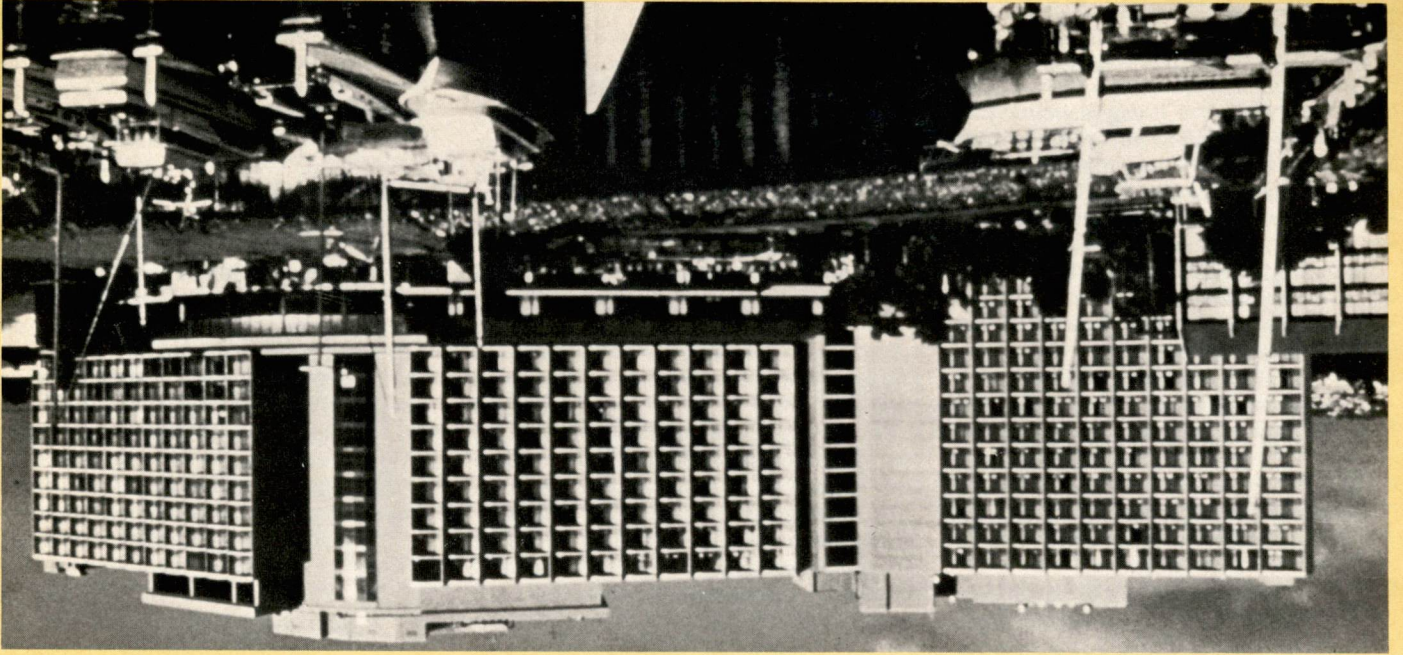
Management reports used in controlling the work are best prepared by a separate activity, reporting directly to the manager. The activity may consist of one person, or a small staff, depending on the size of the organization.

Delegation is a continuing process. Experience with the system might suggest changes in methods of measuring results in some units of the organization. In some instances less checking and control may be needed, while in others more frequent checks may be required. Adjustments will depend on the demonstrated ability of subordinates to accept the added responsibility and authority.

For subordinates to properly perform their delegated duties they must be kept fully informed about any developments having a bearing on the work assigned to them. All correspondence relating to their work must be routed to their office. Some managers find that informal chats with subordinates help keep them up to date on developments affecting their work. The success of delegation depends on maintaining this free flow of two-way communication.

Send subordinates copies of management reports concerning their operations. It's a way of keeping them advised regarding their own performance. 

James McMahon, a retired civil engineer, has written for numerous magazines, including Manage, Supervision and Kiwanis.



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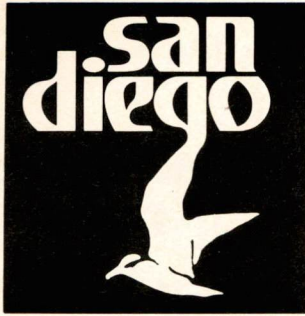
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52nd ANNUAL CONVENTION

August 16-20, 1983
 Sheraton Harbor Island Hotel
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Mail to: Toastmasters International, P.O. Box 10400, Santa Ana, CA 92711 (This form is not to be used by International Officers, Directors, Past International Presidents or District Governors elected for 1983-84.)

A registration badge will be required to attend general sessions on Wednesday, Thursday and Friday. Pre-register and order meal-event tickets now! ATTENDANCE AT ALL MEAL EVENTS WILL BE BY TICKET ONLY. Advance registrants will receive a receipt for a packet of tickets and materials, which can be claimed at the registration desk beginning at 1:00 pm, Tuesday, August 16.

All advance registrations must reach World Headquarters by July 12.

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Watch Your Words

by Thomas Montalbo, DTM

Many words have similar meanings, but only one is the right word — the one that expresses your exact meaning.

Even though your subject is good, your material well-organized and your delivery skillful, chances are your speech will fail if you don't choose the right words.

The English language provides many words with similar meanings but only one is the right word — the one that expresses your exact meaning. If you think exact meanings don't matter, remember Mark Twain's advice:

"Use the right word, not its second cousin. The difference between the almost right word and the right word is really a large matter — it's the difference between the lightning bug and lightning. A powerful agent is the right word."

When Confucius, the Chinese philosopher and would-be reformer, was asked what his first deed would be if he became emperor, he replied, "I would re-establish the precise meaning of words." When Franklin D. Roosevelt prepared his speeches he "took a keen pleasure in the precise selection of words," his secretary said. John F. Kennedy, according to his speech collaborator, looked at words "as tools of precision to be chosen and applied with a craftsman's care to whatever the situation required. He liked to be exact."

Other outstanding public speakers — Abraham Lincoln, Woodrow Wilson, Winston Churchill, Adlai Stevenson, Martin Luther King, to name a few, also eagerly searched for the right word.

Satisfying Demands

The French people have a perfect expression for the right word. They call it *le mot juste*, meaning the word that fits exactly. The right words fit exactly when they fulfill the demands of the audience, the occasion and the speaker.

As audiences vary according to their

educational and occupational backgrounds as well as social and economic levels, so will your vocabulary and choice of words differ in addressing them. Knowing your audience's level of education, for example, can cue you as to how sophisticated your language should be.

Speaking at a meeting of college professors, you'll use a more extensive vocabulary than if you were talking to a group of high school students. Similarly, if you're addressing top management executives, your language will differ from your words to an assembly of Boy Scouts. And the different audiences will know by your choice of words whether you're talking down to them, over their heads or at their level.

You would also want to select words that fit the occasion. At ceremonies, such as dedications, national holidays or commencements, the language should be formal. At other occasions, such as banquets, local community affairs or civic club meetings, the language may be informal.

The difference between formal and informal speech may be compared to the difference between formal and informal clothes: formal is dressy and elegant; informal, casual and ordinary. Formal speech is dignified and serious; informal, less lofty and more relaxed.

Lincoln's right words elevated his Gettysburg address high above the ordinary and gave it a dignified tone. His phrase "Four score and seven years ago" echoed the solemn language of the Bible: "The days of our years are threescore years and ten; and if by the reason of strength they be fourscore years..." The phrase "fourscore years" appears several times in the Bible.

Lincoln also sprinkled in his speech such words as *dedicate*, *consecrate*, *hallow*

and *devotion*. These words not only sound impressive but also convey noble thoughts concerning dedication.

On the other hand, Joseph H. Choate, American lawyer and orator, wisely used a lighthearted tone and chose informal language in his after-dinner speech at the New York State Chamber of Commerce. Here's an excerpt from his talk:

"When I compare your appearance at this moment with what it was when you entered this room, when I look around upon these swollen girths and these expanded countenances, when I see that each individual of the Chamber has increased his *avoirdupois* at least 10 pounds since he took his seat at this table, why the total weight of the aggregate body must be startling...I should be the last person to add a feather's weight to what has been so heavily heaped upon you,"

Besides selecting words that fit your audience and the occasion, you need to choose words that fit you, the speaker. To fit you means more than you think. It means you must feel comfortable with your words. It means you're accustomed to using them. It means you can pronounce them without stumbling. It means they must sound like you.

When Edward Everett and Lincoln spoke to the same audience on the same occasion at Gettysburg, they used words that sounded like them. Everett had earned a doctor of philosophy degree, had been a professor at Harvard University and later its president. So he could and did use many long and scholarly words like *obsequies*, *effusion*, *adjurations*, *strategical* and *egregious*. In sharp contrast, Lincoln, who had less than a year of schooling, spoke mostly short, simple, everyday words still in common use today —

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over 70 percent of his words are only one syllable.

If Lincoln had tried to speak Everett's language, the audience would have been shocked and would have wondered, "What's happened to Honest Abe? That's not the way he talks." By the same token, if Everett had tried to use Lincoln's words, the audience would have wondered, "What's come over Old Everett? That doesn't sound like him."

Verbalize Your Thoughts

Words must not only sound like you, but also must clearly convey your exact meaning. Remember, the purpose of language is to reveal thought, not to hide it. If you don't say exactly what you mean, you can't expect your audience to understand what you're trying to communicate. Listen to this discussion on the meaning of words between Humpty Dumpty and Alice in Lewis Carroll's *Through the Looking Glass*:

Talking on abstract subjects doesn't have to be vague and dull.

"When I use a word," said Humpty, "it means just what I choose it to mean — neither more nor less." To which Alice remarked, "The question is whether you can make words mean so many different things." Humpty said, "The question is, which is to be master — that's all." Next, Humpty used a seven-syllable word, *impenetrability*. Puzzled, Alice asked, "Would you tell me please what that means?"

The trouble with Humpty's English, as Alice found out, is that you can't understand what he says unless he explains it. Words should mean the same to the audience as they mean to the speaker. Words have two types of meaning: 1) denotation, the primary meaning, and 2) connotation, which is what the word suggests or implies.

Both *slender* and *skinny* have the same basic meaning: no excess fat. But the connotation of those words is different. Being slender suggests gracefulness and good proportions. Being skinny implies an extreme leanness that suggests lack of proper nutrition.

Likewise, *stout*, *portly*, *plump* and *obese* all denote superfluous body weight; yet *stout* connotes a thickset build; *portly* suggests impressive size and dignity; *plump* implies a pleasing fullness of figure; and *obese* calls to mind a body marred by fat.

To determine the exact word, note

the shades of meaning of similar words. Check the dictionary for this information. Then select the word that carries the right meaning and the right associations.

Words have other characteristics that can influence your choice. Words are general or specific; abstract or concrete; long or short.

A general word is an all-inclusive word that identifies a group of persons or things; a specific word points to a particular item or detail. The difference between *general* and *specific* is a matter of degree. *Criminal* is general; *thief* is less general; *pickpocket* is specific. *Food* is general; *dessert* is specific; *pie* is even more specific.

The more general words are, the harder it is for an audience to know precisely what you intend them to mean. You should therefore seek the most specific word possible for your context.

Regarding abstract and concrete words, we understand abstract words through our minds and concrete words through our senses. Abstract words are vague because they represent no tangible image. Examples are words like *justice*, *democracy*, *oppression*, *liberty*, *courage*. Because such abstract words represent ideas, they're comprehensive in their meanings and they mean different things to different people. When you use them, define the exact area involved in your meaning or give illustrations.

Concrete words refer to what we can see, hear, touch, taste and smell, as in these examples: *smudge*, *shriek*, *smooth*, *bitter*, *musty*. Some sound like what they mean: *splash*, *drip*, *roar*, *gurgle*, *clang*, *crash*. They're words with verve and dash. Being vivid, they create pictures and trigger the imagination; being simple and familiar, they strike quick meanings and stick in listeners' minds.

Specific and concrete words invigorate and brighten speeches. That's why speakers are repeatedly advised to "Be more specific" and "Be concrete."

Abstract Subjects

Stressing the value of specific and concrete words is not to say, however, that you should never use general and abstract words. You need abstract language to discuss theories, beliefs and values. In handling certain subjects, you'd find it virtually impossible to avoid general or abstract words. Subjects such as economics and philosophy demand them. The same is true of less academic but still theoretical and generalized topics like honesty, loyalty, morality.

Talking on abstract subjects doesn't have to be vague and dull. Use abstract statements to express your main points and support them with details and examples dressed in specific and

concrete language. That combination clarifies and reinforces your generalities with substance and conveys your meaning interestingly and exactly.

The Declaration of Independence is a case in point. Dealing with an abstract subject — freedom from tyranny — the Declaration combines general and specific words. Of necessity it begins in general and abstract language:

"We hold these truths to be self evident: that all men are created equal; that they are endowed by their Creator with *certain* unalienable rights; that among these are life, liberty, and the pursuit of happiness...But when a long train of abuses and usurpations...evinces a design to reduce them (the people) under absolute despotism, it is their right, it is their duty to throw off such government...Such has been the patient sufferance of these colonies; and such is now the necessity which

Specific and concrete words invigorate and brighten speeches.

constrains them to *alter* their former systems of government. The history of the present king of Great Britain is a history of *repeated* injuries and usurpations..." (Italics added.)

The three words in italics are not the words Thomas Jefferson used in his original draft. His words were: "inherent and unalienable rights" (changed by Congress to "certain unalienable rights"). Which are the right words?

Viewed in context, Jefferson's phrase "inherent and unalienable rights," is actually more precise, since *inherent* refers to what's so deeply implanted that it's part of one's nature, while *unalienable* means can't be surrendered or transferred; *expunge*, meaning to wipe out of existence, is more specific than *alter*, which means merely to change; and *unremitting* signifies unceasing activity without slackening or halting and is more precise than *repeated*, which implies only a few or many times.

In each of those instances Jefferson apparently considered his choice more exact than the one used by Congress. After expressing his general points in abstract language, he presented concrete supporting details in the next 18 paragraphs which describe each oppressive act that the king had committed against the colonies. That's how Jefferson used abstract language,

Just For Laughs

Surprise Your Audience

by Gene Perret

If comedy had to be summed up in one word, that word would be *surprise*. Before telling a gag people say, "Stop me if you heard this." When you try to stop them, they keep going anyway. The point is that we can't laugh at something we've heard before, because there's no surprise. It's also why "old" jokes aren't funny. The surprise is gone when too many people have heard them. Bad jokes are bad because they're too predictable. We can see the punchline coming, so there's no surprise.

We can't blame only the joke, though. Much of the surprise is in the telling. In warfare, the element of surprise can help overcome superior forces. Boxers feint with one hand, then stun you with the knockout blow from the other. Magicians startle us with a device called "misdirection." They get us to look one place, while the critical action is somewhere else. So, in using humor, we have to control the thinking of our listeners to set them up for the surprise...the punchline.

Some gag forms have the surprise built into them. For example, Phyllis Diller used to tell a joke when hijacking first broke into the news. She said, "There are three ways to travel today...first class, tourist and prisoner." There's no indication that line is coming. Until the very last word, it's a normal sentence structure. Then that last word hits, and POW, you're stunned and you laugh.

More often, though, the storyteller has to provide the change of direction...the startling finish...the punchline. Here's an example that I tell about my first book being published:

"When my first book came out, I was so thrilled. I even went to the local bookstore just to hang around. My photograph was on the back cover of the book, so I wanted to see how many people would pick up the book and then recognize me standing there. Sure enough, on that first day, 27 people came up to me after buying my book. Three wanted autographs and 24 wanted their money back."

This story is told with a bit of delight and sparkle in my eyes. I'm purposely leading the audience to think that I'm going to compliment myself. But instead of ending with a pat on the back, I do an inadvertent putdown. The last few words are a surprise...they're a punchline.

Perhaps that's why it's called a punchline. It comes right after we feint in one direction and deliver the knockout from another.

In using humor in your speeches, you must remember that a good joke is not in words, gestures or anything you do from the platform. The joke is in the mind of each member of the audience. You can tell a fantastic story and get great laughs, yet someone in the audience may nudge a neighbor and say, "I didn't get it." Why? Because for some reason, the picture didn't form in that person's mind. Consequently, to that person it isn't a joke.

The purpose of our words, voice inflection, timing and gestures in telling a humorous story is to manipulate minds. We want to lead listeners in the direction we want them to go, and then mentally pull the rug out from under them. We want to startle them and make them laugh.

In any stories you tell or jokes you do, try to put yourself into the minds of your listeners. Work to gear all of your delivery to bring more surprise to your ending...more punch...more laughs.

Gene Perret is a comedy writer based in San Marino, California. He has written for Bob Hope and Phyllis Diller, and he and his associates won three Emmy awards for their work on The Carol Burnett Show. Perret also publishes a newsletter, "Round Table," for comedy writers and humorists. His first comedy book, Hit or Miss Management, was published in 1980 by Houghton and Mifflin Company. His second book, How To Write and Sell (your sense of) Humor, was published in 1982 by Writer's Digest Books. Perret will be speaking at Toastmasters' 52nd Annual International Convention August 16-20 in San Diego, California. Toastmasters with questions about humor in speaking may write to Perret in care of The Toastmaster, P.O. Box 10400, Santa Ana, CA 92711.

combining it with specific information.

The Benefits of Brief Words

Now let's see how the size of words affects your speeches. Short words are powerful. Churchill's "blood, toil, tears and sweat" helped win a war. As John F. Kennedy said, "Churchill mobilized the English language and sent it into battle." William Gladstone, English statesman and orator, concluded his speech in the Irish Question by saying, "Ring out the notes and the memory of discord; ring in the blessed reign and time of peace." Observe that 15 of those 18 words are monosyllables.

Of 66 words in one of Shylock's speeches in *The Merchant of Venice*, 57 have only one syllable. Believing that Jews and Christians are alike as people and should be treated the same, Shylock says he's a Jew who is "fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is. If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge?"

Shylock's short words make his message impressive and moving. Compelling attention and conviction, they also arouse strong emotions.

Do those examples suggest that you

should use only short words? Not at all. All short words can make a speech staccato, abrupt, disjointed. The speech would sound monotonous and boring.

Experienced speakers don't ask themselves, "Should I use a short or long word?" Instead, they ask, "Is this the right word to say what I mean?" "What we need is a mixed diction," Aristotle said more than 23 centuries ago. His point remains valid today. A mixture of short and long words is best, as Shakespeare proved.

Like many other speeches in Shakespeare's plays, Portia's "quality of mercy" speech in *The Merchant of Venice* shows patterns of short and long words interspersed here and there, as in this excerpt, "His scepter shows the force of temporal power, the attribute to awe and majesty..." Mixing short and long words gains the advantages of both. Short words provide punch — they command attention. Long words allow a more rhythmic flow because of their extra syllables. By using both short and long words Portia adds force and beauty to what she says about mercy. At the same time she achieves a dignified tone in her language.

Dignity of language stands out in the speeches of many excellent speakers, past and present. Although Daniel Webster once said he'd never use a long word if he could find a short

one, the texts of his speeches contain many long words. Look at current issues of the semi-monthly periodical *Vital Speeches* and you'll see some long words in every speech.

In his book *Modern English Usage*, H.W. Fowler says that short words are generally better than long ones, but he also writes: "There are many good reasons, however, against any attempt to avoid a polysyllable if it is the word that will give our meaning best; moreover, the occasional polysyllable will have added effect from being set among short words."

Novelist Joseph Conrad, a distinguished stylist in the English language, once said, "Give me the right word and I'll move the world." Even though you may not want to move the world, it will pay you to watch your words. You'll experience a new sense of self-confidence and you'll command the respect of your audience the next time you give a speech. 🎤



Thomas Montalbo, DTM, is currently a member of Sparkling Toastmasters Club 3602-47 in St. Petersburg, Florida. A former financial manager for the U.S. Treasury

Department, he is a frequent contributor to The Toastmaster.

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Con conversationally Speaking

by Phil Miller

How to increase positive audience response.

What you say *before* you take to the podium can have a powerful positive effect on your audience.

So says famed communications consultant and author Alan Garner. Garner recommends spending as much time as possible mingling and conversing with people in your audience so you get to know some of them and they know you before you address them.

"I've seen it happen again and again," says Garner, "that those people you talk with are going to be your greatest supporters — they'll be rooting for you — and their enthusiasm will go a long way toward helping you win over the rest of the audience."

Garner cites a recent convention he spoke of as an example: "While all the other presenters at the head table were busy chatting with each other, I began to circulate. Mostly I asked questions — wanting to see how my audience related to my topic. I not only learned some valuable information which helped me adapt my speech to that audience, but those people I spent time with clapped longer, laughed louder and nodded more than the others. They were on my side from the start — and all their enthusiasm spread to the others before long."

The Gift of Gab

Garner, who wrote the classic how-to book on social communication, *Con conversationally Speaking*, says starting conversations with strangers and keeping them going isn't hard if you learn a few skills and techniques.

"Everybody thinks that some people are born with the 'gift of gab' and some people aren't," says Garner. "But

the truth is that good conversation-ists just know a few simple skills that anyone can learn."

When you start a conversation with a stranger, Garner says there are only three things you can choose to talk about at first: yourself, the other person, and the situation the two of you are in. Of those, talking about yourself is the least likely to get things going.

"People are *far* more interested in themselves and the situation they're in

"Those people you talk with are going to be your greatest supporters."

than they are in you, especially at first," says Garner. "So start out by talking about those subjects."

Once you've gotten the conversation going, Garner suggests you be wary of asking too many closed-ended questions (those which ask for just one or two word answers), for example:

"Are you a member of this group or a guest?"

"How long have you been a member?"

"What do you do?"

"Where do you work?"

"Do you like it?"

"Ask too many closed-ended questions in a row," says Garner, "and pretty soon you'll start sounding like the FBI interrogating a suspect."

What To Say

To draw people out, Garner advises

that you use more open-ended questions (those that ask for explanations or elaborations). Open-ended questions typically begin with "how," "why," "tell me about" and sometimes "what". For example:

"Why did you decide to join this group?"

"I'll be speaking on the topic of _____. What area of that topic are you especially interested in having me touch on? Why?"

Garner cites his experiences working with a political candidate.

"George had been getting just an OK response at the platform. When I had him talk to a number of people before each speech, the response improved somewhat — but not much. Listening over his shoulder, I found he was just walking up to people, introducing himself and reciting his qualifications — hardly the way to show them he really cared about *them*. So, I had him start asking, 'Why did you decide to come here today?' and 'I'll be speaking today about the rise in crime. Tell me, how you have been affected?'"

"These simple questions indicated George's interest in the people and their problems. There was always a noticeable increase in positive audience reaction to his speeches when he mingled and conversed with people before his speech.

"There are clear benefits afforded a speaker who speaks conversationally with his audience before he addresses them," Garner concludes. And one of these benefits is often a successful speech! 🗣️

Phil Miller is a Toastmaster based in Fullerton, California.

Dr. Denis Waitley on How To Enhance Performance

by Robert B. Tucker

During the late seventies, a new forum for professional speakers materialized in America — the motivational rally. In auditoriums and convention centers, audiences turned out to hear such notables as Dr. Norman Vincent Peale, Paul Harvey, Art Linkletter, Zig Ziglar and Cavett Robert extoll the virtues of positive thinking, optimism and hard work.

One of the new faces to appear at the new superseminars was that of Dr. Denis Waitley, of San Diego, California. Since 1978, Waitley has become a popular speaker on the national circuit. And one reason for his rapid rise (his "Psychology of Winning" cassette album has become the all-time best seller in the field) is Waitley's emphasis on substance. He has sought to separate the subject of personal motivation and development from evangelism or hucksterism. And his effort has obviously paid off handsomely.

Self-management

A behavioral psychologist by training, he has made it his mission to establish a scientific basis for optimistic attitudes; thus, he is as apt to discuss behavior modification techniques or the use of biofeedback to control stress as he is to discuss the philosophy of William James, the founder of "positive thinking."

Waitley has also attempted to define the characteristics that "winners" — high achieving people — have in common, and he boils it down to a common attitude. "It's their understanding of the degree of control that their thoughts have over the actions that follow in their lives," says Waitley. "Whether they happen to be astronauts or parents or prisoners of war, these people have taken responsibility for their own achievements. They're self-managers."

To Waitley, self-management is declaring that life is a do-it-to-myself project. "Instead of just letting life happen, I'm going to make it happen for me, and I'm going to exercise the greatest freedom I have, which is the freedom of choice," he offers. "The deepest, most significant choice we make is in the way we choose to think."

While some psychologists would argue that controlling one's thoughts is virtually impossible, Waitley disagrees. He thinks that, on the contrary, it's one of the hardest things to believe that it can have any effect on one's life. "Almost all people believe

Winners understand the control their thoughts have over their actions.

that they are victims of environmental circumstances, the government, the weather, their horoscopes — certainly the economy," Waitley observes. "They feel they have to wait for luck or fate or karma to change before they can have some effect on their lives."

The difference between winners and losers, Waitley tells audiences, is in their "self-talk." He says the mind is self-talking all the time at some 800 words per minute: "We're talking to ourselves every moment of our waking lives. It comes automatically. We're seldom even aware that we're doing it."

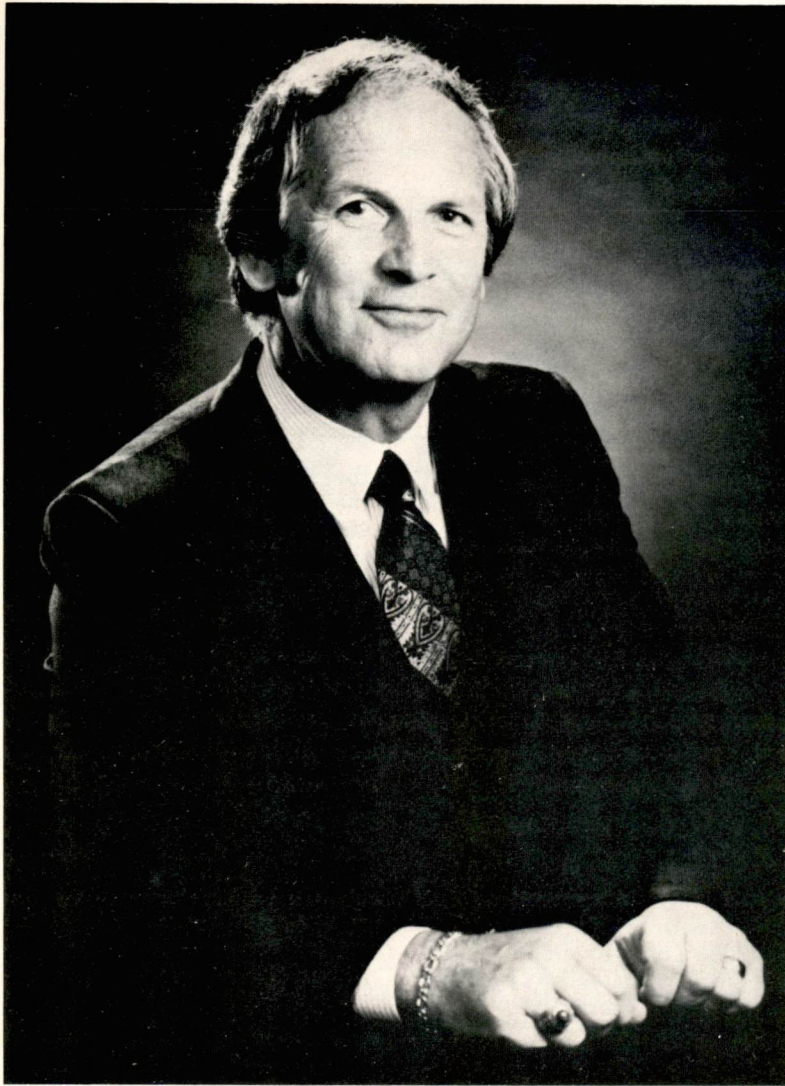
Self-talk is what the psychologist describes as "a running commentary

going on in our heads on events and our reactions to them." By changing what you're saying, you can change your behavior, he insists. Winners think constantly in terms of "I can," "I will" and "I am," while losers concentrate their waking thoughts on what they should have or would have done, or what they can't do. When the self-talk is positive, says Waitley, the mind then goes to work instructing the body to carry out the performance of that thought as if it had already been achieved before and is merely being repeated.

Does Waitley recommend that individuals consciously try to stop thinking negative thoughts by repressing doubts and fears? "Those are natural emotions," he responds, "and I see the expression of genuine fear as natural. But the problem is that most fears and phobias are imaginary." He cites a University of Michigan study that found that some 60 percent of people's fears are totally unwarranted; 20 percent have already passed and are out of our control entirely; and another 10 percent "are so petty that they don't make any difference." Of the remaining 10 percent, he reports, "only four or five percent are real and justifiable fears. And even of those, we couldn't do anything about half of them!"

Waitley offers specific suggestions on how to become aware of one's interior monologue, especially as it relates to speechmaking. "I believe in talking to myself in words, pictures and emotions for a long time before a performance and just afterwards. It's even more important after a successful performance to assimilate it.

"The neat thing about the brain is that it really is a mimic of what we put into it in advance," Waitley says. "Airline pilots have been using



simulation for years. But it's also a technique that Toastmasters and everybody can practice, just by creating each experience that we want in our imagination first, prior to the event."

Waitley recommends against confiding to an audience that one is nervous as a way of gaining favor; such an admission, he believes, becomes habitual. "It's much better to go on and do it anyway and listen for positive responses from the audience, and try to reward yourself for a successful speech," he advises. "It's not so much the performance that counts, because on any given day your performance will be good or not so good — a lot of factors affect your performance. But your response to it is what's critical."

What to do if you bomb? "After a poor performance, a winner would say, 'That's not like me, I can do better than that. I need more information about the target because I didn't hit it.

Therefore, I've either set the target too far off for right now, or I don't have enough to go on.' The immediate self-talk of that performance, more importantly anyway, the immediate feedback would be, 'Now we're getting somewhere. This is the way I see myself performing.' Individuals who aren't high achievers will make a great speech or a great sale or whatever it is they accomplish, and they'll totally defeat themselves because they'll have convinced themselves it was a fluke."

Studying the Authorities

Much of the information Waitley relays to audiences he picked up firsthand from some of the world's foremost authorities — people like Dr. Hans Selye, the "father of stress," Dr. Maxwell Maltz, the plastic surgeon turned expert on self-image psychology; Dr. Viktor Frankl, who survived the Nazi prison camps and wrote *Man's Search for Meaning*, and Dr. Jonas Salk, who discovered the polio vaccine.

It was during his association with the Salk Institute that Waitley first got his start as a public speaker, when occasionally he would serve as a stand-in for the famous scientist.

"Sometimes luncheon crowds would complain that they had come expecting to see Salk, not me," Waitley recalls. "I'd explain that this was allowing Dr. Salk time to do important things that only he could do — I could explain the work for him." But the challenge of winning audiences over, Waitley says, helped him rapidly develop his speaking abilities.

On the platform and off, Waitley practices what he has learned about performance enhancement. By his own admission, his speaking style is more "low key" than other colleagues in motivational speaking. "Audiences immediately wonder how a 'Pat Boone monotone' could have any motivating effect on them," he laughs. "So I have to quickly come through with something to the gut, or they don't look at it as an entertaining pep talk."

Is this what audiences want? "They think that's what motivation is — a pump up, the old let's-go-out-there-and-kill-'em mentality," he offers. "To me, motivation has been one of the most misunderstood, oversold words in the English language. What researchers have found is that the old locker room psych-up causes you to peak too early. The adrenaline athletes have pumped up in the locker room tends to make them overanxious, and they make mistakes. They go out there, and instead of being relaxed and knowing exactly what they're going to do, they're actually too aroused to think. The new way is to have quiet time in the locker room — this applies to both Olympic and Super Bowl athletes — when athletes sit and listen to soft music and rehearse in their

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imaginations the game they know they are capable of playing, because they're prepared. And it's really the same situation in life, if you think about it."

Strong Goals

Waitley arrived at what he believes is the second-most important characteristic of high-achieving individuals while researching his doctoral thesis on Oriental brainwashing techniques at United States International University in San Diego. While doing his research, he stumbled onto tapes of Chinese interrogations of U.S. prisoners during the Korean war. And what he found most startling were differing motivations for survival. "I found that those POWs who were most healthy lived almost completely in their imaginations while in confinement," notes Waitley. "They managed to reach back into their pasts and pull out success episodes. For want of anything else to do, they simulated and rehearsed the things they wanted to do in the future. The ones who were worse, the ones who despaired, were those who didn't have strong, burning goals."

Goals, then, and the desire to reach them, are another common denominator of successful people, says Waitley. "I've been giving seminars around the world for a number of years now, and I find that the most common problem with people who never reach their goals is that they never set them. It isn't that goals are unreachable; it's that most people never take the time to write them down. They spend more time planning Christmas or a vacation than they do their lives. I'll ask people what they are going to do in 1983 and they'll say, 'Who can tell? It depends on whether the economy improves.' Then I'll ask, 'What are you going to be doing by 1986?' And they'll reply, 'Well, it will probably be worse, with the interest rates and all. We don't have any idea.'"

Waitley believes that for those truly

intent not just on setting goals but achieving them, the goals must be highly specific. "I believe it's best to write out your life goals first," he says, "the things you want to do in the long range. Then break down your goals into intermediate ones: What do you want to accomplish in the next three years? What do you intend to accomplish in the next six months? And then, after you've done this, *how* are you going to achieve them? It's very important to be specific; not just that you want to be happy. You want to be happy in what way? Do you want to be happy with your children and spouse at night when you come home? In order to answer these questions, you'll have to put down certain affirmative statements that will project you toward your goal."

There is no nirvana awaiting those who achieve their goals.

While he is a firm believer in goal setting, Waitley is the first to admit that there is no nirvana awaiting those who finally achieve their goals, especially if those goals were what he refers to as symbols of success.

"If your goals are symbols of success — a mansion, a yacht, a certain position in your career — those I call shallow and superficial targets," he points out. "If your goal was to make a million dollars and you make it, you'd find it shallow, because no one really cares. It isn't the achievement of the money that's important; it was the process you went through in achieving it."

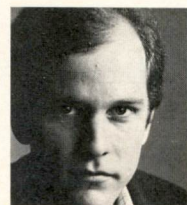
"So goal setters have to be careful," says Waitley. "They must understand that life itself is a process and that

there is a big picture, that they fit into the big universe and that the most successful people look beyond themselves and their own goals for meaning and purpose in life. These people are the ones who are busy planting shade trees under which they know they'll never sit. The biggest fools are the ones who look at the destination as the answer and not the process of the journey as being important. But it's equally foolish to go out there and just journey without having a destination."

While the last several years have been especially good to Denis Waitley, his life has not been a steady, uninterrupted string of successes. It was at a particularly low point in 1976 that he undertook writing what became his treatise on healthy, high-performance individuals, "The Psychology of Winning."

Of that experience, Waitley confesses: "I was the epitome of losing. I'd made a lot of money and lost it, and my children were living in a rented apartment in California while I was sliding around in the snows of Pittsburgh trying to put a stress seminar together. I think I finally started yelling at myself loudly enough that I wasn't doing it right."

But from that experience he concludes: "All of us have a choice at some point in our lives. We can either go farther into the valley of despair or we can climb out and start acting on our own behalf." And through public speaking, Denis Waitley hopes to share with others his ideas on enhancing the rewards of life. 🗣️



Robert B. Tucker is a member of Executive Breakfast Club 3622-52 in Glendale, California. His articles have appeared in the Los Angeles Herald-Examiner, California Journal, Sierra Life and Utah Holiday.

Dealing With the Fear of Success

by Kerry L. Johnson, Ph.D

Are you having trouble achieving your dreams?
Maybe you're sabotaging your own efforts.

Fear of success? Who would ever fear success? Everyone wants to be successful — don't they?

When you finally get something you want, do you find you don't want it as much? When you reach a goal that you have been striving for, do you think, "Is that all there is?" Can you accomplish something only if there is a deadline? Can you accept praise openly and directly, or do you downgrade compliments? Do you have the overall feeling that things could be better for you?

If you said yes to any of the above questions, you may be experiencing the fear of success. By success, I don't mean making lots of money fast or fame and fortune, power, prestige or possessions. What I am talking about is internal success — getting to do what you really want to do in your business and personal life, doing it well and feeling good about it. The fear of success, then, is not getting what you want because you unconsciously feel you don't deserve it. Before you say "Oh no, I deserve all that is good in life," read on.

Childhood Roots

In working with a bright, motivated saleswoman last year, I found she was sabotaging herself because of her fear of success. In her previous position as a schoolteacher, she made \$18,000 a year. In her first six months as a saleswoman, she made \$15,000. Guess how much she made the last six months of the year? You guessed it —

\$3,000. I have often wondered why so many people I meet tell me they were four units short of a college degree and dropped out. Why do so many playwrights disappear on opening night? Why do people, well on the way to a production bonus from their company, end up being \$2,000 short of their goal, an inexcusable amount?

As a child you were probably programmed to feel guilty with success.

The fear of success usually stems from youth. Your own childhood may be the culprit. I remember spending a whole day when I was eight years old building a wooden go-cart. It was ugly at best, but I thought it looked like a Formula 1 racer. When I showed it to my father, he promptly said, "When you get older, I'll show you how to build a good one." Heartbreak! My father didn't give me any praise and encouragement nor a feeling of accomplishment for all my work and effort. Reaching success in building that cart suddenly didn't seem all that important.

As a child, you were also probably programmed to feel guilty with success. Did others tell you, "You're

too smart for your own good" ("But you had better bring back a good report card.") "Don't be a show off" ("But you'd better be a stand-out if you want to get somewhere.") "Money is the root of all evil" ("But get out there, kid, and make those bucks."). The conflicting messages we hear and expectations we feel frequently cause not only confusion but a feeling of "even if I succeed, it's not good enough."

The ultimate fear of success is suicide. Freddie Prinze, the great young comedian, committed suicide largely because of his discomfort with success. He spent hundreds of thousands of dollars on elaborate, expensive gifts for his parents. This was seemingly in an effort to relieve his guilt of being so successful. Sid Caesar, in his book *Where I've Been for the Last 20 Years*, wrote that he rose too quickly to stardom. Within just a few years, he had his own television show. He achieved national acclaim, which few comics achieve in a lifetime. However, he started drinking heavily, taking drugs, eventually getting fired from NBC television. He couldn't cope with a high degree of success. When questioned at the height of his career about his great notoriety and accomplishment, he replied, "I earned every bit of it and success feels great." But did Sid Caesar really enjoy fame?

Sheer Discomfort

Why do the rich stay rich and the poor stay poor? The answer lies in

comfort levels. The Carter administration poured millions of dollars into slum renovation, turning several New York City tenement slums into high-rise dwellings. What are they now? High-rise slums. The financial affluence of your family is likely to be the level with which you find the greatest comfort now.

You may be sabotaging your own chances to make a higher income because of the sheer discomfort a change in lifestyle would bring. Most of us make within 10 - to 20 percent of our best friend's income. What would happen if your income doubled this year? You'd be able to buy a house in a more affluent area, buy new cars, have enough money to go on an extended vacation. Your friends wouldn't have the funds to share those experiences or to participate in your greater financial freedom. Going to a higher socioeconomic status might entail making new friends and shedding the old ones. Many of us would rather keep our old friends than try to cope with financial prosperity and its accompanying changes.

Here are some techniques to help you overcome your fear of success.

First, we all receive conflicting

messages in our minds, with respect to how we should act and how successful we should be. What are the conflicting messages? Until you change these

Can you accept praise openly and directly, or do you downgrade compliments?


messages and make it okay to succeed, you'll sabotage your own efforts. Therefore, begin by listing 10 reasons why you deserve to make \$100,000 a year, have a new Porsche or buy a new house. Do it now.

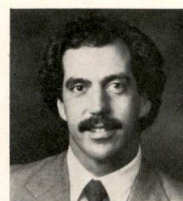
Second, think of three things that you may be doing to avoid achievement. These avoidance tendencies might be procrastination, poor planning, no personal or business goals, or even refusing to implement new techniques and ideas. It's important to write down and possibly discuss these things with your spouse or a friend to uncover possible success-

sabotaging behaviors.

Third, write down at least one accomplishment at the end of each day. And, in the evening, reward yourself for that success by eating your favorite dessert or watching your favorite television program or even reading your favorite book or magazine.

A financial consultant in Michigan used a similar technique for six weeks. His annual income went from \$20,000 to \$60,000 during those weeks. Last December, he bought a new Mercedes and is truly enjoying every day of it. While other methods may be useful, these techniques will certainly give you a good starting point to help you deal with your fear of success.

Do you fear success or are you achieving your dreams right now? 



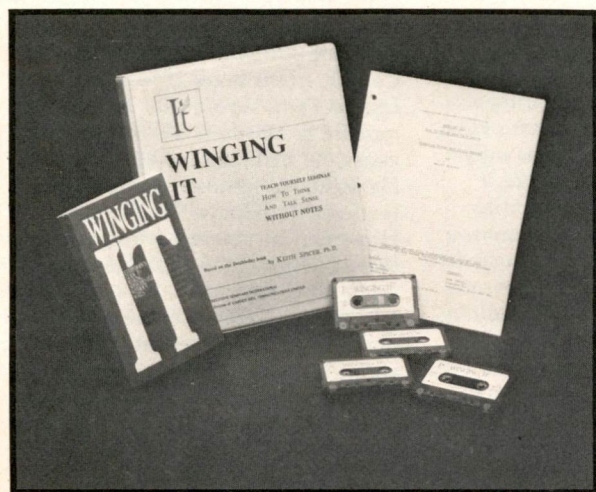
Dr. Kerry Johnson is an industrial psychologist and noted speaker. He is one of the featured speakers at Toastmasters' 1983 International Convention, August 17-20, at the Sheraton Harbor Island East Hotel in San Diego, California.

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Phoenix, AZ — Thurs., 6:15 a.m., Valley Cathedral Cafetorium, 6225 N. Cathedral Cafetorium (993-5833).

5054-4 Applied Orators
Sunnyvale, CA — Tues., noon, Applied Technology, 645 Almanor Ave. (773-0777).

5055-4 USDA Whole Wheat
San Francisco, CA — Wed., noon, USDA, Food & Nutrition Service, 550 Kearny St. Rm. 400 (556-5640).

1662-5 The Syntax Set
San Diego, CA — Thurs., 7:15 p.m., U.S. Postal Service — Main Office, 2535 Midway Dr. (232-5098).

1487-6 High-Tech Talkers
Brooklyn Center, MN — Wed., 7 a.m., Energy Technology, 6700 Shingle Creek Parkway (574-6395).

5053-6, Tri-County
Delano, MN — Fri., 7 a.m., Main Street Cafe (955-1847).

5052-9 Ellensburg
Ellensburg, WA — Wed., 6:30 a.m., Capitol Savings, 5th & Main (925-2540).

2115-10 That's Easy For You To Say
Euclid, OH — Wed., noon, Sheraton Inn-Euclid East, 27981 Euclid Ave. (944-4115).

547-11 Southwind
Mt. Vernon, IN — Mon., noon, Elks Club Basement, 131 E. 4th St. (838-3102).

980-13 Beacon Lights
Clarksburg, WV — Tues., noon, Waldomore, 101 N. 4th St. (363-4519).

1945-13 Allegheny Ludlum
Brackenridge, PA — 1st & 3rd Thurs., 7 p.m., Allegheny Ludlum Steel Corp., River Road, Gate 6, Main Conference Room (224-1000, x 653).

3592-14 Kennesaw College
Marietta, GA — Tues., 7:30 p.m.,
Kennesaw College, Activities Room, JVC
Student Center (429-2980).

3858-14 Rose City
Thomasville, GA — Tues., 7 p.m., W.R.
Milton YMCA, So. Dawson Street at
Jackson Street (228-4839).

3871-14 Fountain City
Columbus, GA — 2nd & 4th Fri., 7 a.m.,
Wimbeldon-Burger King, 2203 Wynnton
Rd. (323-3643).

5051-14 CSRA
Fort Gordon, GA — 1st Mon. & 2nd Tues.,
4:30 p.m., Classrooms 3a & 3b, DDEAMC
(791-4551).

2439-15 Energizers
Ogden, UT — 2nd & 4th Thurs., noon, The
Elks Lodge, 2527 Grant Ave. (399-2111, x
274).

3481-18 Westinghouse Challengers
Baltimore, MD — Tues., 11:45 a.m.,
Westinghouse Electric Corp., Reach Bldg.,
7110 Ambassador Rd. (765-7433).

3394-19 Mercy Health Center
Dubuque, IA — 2nd & 4th Tues., 4 p.m.,
Mercy Health Center, Mercy Drive
(589-9050).

937-24 Tower Talkers
Omaha, NE — Thurs., noon, Commercial
Federal Tower, 2120 So. 72nd St.
(554-9430).

969-24 Healthmasters
Lincoln, NE — Thurs., noon, St. Elizabeth
Community Health Center, 555 So. 70 St.
(483-9351).

2348-25 Waco Speakeasy
Waco, TX — Thurs., 11:30 a.m., V.A.
Regional Office, Training Room, 1400 N.
Valley Mills Dr.

516-26 Englewood Miners
Englewood, CO — Wed., 11:30 a.m.,
AMOCO Minerals Co. Office, 7000 S.
Yosemite.

4041-41 Talk of the Town
Waukegan, IL — Mon., 7:30 p.m., Belvidere
Mall-Storey (662-6158).

1002-33 Trident
Pt. Mugu, CA — Fri., 11:45 a.m., Pt. Mugu,
Officers Club (982-7554).

1395-33 Sunshine
Modesto, CA — Sat., 7:30 a.m., Hobo Joe's
Restaurant, 1525 McHenry Ave.
(524-5271).

2279-36 Business Oriented
Rockville, MD — 1st Wed., 7:45 p.m.,
Cafeteria, County Office Bldg., 100
Maryland Ave. (460-5177).

1048-37 Bell Tower
Chapel Hill, NC — Tues., noon, North
Carolina Memorial Hospital, 208 Interns
Quarters (966-3366).

5057-37 Independence
Charlotte, NC — Mon., 7 a.m., Shoneys
Restaurant, 440 S. Independence Blvd.
(553-3080).

1070-39 Foothill
Roseville, CA — Tues., 6:30 a.m., Foothill
Community Church, 202 Bonita Ave.
(782-7827).

1052-40 D-40 ACE
Columbus, OH — Sat., 7 p.m., AccuRay

Corp., 650 Ackerman Rd. (451-8114).

5049-40 D.H.S.
Dayton, OH — 2nd & 4th Tues., 7 a.m.,
Winters Bank Tower (223-8203).

939-42 Fairview
Fairview, Alta., Can — Tues., 7 a.m.,
Dunvegan Motor Inn, (835-2167).

2882-42 C.B.A.
Saskatoon, Sask., Can — Wed., 6:15 p.m.,
Parktown Motor Hotel, 924 Spadina
Crescent East (242-0306).

1562-45 Keene
Keene, NH — Thurs., 6:15 p.m., National
Grange Mutual Ins. Co., 55 West St.
(352-4000).

1012-46 MINY
New York, NY — Wed., 5 p.m., New York
Life Insurance Company, 51 Madison Ave.
(576-7301).

918-47 Cape Coral
Cape Coral, FL — Fri., 7:30 p.m., Church of
Religious Science, 406 S.E. 24th Ave.
(463-4871).

2904-47 Taylor Toasters
Perry, FL — Thurs., 7 p.m., Perry Elks
Club, Puckett Rd. (584-5892).

3741-54 Articulators
Rockford, IL — 2nd & 4th Mon., 6 p.m.,
Bonanza Sirloin Pit, 5555 East State St.
(399-7419).

1960-56 McClelland
Houston, TX — Wed., 11:45 a.m.,
McClelland Engineers, Inc., 6100 Hillcroft
(772-3700, x 5284).

1005-58 Daybreak
Charleston, SC — Tues., 7:15 a.m., Howard
Johnsons, Spring Street (577-9850).

3025-62 Upjohn
Kalamazoo, MI — 2nd & 4th Tues., 5 p.m.,
Upjohn Bldg., 242 Conference Rm. #3,
Portage West (323-4989).

3462-62 Cereal City Breakfast
Battle Creek, MI — Wed., 6:30 a.m., Coffee
Cup Restaurant, 49 East Michigan Mall
(962-0233).

**4011-63 American International
Companies**
Atlanta, GA — Mon., 5 p.m., American
International Conference Room, 7th Fl.
(256-6769).

3305-66 Danville
Danville, VA — 1st & 3rd Tues., 6:30 a.m.,
Steak King, Piney Forest Rd.

1749-72 Dawnspeakers
Dunedin, NZ — Tues., 7:15 a.m., Cobb and
Co. Restaurant, Corner of Stuart and
Cumberland Streets.

1621-74 Infoplan
Pretoria, TVL, RSA — 2nd & 4th Tues.,
Infoplan, 27 Rebecca St. (26-0171).

4165-74 Midweek
Port Elizabeth, RSA — Wed., 1 p.m., Saint
Mary's Hall (24954).

977-75P Burlanders
Binondo, Metro Manila, Philippines — Fri.,
2 p.m., Director of Lands Conference
Room, 3rd Fl., Bureau of Lands Bldg.
(47-91-95/47-56-34).

1572-75P Baguio Canao
Baguio City, Philippines — 1st & 3rd Mon.,
5:30 p.m., YMCA Bldg., Post Office Loop
(4766).

Anniversaries

45 Years

Albuquerque 122-23, Albuquerque, NM

40 Years

Alton 230-8, Alton, IL

Coeur D'Alene 247-9, Coeur D'Alene, ID

35 Years

Saturday Savants 623-5, El Cajon, CA

First National Bank 584-7, Portland, OR

Uptown 627-16, Oklahoma City, OK

Hawkeye 617-19, Cedar Rapids, IA

Jay Cee 625-19, Des Moines, IA

North Suburban 612-30, Glenview, IL

Aloha 601-49, Honolulu, HI

30 Years

Rosaria 1305-7, Portland, OR

Belmond 1328-19, Belmond, IA

Knights of Columbus 1273-36, Arlington,
VA

Capital 1301-40, Columbus, OH

Yankton 1294-41, Yankton, SD

King Cotton 1310-43, Memphis, TN

Eddie Rickenbacker 1295-47, Miami, FL

Miami Downtown 1323-47, Miami, FL

Montgomery 1334-48, Montgomery, AL

25 Years

Towson 2707-18, Towson, MD

Clover Leaf 2769-21, Vancouver, B.C., Can

Kamloops 2784-21, Kamloops, B.C., Can

Kelowna 2796-21, Kelowna, B.C., Can

Sunrise 2788-24, Lincoln, NE

Little Nipper 2749-38, Camden, NJ

Capital 2722-61, Ottawa, Ont., Can

20 Years

Centennial 3580-6, St. Paul, MN

Mid-Georgia 3366-14, Warner Robins, GA

APL 3624-18, Laurel, MD

Conejo Valley 1864-33, Thousand Oaks,
CA

Eau Claire 3627-35, Eau Claire, WI

Model Basin 3583-36, Washington, D.C.

Camellia 1787-39, Sacramento, CA

Monday Morning 1557-44, Amarillo, TX

Dartmouth 3119-45, Dartmouth, N.S., Can

Southside 546-47, Jacksonville, FL

State Farm 1178-47, Winter Haven, FL

Aetna Life & Casualty 3610-53, Hartford,
CT

Darling Downs 3574-69, Toowoomba, Qld.

Aust

Kokusai 3616-U, MCB, Camp SD Butler,
Japan

Japan

Japan

15 Years

JPL & CalTech 3292-F, Pasadena, CA

Chaparral 1205-23, White Sands Missile
Range, NM

Powers TM 1450-30, Skokie, IL

Cool Pool 1959-42, Medley, Alta., Can

Tallahatchie 2431-43, Oxford, MS

Edward H. White 3631-47, Cocoa Beach, FL

Timaru 3474-72, Timaru, NZ

10 Years

Carson 3100-1, Carson, CA

Capitol 365-3, Phoenix, AZ

Vanguard 2693-4, Sunnyvale, CA

Del Sol 3537-5, San Diego, CA

Gwinnett 833-14, Gwinnett County, GA

Valley 1736-18, Cockeysville, MD

Honeywell Billerica 301-31, Billerica, MA

Federal 1069-31, Boston, MA

What Every Club Needs

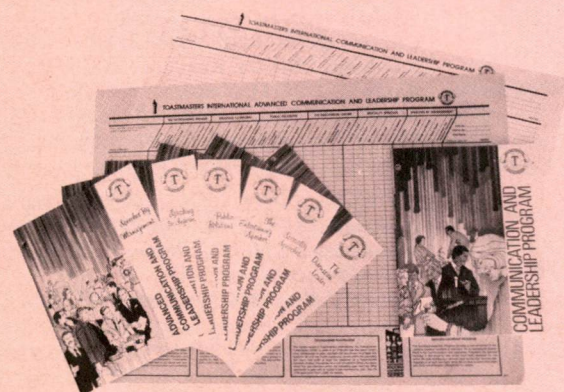
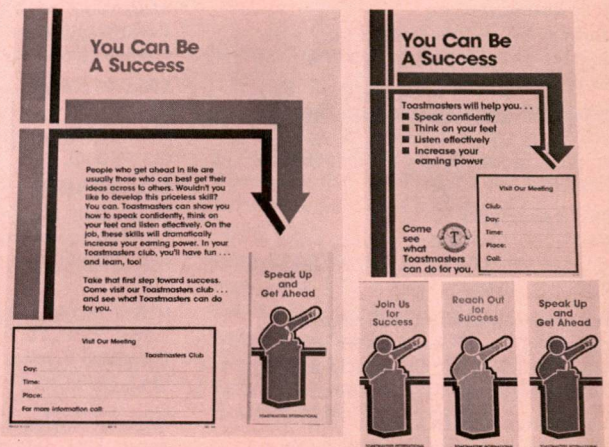
Basic tools for managing your club and meeting member needs.

367-368. TI Posters. 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: \$2.00. The large red, white and blue poster (368) is 22" x 17" and comes with a plastic stick-on brochure holder. Set of three: \$4.00.

99-101. Promotional Brochures. Toastmasters has completely revised its promotional brochures. The new brochures 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 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.

1159. Membership Growth Manual. A wealth of ideas plus promotions for attracting and keeping members. \$1.50 each.



1555. Communication and Leadership Library Set. Every club should have basic C&L manuals on hand for new members. Set of four is \$13

If members have already completed the Advanced C&L Manual, help them continue to grow by urging them to go through the six new advanced manuals:

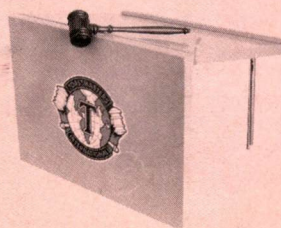
- 226-A. The Entertaining Speaker
- 226-B. Speaking to Inform
- 226-C. Public Relations

- 226-D. The Conference Speaker (The Discussion Leader).
- 226-E. Specialty Speeches
- 226-F. Speeches By Management \$1.50 each.

227-D. Progress Chart Kit. Keep track of members' progress with the Member Program Progress Wall Chart and file copy for the basic C&L program (227, 227-B) and same for Advanced program (227-A, 227-C). \$4.00.

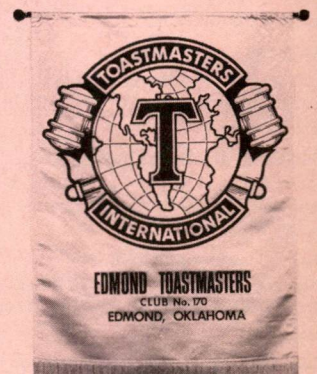
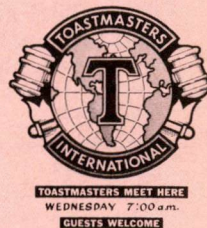
Lectern and Gavel

- 371. Portable Lectern. Lightweight steel with Toastmasters seal. \$35.00.
- 375. Gavel. Handsome wood finish. Perfect for club meetings and conferences. \$5.75



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.

FOR BETTER LISTENING-THINKING-SPEAKING

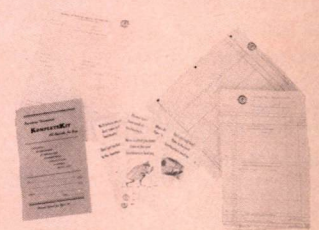


234. Club Banner. Gold satin banner 3' x 4' with blue Toastmasters emblem. Specify club name, number, city and state. \$45.00

Attendance and Dues Records.

To help your club with its administration and records, TI provides a collection of materials. Simplify the job by ordering:

- 37. Dues Receipt Pad. \$1.00.
- 83. Simplified Club Financial Record. A set of 12 copies of Cash Receipts and Disbursements Journal and six copies of Membership Roster and Record of Dues Paid. \$2.00.
- 356. Kompletekit for the Secretary or Treasurer. Handy portfolio of club record forms for an entire year. \$1.75.
- 912. Meeting Reminder Cards. Five copies each of eight



different postcards to remind members to attend meetings. \$2.00.

- 1503. Record of Regular Meetings. A system for keeping accurate minutes. 40 sheets at 80 cents.