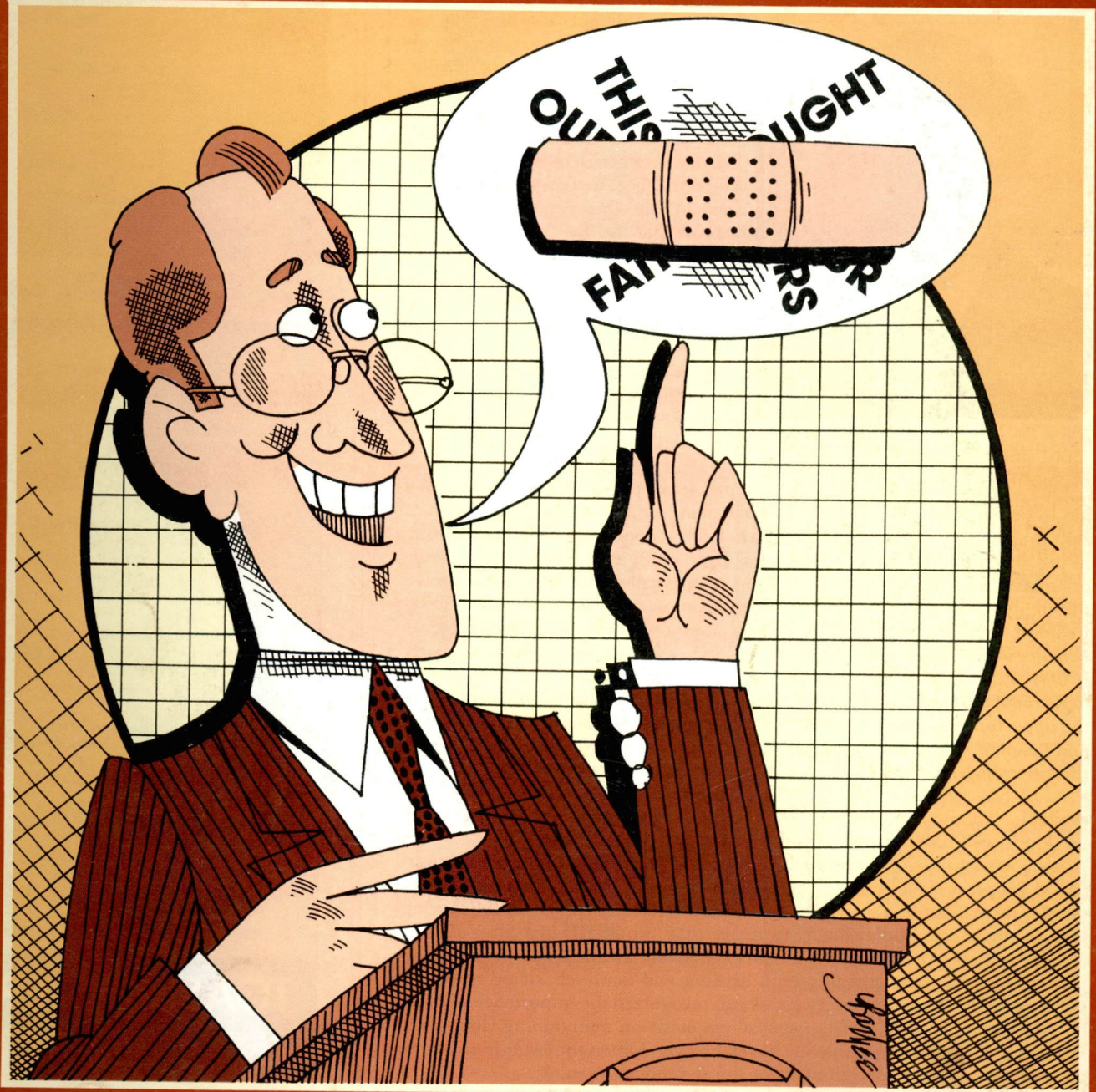


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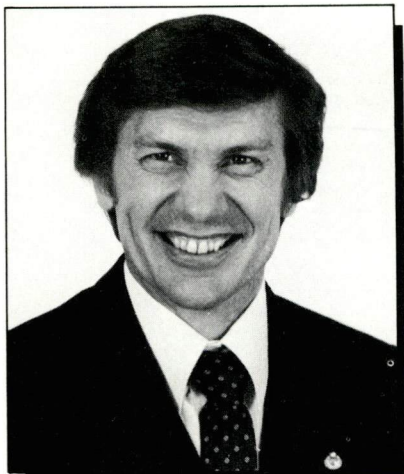
# THE TOASTMASTER



**Rx for Better Speech**

## These People Are Rich

During the Friday night reception at the 1983 International Convention in San Diego, California, my sister Lucy told me she was enjoying the entire convention and was especially impressed with the friendliness and hospitality of the Toastmasters she met. But then she said, "I feel out of place. These people are rich." Her comment came as a total surprise to me because I have never thought of Toastmasters as being an organization of wealthy people.



The more I thought about her comment, the more I realized she was right. Toastmasters are rich. They are rich in self-confidence, motivation and in their desire to help others experience the many benefits that the Toastmasters program offers. I personally am proud to be associated with an organization that allows people to be rich without requiring that they be wealthy.

As I write this final article, I can't help but look back and reflect upon the many Past Presidents, the World Headquarters staff and some of the major elements that

have helped make this organization what it is: An organization that allows people to become rich in so many ways.

One of the key elements that has helped make our organization what it is has to be the development of a long-range plan coupled with a strong membership marketing program. The result has been a doubling of our membership in just the last seven years. Toastmasters is presently recognized as the leading organization in the world devoted to helping people achieve personal growth through the development of their communication and leadership skills. Today, well over 100,000 members in 48 countries around the world are receiving the benefits of the Toastmasters experience.

Our educational system has also recently been expanded and strengthened to increase the learning opportunities for all members. Our members now have the opportunity to select from a wide assortment of advanced Communication and Leadership manuals and thus tailor their learning experience to best meet their personal interests or their business needs.

As of July 1, 1984, a new Basic Communication and Leadership manual is available. The new manual reflects the changing needs of our members and, no doubt, will have a major positive impact on our organization.

Also, as of July 1, two more advanced levels of the Able Toastmaster award (ATM Bronze and ATM Silver) will provide increased opportunities and recognition for those Toastmasters who have a need to concentrate more on the development of their communication skills rather than on their leadership skills.

This past year, the Board of Directors and World Headquarters increased attention aimed at strengthening both existing and newly chartered clubs. Dr. Smedley, in his book, *Personally Speaking*, recognized the importance of maintaining strong clubs. He placed special emphasis on maintaining clubs above their original charter strength of 20 members as an important factor in providing an effective learning environment for the individual members.

It is important to note that over two-thirds of all members who discontinue their membership each year are from clubs with less than 20 members. As a result of the increased attention directed at strengthening clubs this past year, the number of clubs with a membership at or above charter strength has increased in many districts.

As we look to the future, there are challenges yet to be met. For example, it is essential that all clubs understand the importance of presenting the

Continued on Page 4

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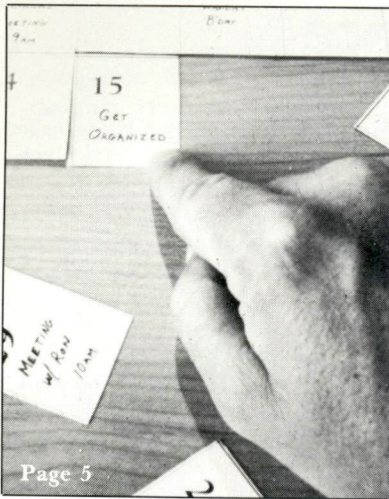
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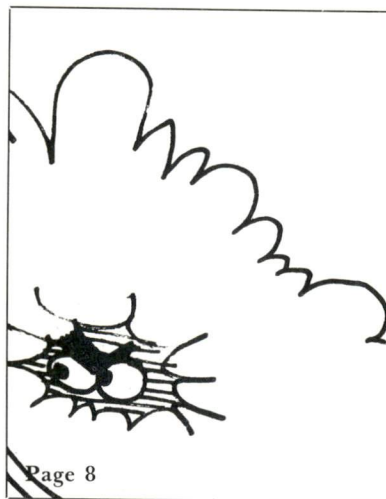
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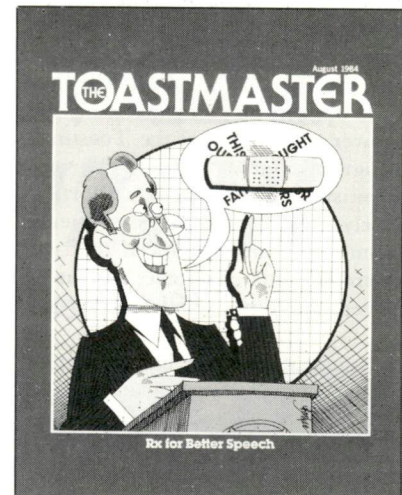
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## COVER

"Do I really sound like that?" Most people react this way when they hear their voices recorded on tape. They were never aware that they sounded so nasal or that their pitch was inaudible. They thought they were losing audience interest because, as speakers, they hadn't targeted the audiences correctly. Actually, their voices interfered with their messages. In this issue speech therapist Phyllis Rooder Weiss prescribes exercises to improve your voice and thereby enhance your effectiveness as a speaker.

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Toastmasters program as it was designed and intended. We must continue to emphasize a strong, dynamic and enjoyable program so that all of our members have the opportunity to experience the true power and potential the Toastmasters program offers.

We must also continue our efforts to effectively meet the challenge of member retention. I am convinced that we can overcome this challenge, just as we have overcome other challenges in the past.

It is apparent from the increased number of articles on communication in various newspapers and magazines and from the many non-Toastmasters groups I have addressed, that more and more people, especially those in the business world, are becoming aware of the importance of effective communication skills. There is also an increased awareness among these various groups that Toastmasters provides the most cost-effective communication and leadership development program available anywhere in the world.

If we can continue to provide communication and leadership opportunities that meet our members' personal growth needs, then I am convinced there is no limit to the number of people who will become "rich" from the wealth of self-improvement our program offers.

As this year draws to a close, I am very much aware it has been an exhausting but also a tremendously rewarding year for the entire Dunn family. We will never forget the many special people we have had the pleasure of meeting and getting to know during the past year.

So on behalf of my wife, Beverly, my son, Danny and my daughter, Michelle, I would like to say thanks for the friendship you have extended to each of us.

Most important, thank you for the honor of serving as your President. I know I am truly rich for having had this special opportunity—the opportunity to once again know what it means to "Experience the Power of Toastmasters."



Eddie V. Dunn, DTM  
International President

## Love Your Audience

by Gene Perret

While on a speaking tour recently, each time my employer, Bob Hope, called me for new material, I was in a different city. Finally he asked me, "Hey Gypsy, what are you doing out there?" I told him I was single-handedly trying to revive vaudeville.

There are many parallels between the speaking circuit and vaudeville and anyone who steps to the podium becomes an entertainer. That's especially true for those of us who use humor in our speeches.

I consider myself fortunate to work in both arenas. I've written material for many first-rate entertainers, and I speak on the banquet circuit and watch and learn from many of my friends who are polished lecturers. It was inevitable that I would take lessons learned from one profession and apply them to the other.

I have worked with many performers and been around them before showtime. One thing is striking. These performers can't wait to get out on that stage. They want to get out there and conquer that audience.

Not too long ago I talked with Bob Hope about his vaudeville days. He told me he was working the Orpheum circuit, had the choice comedy spot on the bill and was getting great receptions and fantastic reviews. But at each stop on the tour other more experienced performers were warning him, "Wait till you get to St. Louis. The theatre's so large that you can never reach that audience with comedy." Hope told me, "After hearing that, I *couldn't wait* to hit St. Louis."

That is the biggest difference between speakers and polished entertainers. The show business people are eager to get out there and face the audience. The more difficult that audience is supposed to be, the more the performers yearn to reach the stage. Their feeling for their audience goes beyond respect. It's almost a love affair. They become partners with the crowd because they know that what they have to offer can't work unless the audience helps them out.

Many speakers, especially those who are going to attempt some humor, treat the listeners as adversaries. They're almost afraid to go out and face them. They begin their talk with trepidation. The audience senses this and feels offended. They should—they haven't done anything to intimidate the speaker. They've shown up, are attentive, they even applauded at the introduction even though they generally don't know anything about the speaker except the name. They have a right to be hurt when a speaker reacts as if they're the enemy.

To make your humor work you have to establish a mutual respect between audience and speaker. You have to first respect them, but then go beyond that. You have to like them and you have to offer them something about yourself to like. Then you can laugh comfortably with each other.

Another lesson the show people teach us is authority. They are so eager to face each new audience that they burst onto the stage and take full control of it. The spotlight is on them; they hold the microphone; they are in charge.

A good speaker has that obligation to his audience too. You're the one who is running the show. You're being paid, or at least you've offered to stand at the front of the room. You've accepted the responsibility of controlling things. So you have to do it with gusto. You'll find your material will work much better when you do.

Get in the habit of embracing each new audience before you ever reach the microphone. Eliminate any fear you might have of them. It's part of your preparation. Make them your friends and offer yourself as their friend. That way, you'll present the best you possible, the best humor you can and the best possible speech you can deliver.

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

WITH NOTHING BUT A FEW NOTEBOOKS, CALENDARS, FOLDERS AND THE TIPS IN THIS ARTICLE, YOU CAN ORGANIZE YOUR TIME, IDEAS AND GOALS.

**J**erry T. is a computer supplies salesperson who does much more than sell. He provides on-site assistance to clients and helps computer administrators design forms and stationery compatible with their machines. Jerry is also a member of four different boards of charitable institutions and is heavily involved in a capital fund drive for one of them. And Jerry is looking to the future by taking business courses at night and planning expansion of his product lines whenever he gets spare time.

All of these professional and civic activities are only part of the picture; Jerry and his wife recently bought a new home they hope to refurbish and his wife will give birth to a baby (their third) in just a few months.

Jerry's life moves at a dizzying pace. Unfortunately, his days are often an aggregation of telephone calls, miles spent on the road, quick "in and out" appointments, reading, study, telephone calls jammed into already-short lunch hours and frantic attempts to keep a sense of poise and calm in the midst of so many pressing activities.

Jerry, like so many busy men and women today, needs to engage in regular daily and weekly planning to keep his life in order and his priorities straight. Planning helps Jerry and others like him decide what exactly they want to do with their lives and their time — and then figure out how to do it.

### Set Goals

The first step in personal planning is the formulation of relatively concrete goals. Ideally, goals should be developed for a five-, ten- or even twenty-year period. But for starters, it's possible to concentrate on a year at a time.

**First step:** Get a small, bound notebook and retreat into a quiet corner of the home or office to think. What exactly is important over the next year? What do you want to accomplish? What are your personal needs? What has been lacking over the past few years?

These are not vague, philosophical questions. Any thinker can probably draw some very specific answers in a very short time: "I want to increase my sales by 20 percent." "I want to spend four or five weekends a year with my family on short vacation trips." "I want to begin an exercise program." The answers will vary but they will all

# YOU CAN GET ORGANIZED!

by Richard Ensmen

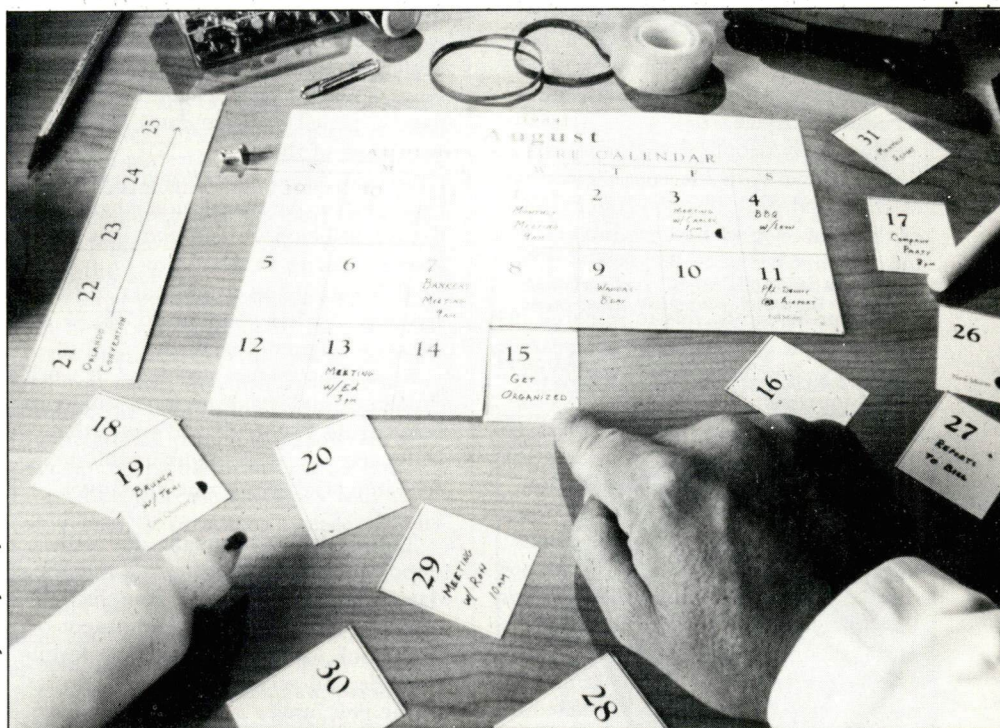


Photo by Gary Croyts

## A 'TICKLER' FILE CAN ALERT YOU TO DEADLINES.

be concrete.

Specify as many goals as you desire but pick out a maximum of ten goals for the year. Then write them down in clear, objective terms on the first page of the notebook. You'll be coming back to these goals time and time again so be sure they are well-articulated.

**Second Step:** Plan out the year week by week by selecting a time each week for personal planning. Ideally, the time should be at the very end of the week's natural cycle. For most people a "week"

means Monday (when work is started) through the following Sunday.

Sunday, then, is often an ideal day to grab the notebook and think again. However, this time you'll focus on a single, upcoming week, not an entire year. The key question to answer is: "Specifically and concretely, what do I want to accomplish this week?" There's no room here for vague, ambiguous hopes. If you want to meet twenty new sales prospects, fine. If you want to "enhance your sales," forget it. Specific weekly objectives should be measurable and bite-sized.

**Third Step:** Decide what you're going to have to do to achieve your objectives. Think of these strategies in terms of your workplace (procedural or job-related changes, even trivial ones, that might be important), home (fami-

ly affairs and activities), community institutions (educational agencies, volunteer organizations, etc.) and personal habits.

For instance, if you're thinking about going back to school to become more proficient in computer science, you might decide to meet with a local university's admissions counselor as an objective. As a strategy you might choose to (1) call the admissions office on Monday, (2) read literature about the computer program on Tuesday and (3) take Thursday afternoon off to meet with the counselor and visit the university.

### The Annual Calendar

Most effective planners use annual calendars to plot the flow of activity over a full-year period. An annual planning calendar is *not* a datebook or appointment calendar, but a long-range scheduling device.

Most busy people find themselves bogged down with incredible amounts of detail and work during certain periods of the year — and find themselves asking whether it's necessary. Often it's not.

One professor travels to research institutes eight or nine times per year. He also writes quite a bit for professional journals. Because he knows his travel dates early in the year, these go on his planning calendar — a large wall calendar hanging in his study. These dates are effectively "blocked off" once the trips are scheduled. He schedules his writing at seven or eight pages per day, but *only during non-travel periods*. Publisher deadlines are thus worked around travel dates.

This professor has followed one important planning rule: he has scheduled "flexible" items around non-flexible ones and has maintained a consistent flow of effort and activity in the process.

Once you've got an annual planning calendar you'll also be able to schedule long-term action strategies. Let's say that you really want to buy a new home. You might plot out all the "benchmarks" necessary to accomplish this—appraising the value of the existing home, looking at area neighborhoods, talking to loan officers and so on—and date each benchmark on your calendar.

Things that you want to accomplish over a long term can be described in great detail, using specific, dated action steps that you see marked on your calendar every time you look at it.

### Desk Calendars and Diaries

Desk calendars and desk diaries are the traditional "appointment books" most professional persons use. These books are used in concert with the an-

nual planning calendar, but they contain much more detailed day-to-day work instructions and personal notes.

To effectively plan with these desk books, use them for more than appointments and events. Use them for planning desk work, telephone calls and personal obligations. If you like to sche-

the personal commitments, all are difficult to remember and organize.

A "tickler" file can help you manage these details very effectively. A tickler is nothing more than a file organized by consecutive dates. A tickler file can be a series of three-by-five index cards, a looseleaf notebook, a standard manila

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## USE DAYBOOKS TO CATCH FLEETING, CREATIVE IDEAS THAT ARE NORMALLY LOST.

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dule an hour to handle routine paperwork each day, pencil this in at your preferred hour. If you like to watch your nephew's little league baseball games, pencil in those dates as soon as you learn of them.

Second, break out *all* activity into time blocks. Always decide when something will begin — and *end*. It's common for people to put down "3 p.m.—Staff Meeting" as a reminder of the meeting. It's less common to ask — and notate — the ending time.

Most time-related problems in work situations (and many personal situations) result from "blurry" end times that leave activity participants unable to schedule other work in consecutive order.

Third, always begin the day with *important* tasks. Whether it's a work day or a personal day, accomplishing priorities noted in the appointment or desk book will leave you with a feeling of pride and accomplishment. The rest of the day moves a lot smoother once the critical things are out of the way.

Fourth, keep track of how each day went. Some appointment books are "two column" books, allowing you to *plan* each day in the first column and record the *actual* events in the second column. A daily record of plans and results will be invaluable in future planning.

Finally, it's helpful to keep important information stored in the back of the desk book. Commonly used names, telephone numbers, facts, procedures, goals and addresses can all be conveniently stored in the "memoranda" section of most date books. Paste in a few sheets of important information if you run out of space.

### The Tickler File

Everyone complains about trivia. Everyone complains about the mass of detail that seems to descend on life constantly. The deadlines, the little matters that demand attention each day,

file system or a commercially-purchased system.

Whatever the file looks like, it contains a section for every day of the month and a section for every month of the year. Notes, comments, reminders and deadlines are placed in the appropriate section of the file to serve as "mind joggers" when something must be done.

A well-organized administrative assistant, for example, arranges employee performance appraisals. His tickler cards remind him of due dates for each of the 150-plus employees' appraisals and he rarely is late in getting one arranged. He also marks in his tickler file the dates various management reports are due, the dates his company's policy manual must be reviewed and updated and other reminders to and from various management personnel in the firm.

Ticklers can be used not only as reminders of events or needs but as highly effective "follow-up" devices. If a deadline is noted in the tickler but something is missing at deadline time (a piece of a report, some statistics) the tickler card can be *refiled* under a *new* deadline date. The consistent use of ticklers in this manner moves the pressure of deadlines from your mind to your file.

### Keeping Track of Miscellany

Actually "miscellany" is probably not a very good word. It denotes the trivial or the miscellaneous, and most "miscellany" in life is rather important.

Consider the problem of a busy single parent. He works at a respected advertising agency and often must keep odd work hours. In addition to the constant pressure of his job (he works on 13 or 14 client projects simultaneously) he must do the shopping, attend to the care and health of his two children, see that meals are cooked and keep up his home.

This individual has also set a personal goal for the coming year—to have more social contact with old friends and

more opportunities to pursue hobbies. How does this man keep track of everything that must be accomplished each day?

In his study at home, he keeps a simple set of folders — “trivia folders” as he calls them. One folder is for bills that come in the mail, another folder contains school-related information for his children and another contains his Christmas list and gift suggestions. One folder contains gardening catalogs and still another is a “non-priority-things-to-do list.”

When a bill comes in it goes into the “bills” pile. When he runs out of mustard, a reminder to buy mustard goes in the shopping file. Each of the files is organized into functional lists whenever necessary. The scraps of paper in the shopping file become the week’s shopping list every Thursday, for instance.

A set of “miscellany” files can be developed within minutes by anyone. The nature of the file system will of course depend upon the needs and lifestyle of the person using it.

There’s still another kind of “miscellany.” Most people encounter lots of creative ideas and thoughts constantly. Experts suggest that most creative ideas are lost due to inattention or the call of other business.

A sales rep hits on a new and novel application for her product. An office manager observes an unusual office layout in a friend’s office. A gardener sees an imaginary pond sitting in a corner of his backyard. The list of examples could go on and on and would include creative thoughts of large and small magnitude. What are we to do with them?

#### Daybooks

Many of the world’s foremost creative thinkers keep daybooks. A daybook is a kind of journal, a repository for any routine or unusual thoughts that might pass into consciousness. The ideas might be related to something going on at work, at home or in some organization. They might be related to world events or the future; they might be practical or visionary. They *all* go into the daybook.

A daybook can be nothing more than a notebook or a looseleaf folder. Some people who work with creative ideas professionally (advertisement creators, writers, television directors, artists) keep several daybooks at once, with each book focusing on a particular type of idea.

Aside from being fascinating future reading, daybooks do two things. First, they help train your attention on particular topics. Your subconscious mind can easily grapple with the complexities of something you jotted in your day-

book weeks before. Novel solutions to problems, new work ideas, new opportunities for personal growth can all result from this “incubation” process.

Second, the daybook can be an invaluable reference whenever you *need* ideas for something. People in artistic occupations make the best use of day-

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## SCHEDULE AN ‘END’ TIME FOR ACTIVITIES.

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books as reference tools and anyone can use them in this manner.


Daybook material can be indexed by topic. An index can be as simple as a set of cards, each containing a key word or phrase and the daybook page or date where the material is detailed. You simply consult the index whenever you need thought-provoking ideas on a particular topic.

#### Summing Up

Personal organization does not come with birth or education. It must be built up systematically over the years, through trial and error, or you can foster it through the application of time-tested organizational principles. However it develops, personal organization does more than increase efficiency and effectiveness. It promotes a sense of well-being, a sense of confidence and control, even a sense of energy.

After all, think of the profound physical and emotional problems that plague people in the 1980s. How many of those problems are due to nagging personal frustration, overwork, pressure and too little time for important things? How much happier would most people be if they could go to bed each night realizing that the day had been a source of captured opportunity?

There’s no reason why improvements to your own “organization style” can’t be made right now. There’s no cost involved, there’s no risk involved and best of all, you can tailor your goal-setting and personal planning methods to your own lifestyle.

Get a few notebooks, calendars and folders handy. Retreat to a quiet corner and turn on the mental power. Make a few notes and think some more. Decide what you want to do with your next year, your next week, your next day. Then get up tomorrow morning and *do it!* 

---

**Richard Ensmann** is a freelance writer and professional business consultant in Rochester, New York.

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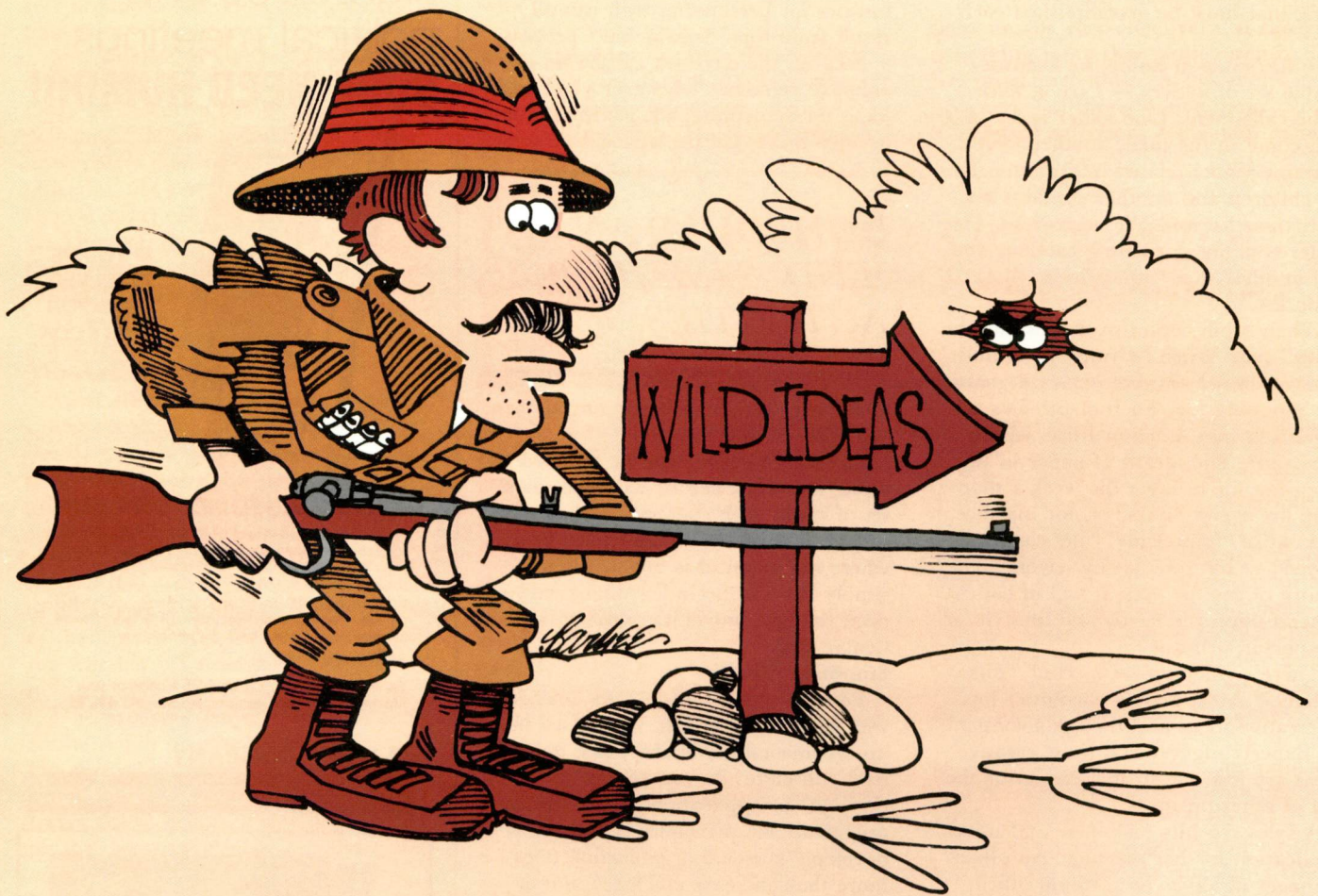
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**P**rospecting for creative ideas in your business, home or Toastmasters club will reward you with more built-in excitement than any game of chance ever conceived—when you know the ground rules.

The search for the BETTER WAY in any enterprise packs more thrill and far greater cash returns than any quest for treasure ever attempted. The chances for a discovery of another “Homestake Mine” or a “Kimberly Diamond Field” or a “Signal Hill Oil Field” are about as likely as one in ten million. But when you seek the BETTER WAY, the odds in your favor are suddenly equal.

You can come to know and recognize a sleeper and realize that a BETTER WAY was right in front of you all the time. All you need to do is develop attitudes and easily learned behavior patterns that lead to productive and gainful innovation. It is as simple as that.

#### **BE RECEPTIVE**

The first thing required is a receptive mind. An attitude of constantly reaching for advantage can be developed in three easy steps: (1) Be alert, (2)

be observant and (3) be receptive.

I once stood on the corner of Seventh and Broadway in Los Angeles and watched twenty-one people walk past a crumpled \$5 bill lying on the sidewalk in plain view. To most persons who passed this wayward fiver, a find of this amount would have been a real blessing, but these dull minds were not alert to opportunity. Finally, I went over, picked up the \$5 bill and stuck it in my pocket. And no one even gave me a second look.

#### **SOURCES**

In my own search for innovation, I have found that there are basic steps anyone can learn in a matter of minutes. As a voracious reader of biographies, success stories and the history of commercial enterprise, I have managed to collect a wide variety of methods, creative ideas and innovative strategies for developing products or plans.

I have found that ideas are ideas whether they come from plumbing, mechanics, manufacturing, textiles or merchandising. All ideas seem to spring from a common source and are adapt-

ed. Essayist Thomas Carlyle noted, “That man is most original who can adapt from the greatest number of sources.”

One very successful businessman subscribes to leading trade journals in all fields other than his own because he says, “When I find a likely idea in an entirely different type of operation, I am more nearly sure of its not being used by my competitors.” It is significant to note that this man is a leader in his field.

#### **IDEAS APPEAR OVER AND OVER**

As a result of this discovery, I began to file my ideas under related subjects. Also I found it expedient to identify my source material for future reference. After several years I discovered that ideas fall into patterns.

I observed that “repeats” were creeping into my stock of information. It didn’t surprise me to discover that an idea used today would create quite a furor, then after a few years it would pop up with a new twist or slant in an entirely new field, and the idea would have a certain amount of success all



NEW, CREATIVE IDEAS, THOUGH ELUSIVE, LURK EVERYWHERE. ARMED WITH AN OPEN MIND, YOU CAN HUNT AND CAPTURE THESE BIG GAME TROPHIES.

# TRACKING THE WILD IDEA

by Howard E. Hill

over again.

By this time I was completely convinced that manufacturing ideas could almost be reduced to a formula, and that "new" plans, methods or improvements could be devised almost at will.

New products and combinations of old ones have never in the history of the world faced a brighter prospect for ready sale. Standardization of parts, adaptable to a wide variety of finished products, coupled with mass production of desirable merchandise, has industry racing to reach the buying public first with some measure of relief for their ever-growing needs. You can become part of this creative race.

## INNOVATION BY OBJECTIVES

Your approach to creative patterns, or methods of stimulating and developing ideas, should be guided by objectives. When you are prospecting for ideas it is far better to know what you are trying to find.

Take a product or service that you know well and list all of its advantages and disadvantages. When you have

noted all of the product's attributes, your mind will begin to use the principle of *creative gestation*. This is the process of pulling away the "gossamer" covering that separates the deep well of your subconscious mind from the conscious, everyday work-a-day mind.

For example, look at an ordinary hammer for a moment. A hammer in one form or another has been with us for a long time, beginning with a stone bound to a heavy stick with stout leather thongs. Ask yourself, "What can we do with a conventional hammer that will make it different?"

We could make the hammer two-headed so that it would drive two nails instead of one, or deliver impact in two separate places. Or we could put a strong spring inside the head so it would bounce back up without the chore of lifting it. We could bend the handle in a half-circle so that we could hammer around corners or we could make the handle hollow so that we could always have nails handy for household chores. We might make the handle of some new material instead of traditional hickory.

Obviously we really *reached* for some of these hammer ideas but that's what the business of searching for something new is—a "mental stretching process." The quest for new ideas can begin with any well-known and long-used device: a time-worn sales plan, an aged story plot, a traditional slogan.

Perhaps a device in your particular field has been doing the job for goodness-knows-how-long and men and women working with it fondly believe that "what was good enough for father is good enough for me." These stagnant minds are quite satisfied to let things go as they are, but as a creative thinker, you know better.

One firm that has achieved an outstanding and enviable growth record makes it a practice to start from scratch every seven years. Every machine and piece of equipment in the plant is replaced with all the latest available improvements.

## Action Steps

Here is the first phase of creative action you can take:

(1) If it is a small device, first state

your problem. Do you want an improved design? A new use? A mechanical improvement? Whatever it is have the device in front of you. Take it apart if that will help you.

- (2) If it is a large machine or large piece of equipment, sometimes a mock-up in wood or other convenient material will help to translate good ideas developed on the drawing board or expose poor ones.
- (3) Review the device's history. Perhaps somewhere along the line something was eliminated or an old use might be revived.
- (4) If it is a new product, an idea for improving an old one or a new way to use an old product or service, begin to collect ideas from every possible source. But remember that these are useless without regular "searching sessions" in which you review your material.
- (5) Dig into the history of your trade or profession and those related to it. Their beginnings are probably loaded with quaint ideas. Find ideas that look good, revise them, bring them up-to-date, add a new twist and presto, you might have a winner.
- (6) Whatever the size of your product or device, try something different by making it smaller or larger.
- (7) Whatever it is you are now doing with your product, do it differently. Try changing the material, the color, the design, the name, the sales plan, the emphasis on product use.

During the past decade, these formulas have raced across old ways of doing things to bring self-styled "world leaders" to a standstill. Ordinary men and women in all walks of life have helped us to achieve the greatest production record of all time, simply by figuring out better ways of doing things.

#### **COMBINE ESTABLISHED DEVICES**

Two well-established ideas or devices from the same field can sometimes achieve unusual results when mated. Two ideas merged from widely separated crafts have often succeeded in starting a whole new industry.

For example, the steam engine was discovered in 1769 but in 1814 George Stevenson adapted its power to move a vehicle. When a steam engine was placed on a wagon-like affair and its power transmitted to wheels, the first locomotive was born. It was a crude, makeshift outfit to be sure, but a new idea was on its way to a place in civilization.

In fiction, mystery stories and dramat-

ic romances paid off well for years; then a smart author put the two together with a dash of comedy. The resultant funny "who-dunnit" series made a large number of writers both famous and wealthy. Further adaptation to the stage and motion pictures is still good for unusually large "takes" at the box office.

#### **Action Steps**

How can you create a successful idea combination? Start with combining rou-

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## **SUBSCRIBE TO TRADE JOURNALS IN FIELDS OTHER THAN YOUR OWN.**

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tine items in everyday situations.

- (1) Put any two things together you can find or dream up, and see what you have. For example, put a time clock similar to the ones on radios on your television set so that you will not overlook your favorite program. Or put clocks that keep the various world times on your TV. A smart TV broadcaster combined his news service and supplied a wire service with picture coverage to transmit to shut-in and isolated homes on a 24-hour basis. This resulted in another outlet for news services and a new source of income for TV stations.
- (2) Combine glamorous or high-hat articles with everyday or rustic objects to achieve startling results and quick sophistication.
- (3) Superimpose a completely different idea upon your combination.
- (4) Whatever it is you have put together, try to make it look like something else.

Creative thinking usually consists of *shifting an idea or device to another use*. In this way one is able to give an idea or product some new quality or characteristic and it might result in a completely new product or service.

#### **ADAPT FROM OTHER FIELDS**

Successful people are always abreast of what is going on in the world—ever alert to other people's ideas and methods that might be adapted to their own operation. Ideas that work in one field are continuously being adapted, changed and/or modified to fit the needs of an entirely different type of business or profession.

Often the transplanted idea is reasonably successful in the application. Some-

times the smart idea-adapter hits the jackpot simply by adding a new twist or a little showmanship.

For example, the Pullman Car idea created a somewhat rugged, collapsible bed for use on long train hauls—an idea that is now commonplace with us. But a sensation developed in transportation circles several years ago when Stratoliners were built with overnight sleeping accommodations.

In another instance, a successful shoe manufacturer saw sheets of sponge rubber being used for floorcovering. He liked the soft resilient feel as he walked over this floor and asked himself, "Why wouldn't it be possible to put this material into a shoe so that the wearer could always be walking on a soft floor?"

This same man obtained a quantity of the material, returned to his factory and began to experiment. Before long he devised a way to stick the material inside the shoe while it was being constructed, and consequently he made shoe history. Millions of pairs of air-cushioned shoes are now sold annually.

#### **Action Steps**

- (1) Just for practice, take any likely idea or device from some field of operation other than your own and apply it to your product or service. There is always the possibility that you might discover a revolutionary change.
- (2) Subscribe to trade papers and business magazines in other fields for leads and ideas.
- (3) Visit operations similar or opposite to your own, or even in non-related areas, for additional ideas.
- (4) Try putting an ordinary material in the most extraordinary place or vice-versa.
- (5) Take your own or another product or service and try creating a mock convenience or a silly invention. Crazy? Don't you believe it!
- (6) Make a list of ideas that have solved problems for other people, no matter how far removed they are from your own operation. Ideas are like Easter Eggs—you have to hunt for them. Remember, penicillin was found lurking in bread mold.

#### **SPLIT, SPLINTER, SPREAD**

When the household vacuum cleaner first hit the market, it was a broad-nosed monstrosity. The long handle that served to push the contraption around the room was probably a left-over from broom days. The handle still persists, but now the heaviest thing a person has to push is a lightweight plastic hose.

During the years that have elapsed since the vacuum cleaner was offered to the public, so many tangent products have evolved that I have quit counting. This same situation prevails with every new idea, household appliance or office device that you can name. The opportunities for money-making innovation in any area you select are so vast they defy any flight of fancy.

Take the first idea, practice, design or appliance that comes to mind and *split, splinter or spread* its uses. As a prime example, let's go back to the vacuum cleaner. From the original unwieldy contraption we have now added hair dryers and small, hand-held upholstery cleaners, heavy duty shop cleaners for industry and huge snout-nosed hoses that can load or unload a ship in a matter of hours instead of days.

The quest for new money-making ideas can begin where you are right this very minute. Reach for the nearest object and regard it for a moment as a nugget of gold possessing great value, for in truth that is precisely what it is. Contemplate this thought for a moment: "If I were projected one hundred years into the future and were holding this same item in my hands I would probably have to be told what I was hold-

ing."

### BELL'S BRAINSTORM

Should this seem slightly out of focus, think back to the first crude assortment of metal and wires that Alexander Graham Bell exhibited at the Centennial Exposition in 1876 and then take a look at the colorful device that is sitting on your desk. Is there any resemblance?

And the evolution is far from over. Just recently I stood in front of a sleek chrome and lacquered device equipped with push buttons and a small glass picture tube. With this new instrument, not only was my voice transmitted over a great distance without loss of tone value, but I could see the person I was talking to.

Even the telephone has required many *splits*. For example, the original device was strictly a party-line affair, a convenient dispenser of news and neighborhood gossip. As a consequence, the single line from your phone to the telephone office had to be developed. To support this intricate maze of wires, an exchange had to be created and made workable.

Next, the extension was made practical. Then the series of extensions, all off one or two trunklines, had to be managed by the person charged with

taking all incoming calls. In the meantime, central office exchanges were being developed to work in connection with smaller office switchboards.

### MENTAL PROJECTION EXERCISE

First direct your attention to anything in your home or office that interests you. Second, mentally begin to split up the subject at hand into several parts. Third, step into the future and ask yourself, "Which of these parts could be made into a separate or supporting device?"

At first this rehearsal period might seem fruitless, but as you gain experience through practice you will find that your projecting skills will increase fantastically. It is good to keep this one vitalized thought in mind at all times: "I am only a step away from all of the creativity I will ever want. All I have to do is open my mind."

There are no limits to what you can accomplish the very minute you begin to activate the fundamentals of "split, splinter or spread the uses" of any product or device.

In natural law there is a truism that few persons ever invoke. It is that accomplishment can go anywhere the mind will take it. All you have to do is push this concept into motion and you

## Body Language isn't taught in school . . . and Creativity isn't either!

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are on your way. It doesn't matter how simple or unpretentious your origins.

James J. Hill, noted in history as the Empire Builder, worked as a day-laborer laying railroad tracks. He took many small *splits* that spelled improvement in work procedures and went on to build the Great Northern Railroad, one of

Briefly, I pondered *why* people buy inexpensive medications and obviously concluded that it was to gain relief from some physical discomfort. In this instance it would be to gain a brief respite from the miseries of a bad cold.

Then I began to review the various annoying upsets that would cause a per-

too much."

Would the public go for such an item? My guess is that the person who could bring this off successfully would soon be rolling in money. Who knows, it could be you!

### THE IDEA HUNT IN REVIEW

Here's a review of idea-hunting actions:

- (1) Take any product, device or idea that comes to your attention and divide it into two parts.
- (2) Take the same product, device or idea and try to find a tangent or offshoot use for it.
- (3) Repeat this procedure with at least one product, device or idea every day until you become proficient in your search for split, splinter and tangent ideas.
- (4) As you examine each product, device or idea for possibilities, write down thoughts that flit through your mind, no matter how far out or wild they seem.
- (5) If a problem confronts you, try dividing it up into several parts and then attempt to solve one part at a time instead of trying to butt the whole issue head-on. Or try to find a tangent way to go around, under or over the perplexing situation.

You will find that when you employ creative thinking processes, you can go into your own business, home or Toastmasters club and apply these "idea stimulators" with great profit to yourself or your enterprise. Your neck is supporting the richest gold mine in the world—your head. Why not start tracking the wild ideas that lead to treasure today?

[Editor's Note: Cartoonists I have talked to find creative inspiration in the most mundane places: the telephone book yellow pages, the dictionary, classified ads, circulars, conversations. And children are innovation experts. Watch them play and you'll gain a whole new perspective on reality!]

**Howard E. Hill** has been a newspaper and public relations counselor for almost three decades, as well as a college lecturer in creative writing and sales management. He is the author of 29 books and study manuals, including the best selling *How to Think Like a Millionaire* and *GET RICH*, *How to Create the Big Idea*, *Energizing the Twelve Powers of Your Mind* and *Nine Magic Secrets of Long Life*. Mr. Hill was an active member of the *Beverly Hills Toastmasters Club 2576-F*, was that club's *President in 1957* and was *Public Relations Director of District 50*. The *Toastmaster* profiled him in the *March 1977* issue.

## EVERYTHING YOU DREAM UP, NO MATTER HOW CRAZY, MUST BE WRITTEN DOWN.

the great transportation enterprises of our day.

Like all good things, exercising the mind to search for a fortune has one little catch: *Everything you dream up, no matter how crazy, must be written down*. The reason for this is clear. While it is true that thoughts are things, even the most valuable thoughts can be flighty things.

This extension of your mental exercise possesses two extremely valuable points: It (1) retains your ideas for future use; (2) compares your findings with the results of previous and later exercises.

### GO FOR THE GOLD

There is money in everything you touch, providing your *money-consciousness* is in good working order. For example, recently someone left a common menthol inhalant on my desk. As I picked it up my money-awareness went into gear from force of habit. I wondered, "How can the idea of an ordinary little cold-relief gadget like this be split up and made into a money-maker?"

son to purchase such an inhalant. Could it be used as a laxative? To relieve pain? To rouse a person from mental fatigue? To induce sleep? That was it! Sleep was the focus I wanted.

Quick checking revealed that millions of sleep-inducing tablets and capsules are sold to the public each year. Nearly all of the packages' labels state, "Do not take more than x number of tablets during any 24-hour period."

Now my prospecting began in earnest. Why doesn't a questing man or woman develop a simple, harmless substance that could be hardened and put in an inhaler? Certainly such a combination of materials shouldn't be too difficult to find. The product should have no side effects and no restrictions as to use. A few easy sniffs and an insomniac would drift off to dreamland for comfortable hours of sleep—a cozy idea.

For years I have known that a few deep breaths just before retiring help me relax. Why not carry the idea one step farther and produce a formula that would bring on instant drowsiness? Best of all, it would be impossible to "take

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RX #7322-10

# Rx for Better Speech

by Phyllis Rooder Weiss

Practice the following exercises 10 to 15 minutes each day for improved voice.

**M**ichael B. is a handsome male model who looks better than he sounds. He lost out on TV commercials because his thin, nasal voice made him seem whiny and uninteresting. After several months of voice lessons, he now does radio and TV commercials.

Harold Z. is an energetic junior executive whose rapid-fire voice exhausts people listening to him. Although he should have been the one to speak at board meetings, he was never invited to do so. Harold's speech improved when he got rid of his regional twang and developed a slower speech rate, plus a clear and resonant voice.

Jill T.'s breathy voice was barely audible. When she did try to speak up, she mumbled so much that she still wasn't clearly understood. She avoided speaking before a group of more than three or four people. Speech lessons for her involved abdominal breathing for a full voice, "open throat" exercises for a clear voice and articulation drills. Her better speech has given her the confidence to speak her mind, whether at a business meeting or at a social gathering.

The image of a beautiful appearance is often destroyed by the sound of a person's voice. Conversely, a beautiful voice can do wonders for a plain face. You can't change your face without great expense (though corrective make-up helps) but you can change your voice and speech patterns at no monetary cost.

Speech is learned by imitation and is

corrected the same way. The exercises in this article will help you develop a better voice and speech pattern but you must first *listen* to good speech (i.e. radio and TV announcers). Tape someone's speech you admire so that you can use it as a speech model. Listen as critically as you can and try to determine what is good speech and what is poor speech. This will help develop your listening acuity and sound discrimina-

## ABDOMINAL BREATHING WILL HELP IMPROVE YOUR VOICE.

tion. The keener the ear, the quicker the learning process.

How do *you* sound? Many people have speech defects and are not aware of them. The only way to become aware is to tape yourself. Listen critically to what you hear and accept what you hear as being true. When Michael B. first heard himself, he said, "Is that really me? Something must be wrong with the tape recorder." It's a common complaint.

What is good speech? It is easily understood and pleasant—having nothing about it stand out and distract listeners from what is being said. Your speech pattern and voice will either attract or repel your listener.

To determine whether your speech needs improvement, use the following "Self-Diagnostic Scoring Form" after

you've taped yourself, sharpened your listening ability by listening to many voices and have picked your own good speech model. Listen to the tape of yourself to determine your vocal quality and pronunciation. Mark your findings on the scoring form accordingly.

### Self-Diagnostic Scoring Form

#### Vocal Analysis

##### Vocal Quality

Is your voice:

- Clear and resonant?
- Nasal? This is caused by directing non-nasal sounds out of the nose instead of the mouth. Pinch your nose and say, "Please sit here." Nasality exists if you feel vibrations in your nose.
- Thin? These are weak tones lacking fullness and resonance.
- Breathy? These are whispery sounds commonly caused by poor breath control; breath escapes between the vocal cords without being turned into sound.
- Harsh/Shrill? These are metallic, strident sounds commonly caused by too high a pitch which results in over-tension in the throat.
- Throaty? These are unclear, guttural or scratchy sounds commonly caused by over-tension in the throat from too low a pitch.

##### Pitch

Does your voice have:

- Insufficient variety?

Is it:

- Too high?
- Too low?

##### Rate of Speech

Is your voice:

- Monotonous?
- Choppy, staccato?
- Too slow?
- Too fast?

##### Loudness

Does your voice have:

Inadequate projection?

Is it:

Thin, too weak?

Too loud?

### Speech Analysis

Do you have:

Indistinct articulation (substitution, omission or distortion of vowels and consonants)?

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## SPEECH IS LEARNED BY IMITATION AND CORRECTED THE SAME WAY.

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A regional accent or dialect?

Good posture enables the voice and speech mechanism to function without strain. A cramped or tense body interferes with controlled breathing and causes further tension. If you tense, your voice muscles (neck, larynx, throat, tongue, jaw) tense and so does your voice, producing such defects as throatiness, huskiness or harshness. A clear, pleasant voice is produced with a minimum of tension. Here are three relaxation exercises which should help loosen voice and speech muscles:

1. **The Facial** (to relax mouth and face muscles): Pucker and tense lips as for "oo" sound; open mouth, dropping jaw as for "ah" sound; stretch lips in smiling position as for "ee" sound. Repeat and rotate, faster and faster, until you are tensing all the muscles of your face. Release. Relax.
2. **Yawn** (to relax jaw and throat; to "open" the throat): Drop jaw easily, breathe in, yawn. Feel the soft palate rise, and back of tongue lower. It feels like an "open" throat. Remember this feeling—you're going to need it for all of your vowel sounds as well as for good tone production.
3. **Chewing** (to relax all speech muscles): Make believe you have a big piece of gum in your mouth and chew, exaggerating the movements of your lips, jaw, tongue and cheeks. Then while chewing, say "why oh why oh why oh." Also try saying real words and phrases.

### PRESCRIPTION FOR NASALITY

Nasality is whiny and most unattractive, but is unfortunately common. It occurs when sounds other than "m," "n" and "ng" are directed out through the nose, instead of through the mouth. Pinch your nose and say "go away." You are nasal if you felt vibrations in your nose.

Hold your finger on the side of your nose and say "now." Vibrations should

be felt for the "n" but not for the "ow." Nasality is more frequent on vowel sounds when they are mixed with nasal sounds.

1. Say, "kah, kah, kah, kah" and feel the back of the tongue hit the soft palate.
2. Yawn and feel the soft palate rise and the back of the tongue lower.

See it in the mirror. Remember this "open throat" feeling.

3. Exaggerate dropping your jaw as you say, "pah, pah, pah" with a raised soft palate.
4. Place a mirror under your nose and say, "hah, hah." If the mirror gets cloudy, it means that air is being emitted nasally. Yawn and say it again, remembering the raised soft palate and the openness. Say it through a yawn. The mirror and the voice should be clear.
5. Pinch your nose and purposely say "hah" nasally, then say it clearly and non-nasally through a yawn. Feel and hear the difference. Say the following nasally, then clearly: "Hi Harry," "Harriet's hat is lovely," "Paul likes to play Scrabble with Carol."
6. Pinch your nose to check for nasality and release it on the "m," "n" and "ng" sounds of the following word sets. Be sure to keep the vowel of the second word just as clear as that of the first. Don't anticipate the nasal sound by making the preceding sound nasal. Hold the vowel to the count of three and say: "hat-ham, sat-Sam, hear-harm, brow-brown, law-long."
7. Repeat pinching nose but reverse the above process. Begin pinching your nose *after* the first letter. Say: "never, Martha, Mable, might, meet, match."
8. Nasality is harder to correct when the vowel is between nasal consonants. Pinch nose on the vowel, release on nasal sound; open wider than usual for the vowel, holding it to the count of three. Say: "man, moon, noun, mean, name, Maine."
9. Touch finger on nose to test for nasal vowels. Say, "I'm going home at nine," "For warm tones, hold on to nasal sounds," "The swinging singles came from seventy-ninth street."

### "CORRECT" BREATHING

A group of airline hostesses couldn't understand why they had to do breathing exercises to improve their voices. As long as they breathed in and out to provide oxygen, they said, what could be wrong?

Upper-chest breathing does not provide the foundation needed to develop a good voice. It tends to tense the throat, neck and shoulder regions causing tense and unclear sounds. A full, rich voice requires control of the breathing mechanism. "Correct" breathing is controlled breathing. It improves the quality of your voice, enables you to project properly and helps reduce tension in the throat and neck.

Voice is emitted on the exhaled breath, is resonated in the cavities of the throat, mouth and nose and is shaped by the mouth to form speech sounds. It is the exhaled breath that is turned into sound and it is the diaphragm and surrounding abdominal muscles which push out and control the breath stream. Therefore *management* of the exhale and control of the abdominal muscles are of utmost importance in voice improvement.

You automatically breathe correctly when you're lying down. Notice at bedtime that as you inhale, your waistline and lower ribs expand and when you exhale they contract inward. Stand in good posture, hold one hand at your waistline and notice how you breathe. Did the upper chest and shoulders move? They shouldn't.

Try this: Take a deep breath, expanding your stomach fully as you inhale. Put all pride aside—let that tummy stick out! As you exhale, contract your stomach and whisper "hah." Similarly, exhale on the "h" sounds in "home" and "heart" while saying, "Home is where the heart is."

### THIN VOICE

Thin voices often make speakers seem weak and ineffectual, as a limp hand-shake does. To develop fullness, have abdominal breathing at your command. A strong contraction will help give you a stronger voice.

Stand in good posture with hands at your waist, drop the jaw and start to yawn as you breathe in and expand. Contract, pushing breath out as you say: "hah, how, high, how, who, hee, hay."

Feel the strength at and below your waistline, transferring tension away from the shoulder, neck and throat regions. Try it on this: "Away with weary cares and themes! Swing wide the moonlit gate of dreams! Leave free once more the land which teems with wonder and romances." (Whittier)

**Projection**—This is your voice's "carrying power." You should be able to control your voice and adjust its volume according to the number of listeners, the size of the room, the emotional flavor of the subject and so on. Loudness does not mean shouting. You may need to take in more air because it comes out faster and is used more quickly with increased volume.

Support your voice with stronger abdominal muscle control as you say the following. Notice that when you project your voice more loudly, more muscles are being used (but not from the throat). Say, "Howie has Harry's hat. Henry is hard-hearted. Helen has beautiful hair." Repeat the sentences aiming the voice five feet away, then 15 feet away.

If your voice still doesn't carry without raising your pitch or shouting and straining, try the following: (1) Increase breath support and openness of throat. (2) Articulate more clearly. (3) Develop added resonance. (4) Slow your rate of speech.

**Resonance**—Imagine listening to a beautiful, sensuous woman. Her voice would be warm and rich. This richness or resonance is the amplification and modification of basic tone as the vocal cords send it up through the chambers of the throat and head. Adding resonance means having some air pass through the nose but not to a nasal extent.

The nasal sounds "m," "n," "ng" are purely resonant sounds. Extend these sounds for a more resonant voice. This also avoids "choppiness" and adds fluidity to the voice. Hold the final "n" sound for a count of five: **one, one, moon, nine.** Hold the "m," "n" and "ng" sounds for a count of three and link the final consonant sound to the next vowel sound:

1. **Friends, Romans and countrymen . . .**
2. **In her tomb by the sounding sea.** (Poe)
3. **It rains in Maine as often as in Spain.**
4. **Man's inhumanity to man makes countless thousands mourn.** (Burns)

#### BREATHINESS

Marilyn Monroe made breathiness seem attractive but in most situations it is distracting because it is unclear and often inaudible.

To avoid breathiness, make sure you use all of your exhale for voice. As before, breathe in and expand the stomach, and as you exhale and contract the stomach, whisper "hah." Now say "hah" using as much voice as you can muster. Stronger contractions on the

exhaled breath helps.

Before a flaming candle say "ah-ee-oo" to the count of 10. Be sure the flame doesn't go out, for too much breathiness will extinguish the flame.

When you speak loudly, you are not breathy. Say the following sentence loudly (without shouting), then repeat it reducing the loudness and retaining the non-breathy tone: "And that government of the people, by the people and for the people shall not perish from the earth." (Lincoln)

Sing "doh" up an octave scale as loudly as possible, then down to your optimum pitch. Keep it long, loud and non-breathy. Eliminating breathiness is easier as you ascend the scale. Try eliminating it as you descend.

#### HARSH/SHRILL, THROATY, HOARSE/HUSKY

Though the throaty Lauren Bacall type voice may be sexy, it may not be appropriate for most occupations or situations. As with the hoarse voice, it's unclear and distracting and often makes listeners clear their throats. Harsh/shrill voices grate upon listeners' ear drums and nerves. All of these are caused by over-tension in the throat from an inappropriate pitch.

Throat over-tension is best alleviated by the three relaxation exercises mentioned earlier, particularly yawning and chewing. Feel and hear the difference in tense and relaxed sounds as you: breathe in, expanding the stomach; contract, pushing breath out of a tense facial passageway (tense jaw, throat, lips, etc.) as you say "hah." Now, push breath out through a relaxed facial passageway (as if through a yawn) and say "hah."

Practice the chewing exercise on "hah" until it's clear. Try chewing on, "She left the web, she left the loom. She made three paces through the room, she saw the water lily bloom, she saw the helmet and the plume, she looked

down to Camelot." (Tennyson)

**Optimum Pitch**—Your habitual pitch may not be your optimum pitch—the pitch that is the most clear, comfortable and provides the most volume with the least effort. If your voice is throaty or hoarse, the pitch is usually too low and should be raised. If your voice is harsh or shrill, the pitch is usually too high and should be lowered.

To find your optimum pitch, sing up to the highest note you can sing. Then sing down to your lowest note. Count the number of notes between the lowest and the highest. This is your total range. Your optimum pitch lies about one-quarter of the way up from your lowest note. Good speakers have ranges of 22 to 24 notes and more. Sing "hah," then speak it in your optimum pitch. **MONOTONY**

You know how boring it is to listen to a monotonous, droning voice. Look at your listener. Is he returning your look with animation or boredom? Emotional involvement with what you're saying brings vocal color and variety to your voice.

You can eliminate monotony by varying your pitch, rate and volume. Keep in mind that important words and phrases are louder and slower than unimportant ones. The meaning behind words determines inflection, volume and rate.

Use a variety of pitch, rate and volume on the following. Bold words are to be said louder or slower. Pause on the slash mark.

How do you **do**? I'm **fine**,/thank you.

Is dinner/**ready**? I'd like the **steak**,/please.

It was many and **many** a/year ago, in a/**kingdom** by the **sea**. (Poe)

Speak the speech,/I **pray** you, as I **pronounced** it to you/**trippingly** on the tongue. (Shakespeare)

**Four-score**/ and **seven** years ago/

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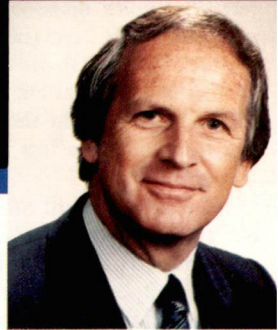
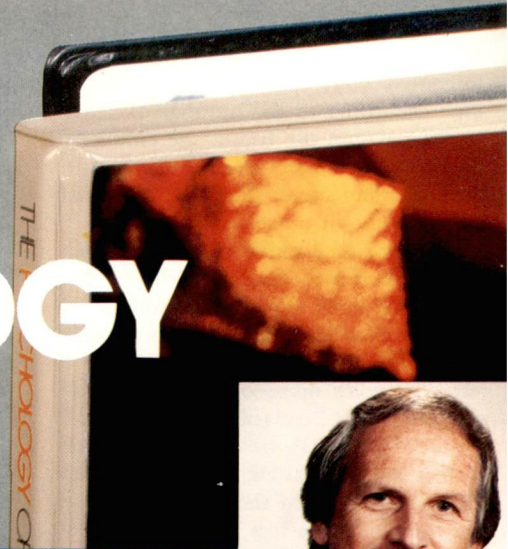
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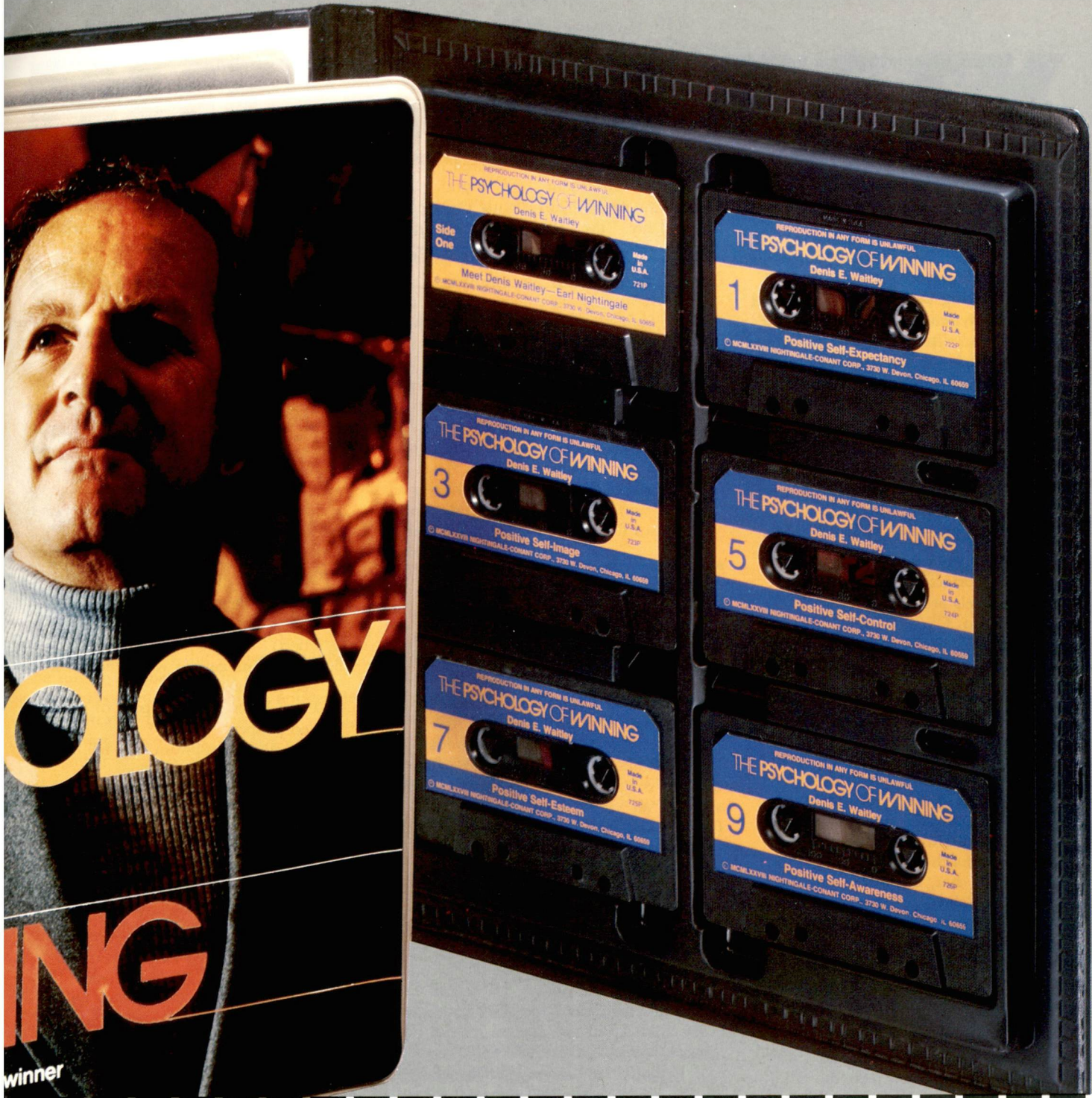
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our **fathers** brought forth on this continent, **a new nation**, conceived in **liberty**, and **dedicated** to the proposition that **all men** are created equal. (Lincoln)

See the previous respective sections on optimum pitch and projection for more ammunition against monotony.

### CHOPPINESS

Staccato, bullet-like rhythms can be avoided by adding resonance to the voice, by varying and lengthening pauses, and by lengthening long vowels and "l," "m," "n" and "ng" sounds. Hold the bold letter sound as you say, "It was **many** and **many** a year ago, in a **kingdom** by the **sea**, that a **maiden** there lived who you may **know**, by the name of Annabel Lee; and this **maiden** she lived with no other thought, than to love and be loved by **me**." (Poe)

### REGIONAL ACCENTS

Distracting regional accents are often caused by incorrect vowel usage. The following vowels are most commonly mispronounced. Correct use of them brings out the clarity and beauty of the voice.

#### "aa" as in Alice

Test yourself on this sentence: "Why can't **Aunt Nan** join the class?" Did you say the "aa" as "air" (local New Yorkese) or as "eh-eeyuh" (local Southern)? Drop your jaw, place the tip of your tongue behind your lower teeth and, keeping the tongue flat on the floor of the mouth, smile and say: "aa . . . **Alice**, aa . . . **hat**, aa . . . **ham**, aa . . . **man**, **aunt**, **Harry**, **class**, **cat**, **can**, **candy**." Now say these sentences: "I can't understand **Harry**. **Ann** danced and romanced in France, married the handsome **man** and lived happily ever after."

#### "ah" as in father

Test yourself on this sentence: "Father's **car** is parked near the garden." Did you say the "ah" as "aw" (fawther's) or as "aa" (faathers)? "Ah" as in father is a beautiful, long sound which many people shorten. Using more openness than for "aa," drop the jaw, place the tip of your tongue behind your lower teeth and the back of your tongue flat on the floor of your mouth and say "ah . . . **father**, ah . . . **car**, ah . . . **heart**, ah . . . **harm**, charming **Arthur**, marvelous **artist**." Say: "Marge calmly smoked a cigar at the party. Carl was startled and so was **Marty**. The **harmony** of Mozart's arias so charmed **Carla** that she applied for a scholarship to study in Prague."

#### "aw" as in Paul

Try this sentence: "All **Paul** saw was

water on the floor." Did you add "uh" to the "aw" sound (Pawuhl) or did you say it as "ah" (Pahl) or as "oh" (Pohl)? Other errors are to add an "r" when it doesn't belong—lawr, instead of law, orta instead of ought to. Puckered lips produce an unpleasant "aw" sound. Open your mouth with slightly rounded lips and say: "aw . . . **Paul**, aw . . . **maudlin** **Maude**, **autumn** **storm**, **law** and order;

## UNATTRACTIVE VOICE RESULTS FROM OVERTENSION IN THE THROAT.

The thoughtful lawyer's caustic retorts brought him applause in all the courts."

#### "ow" as in how

Test yourself on this sentence: "Howie found a mouse in the house." Did you say the "ow" as "aa . . oo" (Haa . . ooie) or as "eh oo" (Heh ooie)? This diphthong (two vowel sounds where the first is stronger than the second) consists of "ah" (father) plus a short "oo" (who). Hold the first sound for a count of three: "ah oo, hah oo, ah oot, tah oon." Then say: "She pouted, he scowled. She shouted, he growled. Their spout was a bout about nothing, no doubt. The stout old grouch slouched on the couch."

#### "I" as in Ivy

Try this sentence: "I smiled at the quiet child." Did you say the "I" as "aw ee" (smaweeld) or as "ah" (smahled)? It should be "ah ee" (smaheeld). Slightly smile on the first sound of this diphthong as you say: "ahee, aheem, tah eem, maheen; in high style, the shining light; I arrived on the nine o' five, the ripening time of grapes on the vine is a time-tested sign of fine wine."

#### "oy" as in joy

Test yourself on this sentence: "Roy's voice was annoying." If you had trouble with "aw" as in Paul, correct that before attempting this. "Oy" is composed of "aw ee." Errors on this sound include a tensed, puckered lip position on the "aw" and omitting the short "ee" sound in Roy (raw) instead of "aw ee." Open your mouth wide and with slightly rounded lips say, "aw, awee, aw eel, caw ee, taw ee; noise annoys, joyous

voices. Joyce's hopes were destroyed on the voyage. They had many poignant memories of their flamboyant life together."

### INDISTINCT ARTICULATION

Distinct speech is achieved by good consonant usage. Mumbled or slurred speech results from omission, distortion or substitution of consonants. "Henrietta's wading all day" is different from "Henrietta's waiting all day." Pay particular attention to "t," "p," "k," "l" and final consonants. Practice on these:

1. The little bottle is on the metal table.
2. Betty Botta bought some butter, "But," said she, "this butter's bitter."
3. I am the very model of a modern Major General, I've information vegetable, animal and mineral. (W.S. Gilbert)
4. To sit in solemn silence in a dull, dark dock, in a pestilential prison with a life-long lock, awaiting the sensation of a short, sharp shock, from a cheap and chippy chopper on a big, black block. (W.S. Gilbert)
5. The guests gasped when the masked man appeared.
6. Peter Piper picked a peck of pickled peppers.
7. The silver aluminum tray fell on the yellow linoleum floor.
8. The gentle kitten was enveloped in ornamental satin.
9. Millions and millions of Italian civilians waited in the city.

Spend only 10 to 15 minutes per day on your voice and speech exercises and in a few months you should notice the improvement. Read aloud poetry or prose that interests or excites you, for responsive reading adds vocal color. Use your improved voice during telephone conversations and with strangers first. Friends might shake your confidence so use it on them when you're more secure. Then keep practicing so you don't lose your new-found voice!

[Editor's Note: For more information on voice improvement, see the Toastmasters' manual, *Your Speaking Voice* (199), available in each New Member Orientation Kit (1162), or order it through the Supply Catalog.]



**Phyllis Rooder Weiss** is a speech therapist and health writer based in New York City, New York. She is the author of *Speech Improvement, Do-it-Yourself, a three-cassette course.*

# HUMOR IS EASY

by Jerry Patterson, DTM

**W**hen I deliver a humorous speech, I pray there aren't many like me in the audience. I don't laugh easily, though I thoroughly enjoy an amusing line.

One line often uttered by accomplished Toastmasters that I find unintentionally funny is, "A humorous speech is more difficult to deliver than a serious one." A truly effective speech touches the listeners' emotions, and making people laugh is far easier than bringing tears to their eyes.

A humorous speech requires less precise delivery. Because so much humor is based on exaggeration, there is less danger of "overdoing" gestures and voice inflection. And the humorist needn't be as fluent as his serious counterpart; whenever the audience laughs, he has an opportunity to pause and collect his thoughts without a noticeable break in delivery.

Writing funny speeches, like writing any other kind, involves learnable skills. It isn't "by chance" that a club with one or two good humorists soon has several more.

First, the humorist needs a broad subject with which his listeners can relate. Usually, a personal experience will not do, especially one involving a single incident. Don't expect to milk more than three laughs from one anecdote. Another drawback to personal experiences is that they often unfold too slowly to evoke a pattern of repeated laughter.

## Overstatement

The most common form of humor is overstatement—taking a small element of truth and exaggerating it to absurdity. Mike Vogel of the Western Electric Club 926-30 has twice won the district humorous speech contest and is a master of overstatement.

One of Vogel's best routines deals with parochial education. While it may be funniest to listeners who attended Catholic schools, he broadens the subject by frequent references to the public school where most of his friends were enrolled:

"Mind you, I don't mean to exaggerate the discipline in a Catholic school. There are more disciplined places. Devil's Island, for instance."

When humor is based on exaggeration, there often are several punch lines that work equally well. Can you think of alternates for "Devil's Island?" Here's one to get you started:

"There are more disciplined places. A Marine boot camp, for instance."

Vogel often "machine-guns" his punch lines, squeezing two or three laughs from the same joke. This is how some humorists cram 20 to 30 punch lines into a seven-minute speech, one roughly every 15 to 20 seconds.

"St. Michael's was coed, but they didn't tell me there were girls there until I was a senior. Our girls were camouflaged in baggy blazers at least two sizes too large and pleated plaid skirts. I thought it was an all-boys school with an unusually large Scottish marching band."

Exaggeration is so essential to humorous speech that my club, Ellsworth Park 2745-30 often uses a Table Topics variation to let members practice exaggerated endings for unfinished sentences.

"I was so nervous the first time I spoke... they had to call the fire department to separate me from the lectern."

Another interesting exercise is to obtain old speeches from your district's best humorists, retype them deleting the punch lines and have club members who haven't heard the speeches fill in their own punch lines. Once they learn the basic techniques, they can apply them to their own speeches.

Vogel and I once exchanged anecdotes from old speeches to see what punch lines we would choose for each other's material. Some were quite different, but others were remarkably similar. Without knowing it we nearly duplicated punch lines for a story about a visit to a clinic that claimed a cure for thinning hair. "I wandered around wearing a lanolin lotion that smelled so strong,..."

"...all my friends thought I was moonlighting as a shepherd."  
"...sheep dogs kept nipping at my heels."

This doesn't prove we have similar styles (actually, they are different in many ways), but that humor has a

strong common thread.

## Incongruity

Another form of humor is incongruity. You surprise your listeners by combining elements that have no logical link, even though they may sound like they somehow fit together. It may be an elaborate pun based on different meanings or uses of the same word. It is difficult to think of alternates for incongruous punch lines.

"If you went to public school, Michael, you might lose your soul."

"But Mother, they have lockers in the public school."

"I have an aunt who is so concerned about the bags under her eyes, she tried to shrink them by applying Preparation H. It didn't help the bags, but it did improve her hindsight."

"I'm not going to tell you my favorite story—about the housewife who lost a bundle of money by lying on her back on the kitchen floor balancing an egg on her navel. You'll find that incident in the chapter on home improvement frauds."

The second example brought tremendous laughs in a humor contest, as well as an accusation of "blue material." I suspect, however, that the critic read more into the joke than was intended and misunderstood why the audience laughed—not because of some suggestive hidden meaning, but because it is so absurdly meaningless.

The third example, a punch line I stumbled on by accident while promoting a book I'd published on consumer fraud, further illustrates this point. The reference to home improvement frauds (where the story truly could be found) always brought a laugh, only because it made absolutely no sense to someone who hadn't read the book.

Close cousins to incongruous punch lines are those that surprise the listeners with an unexpected twist or change in direction.

"But now, when I look back on those 12 years at St. Michael's, I realize they were the happiest years of my life. Which only goes to prove what a really dull life I've led."

"You've probably heard that people who exercise regularly and don't drink, smoke or carouse live longer than the rest of us, but that's not true. It just seems longer to them."

### Understatement

A third form of humor is understatement, the opposite of exaggeration.

"To successfully keep an elephant as a backyard pet, you need neighbors with a live-and-let-live attitude."

"It takes true Toastmastering skills to tell a 500-pound gorilla he can't have half your banana."

While it is sure to give the listeners a warm feeling, understatement doesn't evoke laughter as readily as exaggeration and incongruity. It works best when combined with other forms of humor, as in the example below. While the punch line is absurd, the seriousness of the "potential" problem is understated.

"You must train yourself to recognize little details that a less wary spouse would let go unnoticed. For instance, a neighbor of mine, who recently moved to Chicago from Indianapolis, recognized and dealt with a potential marital problem simply because he was alert to his surroundings. He was perceptive enough to notice they still had the same mailman."

Some performers involve audience members in their speeches. This is usually good for a laugh, but be careful to pick people who enjoy such notoriety.

"All this emphasis on physical appearance is especially distressing to people like John Doe and me—people who depend upon our dynamic personalities to compensate for an under-abundance of raw sex appeal."

"Nature designed Homo sapiens to transport themselves on all fours. . . have you people noticed how much more agile and athletic John Doe is than the rest of us? This is because he still spends much of his time on all fours. At parties late in the evening, you frequently see him transporting himself in this manner."

Sometimes a speaker will single out a stranger in the audience who laughed loudly at the previous punch line, and get a follow-up laugh at the listener's expense.

"You should be concerned if your wife goes to bed with her clothes on, including her shoes."

"Excuse me, sir, you there in

the blue suit. Would you like to take a minute to explain to the group why you got such a "kick" out of that line?"

### Gestures and Inflection

Humorous speeches, like any other kind, are enhanced by gestures and voice inflection. Sometimes, these extras can "save" an otherwise weak punch line or add humor to statements that aren't inherently funny.

"You needn't be concerned simply because your husband likes to take the dog for long walks, unless the dog returns with matted hair and his tongue hanging out. Or worse yet, the dog looks fine, but your husband returns with matted hair and his tongue hanging out."

"I knew my wife didn't mean what she said, but when she approved the situation, I'd been stripped of the one defense that would have been socially acceptable."

"Is this what equal opportunity has wrought? A society in which a man dare not venture out for fear of being robbed of his God-given, constitutionally guaranteed prerogative as the social aggressor?"

In the first example, the punch line is too predictable to be very funny—until the speaker musses his hair and hangs out his tongue. In the second the speaker adds emphasis and humor to his lines by "stripping" off a loosely tied tie and flinging it into the audience. In the third example, the speaker's dramatic, Shakespearean gestures and voice inflection contribute more to the humor than the words spoken.

### Timing

Whenever possible, structure your punch lines so the key word falls at the end of a sentence. This provides a natural break that tells your audience it is time to laugh.

You should also remember that the time it takes to deliver a funny speech varies with audience size. A speech that runs six minutes in your club could take dangerously close to seven-and-a-half minutes with a large, responsive audience. Learn where you should be in your speech when each timing light comes on and plan, in advance, what to eliminate if you fall behind.

Use subjects in your speeches that feel "natural" to you, but tailor your material to your listeners' tastes. The Toastmaster who covets a district title is wise to remember that audiences be-


come progressively more conservative at higher levels of competition.

The speeches that win district contests often are no funnier than material the same speakers used in losing club contests. The margin of victory is attitude, preparation and a well-developed speech.

I strongly recommend you take a contest speech "on the road," performing as guest speaker at several different clubs. You will see how new audiences react to your material, and receive valuable advice on improving your delivery. Practice far from your home club, even in another district if possible, so most Toastmasters in contest audiences will not have heard your speech.

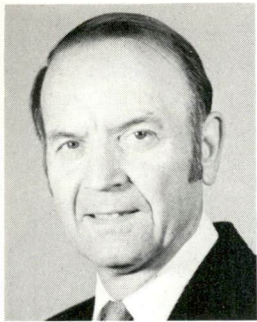
No matter how hard you try or how hilarious your speech is, you may run into another contestant who is simply beyond your league. In an area general outing (it was no contest), I once was taught humility by Joe Eden, now an Accredited Speaker based in Santa Monica, California. When something similar happens to you, remember the importance of "timing." Cultivate the patience to wait and try again when the "old pro" isn't competing.

You can learn to be funnier, as easily as you learned to be more persuasive or to organize your speeches more logically. Practice writing and delivering humorous speeches, using techniques I've outlined that make you feel comfortable. You soon will discover how easy and how much fun it is to have your listeners rolling in the aisles.

[*Editor's Note:* A series of unrelated one-liners, no matter how funny, will probably not win a district contest. But based on audience reaction, you might consider trying to sell some of your really good jokes and one-liners to comedians who have a similar style. They're always on the lookout for new material tailored to them and often will buy jokes from outside writers. For more help with humor, refer to *Toastmasters' Humor, Speaking and You* cassette album featuring some of the world's greatest humorists (see back page of this issue).] 



Jerry Patterson, DTM, a Toastmaster for 10 years, is a past president of Ellsworth Park Club 2745-30 and current president of CBI Fabricators 4585-30, a company club he organized three years ago. In 1983, he contributed an advanced manual completion, a youth leadership, an ATM and a DTM to Ellsworth Park's CMP point total.



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Walnut, CA

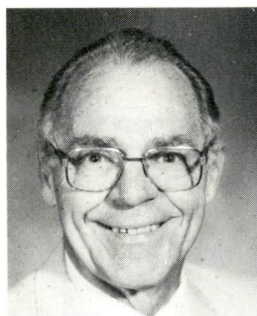
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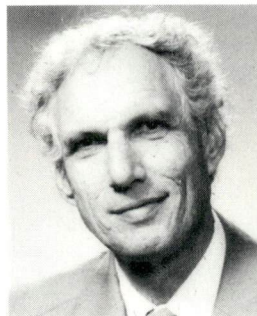
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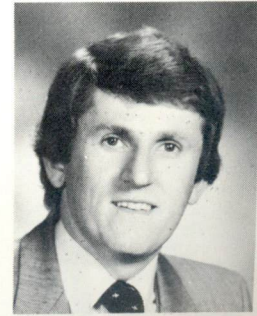
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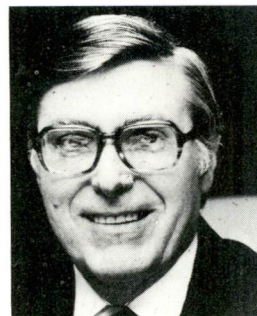
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6. Patricia Kirk, DTM  
Rosemount, MN



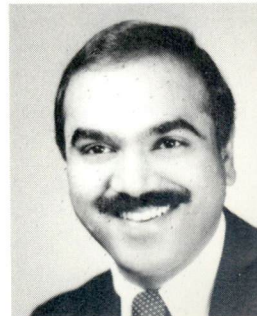
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Portland, OR



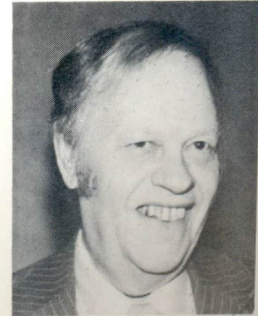
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Charleston, IL



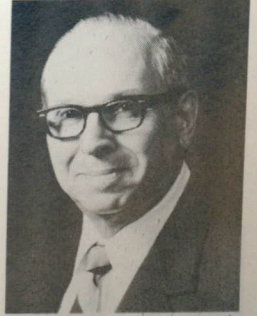
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Wapato, WA



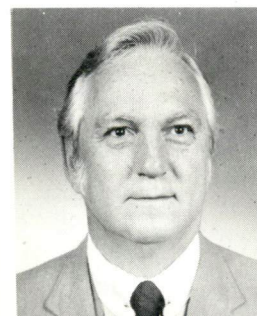
10. T. "Damo" Damodaran, DTM  
Brook Park, OH



11. Sheldon Rikke, DTM  
Indianapolis, IN



13. C. William Goerman Jr., DTM  
Fair Oaks, PA



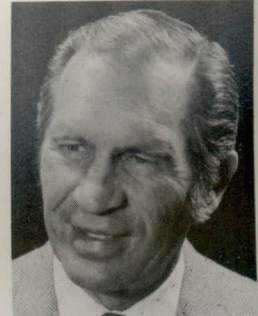
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Centerville, GA



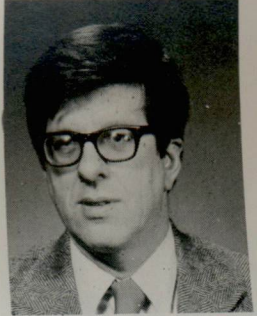
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Salt Lake City, UT



16. John Perry, DTM  
Oklahoma City, OK



17. David E. Swanson, DTM  
Butte, MT



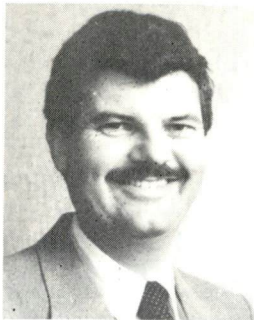
18. William O. Chase, DTM  
Cheverly, MD



19. Robert A. Cassell  
Muscatine, IA



20. Ian B. Edwards, ATM  
Moorhead, MN



21. Jim Botten, DTM  
Vernon, B.C., Can



22. Phyllis K. Dean, DTM  
Kansas City, MO



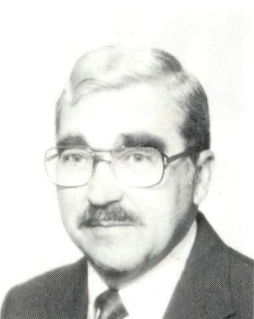
23. Luis A. Barajas, DTM  
El Paso, TX



24. Jean Dier  
Lincoln, NE



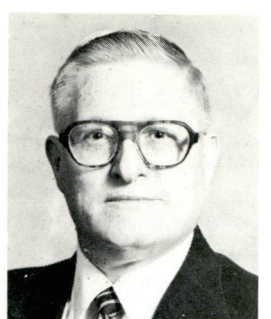
25. Ed Childs, DTM  
Garland, TX



26. Vince Daal, DTM  
Arvada, CO



28. Chris Hiller, DTM  
Genoa, OH



29. Kay Carlow, ATM  
Pascagoula, MS



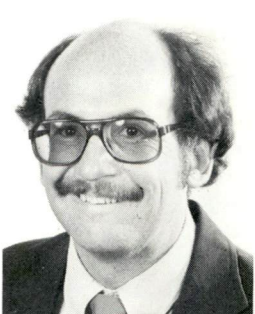
30. James M. Degerstrom, ATM  
Niles, IL



31. Ray Snay, ATM  
Needham, MA



32. Darleen Price, DTM  
Tacoma, WA



33. Michael T. Wilson, ATM  
Las Vegas, NV



35. Dennis B. Pinkowski, DTM  
Milwaukee, WI



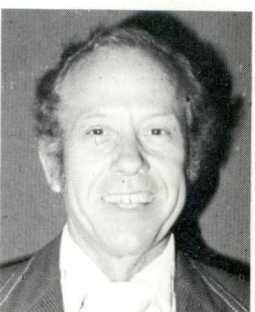
36. Michael L. Wardinski, DTM  
Alexandria, VA



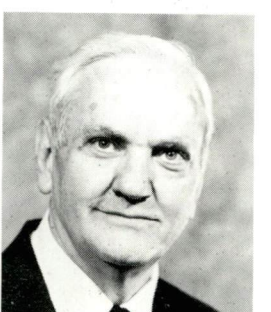
37. William L. "Bill" Mintz, DTM  
Charlotte, NC



38. Alfred T. Rehm Jr., DTM  
Philadelphia, PA



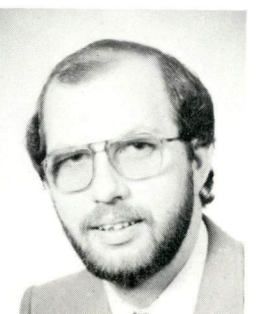
39. Paul J. Flanagan, DTM  
Perkins, CA



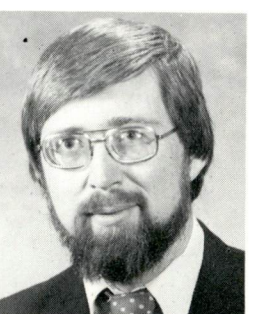
40. Charles O. Badgett, DTM  
Columbus, OH



41. Ralph Hoggatt, ATM  
Deadwood, SD



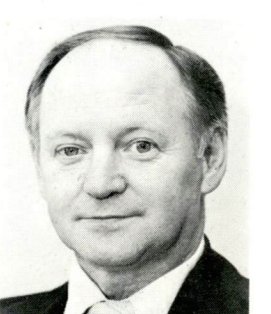
42. Ken Tanner, DTM  
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43. Phillip Stewart  
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44. Joyce M. Eaton, ATM  
San Angelo, TX



45. Glen Carson, DTM  
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46. Alma M. Wedge, ATM  
Staten Island, NY



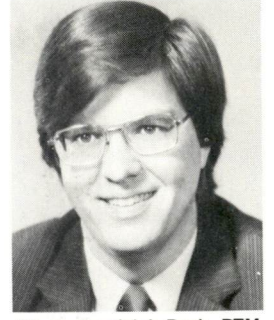
47. Ann I. Tillman, DTM  
Jacksonville, FL



48. Carroll W. Puckett, ATM  
Montgomery, AL



49. Betty Ann Keala  
Honolulu, HI



52. R. Randolph Reck, DTM  
Burbank, CA



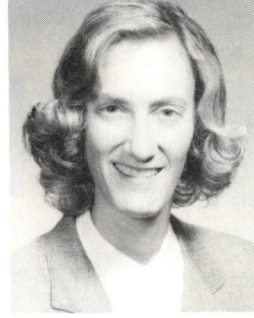
53. Joseph E. Orzano Jr., ATM  
Greenwich, CT



54. Vera Bergren, ATM  
DeKalb, IL



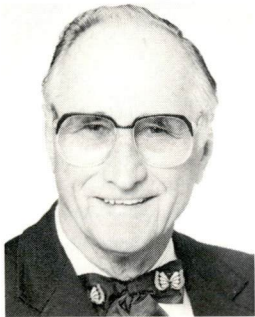
56. Velma Byler  
San Antonio, TX



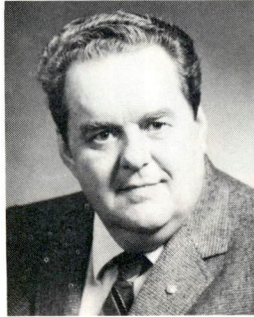
57. Beverly P. Davis, DTM  
Albany, CA



58. Lynn C. Brown, DTM  
Aiken, SC



60. George A. Keenan, DTM  
Islington, Ont., Can



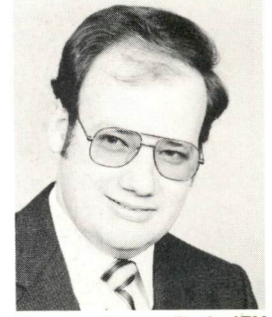
61. Frederick G. Lawson, DTM  
St. Redempteur, Que., Can



62. John V. "Jack" Stucko, DTM  
Lansing, MI



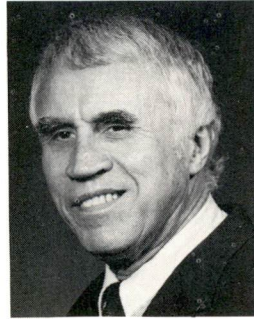
63. James G. Copp  
Chattanooga, TN



64. Peter Rodney Ficek, ATM  
Brandon, Man., Can



65. Maryann J. Anderson, DTM  
Verona, NY



66. James E. Roberts, DTM  
Blacksburg, VA



68. Richard A. Brown, DTM  
Lafayette, LA



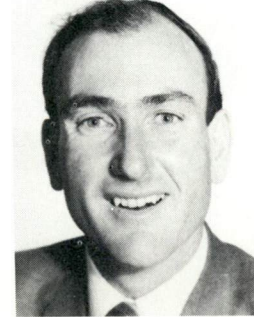
69. Ivy Foster, ATM  
Graceville, Qld., Aust



70. Geoffrey A. Kirkwood, ATM  
Sydney, N.S.W., Aust



71. David A. Lindsey, DTM  
Aylesbury, Bucks., England



72. Martin G. Miller, DTM  
Wendon, Gore, New Zealand



73. Jeannie Chapman  
Mt. Waverley, Vict., Aust



74. Mike Levinrad, DTM  
Bramley, South Africa



75P. Rogelio M. Mah  
Mandaue City, Philippines

# I've Made Up My Mind ...I Think

by Dorrine Anderson Turecamo

**Y**ou are strolling down Park Avenue in New York City, but you're walking in the street because you're afraid a rattlesnake may jump out of a crack in the sidewalk and bite you. (This is a psychotic fear, out of touch with reality.)

Or you won't walk through a wooded area for fear you'll meet a rattlesnake. (This is neurotic. It's highly unlikely.)

Or you are walking on a country road, see a rattlesnake coming for you and you run like mad. (This is reality, and you're dealing with it.) You made the right decision.

Although few of us ordinarily worry about rattlesnakes, and it is rare that we hang from a cliff by our fingers or try to decide between the Lady and the Tiger, our very lives do depend on our ability to make decisions.

One of the greatest feelings in the world is to make a major decision you've been putting off. One of the most agonizing is to continue to procrastinate. The decision may be bad or good, but the exhilaration comes from the fact that you made it.

Psychoanalyst Erich Fromme speaks of our neurotic compulsion to doubt. As human beings, he says, we are compulsively driven to doubt everything we think about and to be unsure of everything we do.

Our suffering permeates our trifling decisions as thoroughly as it does more important ones: "Should I wear the blue or the white blouse? Would it be morally right to turn off the life-support system of a comatose relative? Should I go shopping or should I stay home and read? Do I dare switch careers?"

This vacillation is agonizing and it's exhausting. Unlike a bad temper or stuttering, the longer we live the worse it gets. Subconscious emotional conflicts, no definite sense of self and our own contradictory beliefs, when combined with an intense feeling of powerlessness and helplessness, actually cause a paralysis of will.

## UNIVERSAL MALADY

Because it's such a universal malady, we probably have more words and phrases to express indecision than any other feeling: "I've made up my

mind. . . I think; maybe; who knows; possibly; well—not exactly; just about; not really; perhaps; we'll see; ask your father; I'll think about it tomorrow."

It's refreshing to meet a person who knows and believes in themselves so completely that he or she never hesitates, like Lady Macbeth or Alexander Haig or Jonathan Livingston Seagull. You'd never hear them say, "It really doesn't matter. . . does it?" Never. Rather, like Jimmy Hoffa, we might expect them to respond, "I may have my faults, but being wrong ain't one of them!"

Arthur Miller has become rich writing plays about indecisive, confused people because we the public universally relate to Willy Loman (*Death of a Salesman*), Blanche DuBois (*Streetcar Named Desire*), Watson (*Situation Normal*) and Sue Bayliss (*All My Sons*).

## DECISIONS AS IRREVOCABLE

Regardless of how wrong a decision is (and people like Lot's wife, General Custer and Edward VIII made some bad judgements) something good usually can be salvaged. Not many decisions are



irrevocable, although Charles Lindbergh would have found it impossible if he'd decided to turn around after he'd gone two-thirds of the way to Paris. General Eisenhower would have had a hard time saying, "On second thought, I don't think it'll work, fellas. Come on back," once D-Day had begun.

But after all the concern most of us put into choosing where to spend Christmas, can you even remember where you spent the Christmas of 1979 and 1980? We're amused at T.S. Eliot's J. Alfred Prufrock as he timidly ponders, "Shall I part my hair behind? Do I dare to eat a peach?" We're amused because we see ourselves.

The worst decision is *no* decision. Right or wrong, you must make it. One of the hardest lessons to learn is that decision-making demands toughness. Joe never learned this and everyone felt guilty after he was fired. "He tried so hard to be fair-minded and likable that he was totally ineffective," said his sales manager. "Because he was such a 'nice guy,' nothing ever really got done."

#### PROCRASTINATION PLAGUE

When your self-esteem is shaky and you're afraid of failure—or of success—procrastination is the easiest defense. On the whole, procrastinators are perfectionists with impossible standards. Every project they undertake must be a masterpiece and so they stall. With luck, they figure they'll be able to pull it all off grandly at the last minute.

Due to the fact that the number of decisions we must make keeps increasing with the times and because so many people never did have faith in their own decision-making, consultants are flourishing—bridal, decorating, financial, business, career, fashion, psychological, travel and *consultants to help you choose consultants*.

However, decision-making is always a very personal thing. It often hurts, even if someone decides *for* you. And although voting for our nations' leaders

is an important concern to the average person, the most painful decisions are those that affect our daily lives personally. Some of these decisions are unexpected and could mean life or death.

Connie J.'s situation is an example of the unexpected, snap decisions we're confronted with. She realized that someone was following her from the subway. As she turned in at her apartment, she suddenly wheeled around in the dark night to face the man who'd been

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## AS OUR SOCIETY EVOLVES, DECISIONS INCREASE, CONSULTANTS ABOUND.

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following her. She handed the man her keys and whispered, "Will you help me please? I'm being followed and I need your protection." Thrown completely off guard, the culprit courteously opened the door for Connie. She grabbed her keys back and slammed the door in his face. Her quick, clever decision probably saved her life.

#### STEPS TO DECISION

In a non-life-threatening situation, let's say you have just received a windfall of \$25,000. Should you invest it in stocks, buy real estate, take that life's dream trip around Europe? As in any problem where you alone must decide, your first step must be to:

**1. Define the problem and write it down.** Thoughts are more clear when seen on paper. This step is critical, so think it through carefully. If you don't state it exactly right, you'll come up with the correct solution to the wrong problem. If the choice you have to make is in the "either/or" category, the time-proven "pro and con list" is always illuminating.

Once you're satisfied you've stated the real problem exactly as it is, and you've finally reduced it to one short, easy-to-handle sentence, you're ready to:

**2. Accumulate a stock of facts about it.** As an investigative reporter on your own behalf, search over a broad field. Question everything you hear and read.

**3. Organize your knowledge.** Look for relationships to each fact. What do they suggest? Again, writing everything down will force logic, clear thinking and good sense to surface and take over.

**4. Let it rest awhile.** When we're too anxious, we can't think clearly. The result is often a bad decision.

**5. The answer will emerge.** When your conscious mind is relaxed and thinking about something else, your incredible subconscious will force the correct decision to reveal itself. . . provided you've carried out the preceding steps carefully.

**6. Write it down when it comes.** No matter how exciting the decision is when it hits, you can forget it or the pivotal part of it. (Remember the brainstorms you've had at 3 a.m. and can't recall at 9 a.m.?) Once it's written and you can see it clearly, you can begin to rework and modify the solution until it is adaptable to the practical situation.

The managers of a high-rise apartment building had a difficult problem. They couldn't seem to find a solution to their tenant's complaints about the slow elevators. It was the superintendent who finally came up with an amazingly simple idea—they installed a large mirror opposite the elevators on each floor. Tenants could admire their own reflections while waiting for an elevator, and the complaints stopped immediately.

#### "WE" DECISIONS

Perhaps the problem you're facing is a "we" decision, one that must be worked out equally with one other person. If it's your spouse, check your attitudes before you begin. Which of the following are you?

A. The Screamer (Like *Peanuts'* Lucy, "If you can't be right, be wrong at

"PERHAPS"

"NOT REALLY"

"WHO KNOWS"

"POSSIBLY"

- the top of your voice.”)
- B. The Sphinx (Compromise? I've made up my mind forever.)
  - C. The Historian (Drags in past grievances, out of a big collection.)
  - D. The Generalizer (“You always...”; “You never...”)
  - E. The Tester (“If you really loved

ject and avoid personal comments (“I should have known you'd be a spend-thrift like your mother!”). Discuss the topic, not the people.

Above all, agree to *listen* to each other and not to disagree until each has finished explaining his idea. In fact, letting an angry person talk until he has no-

make the decision, keeping in mind the personalities involved and your own place in the organization.

There are times when a leader should make decisions alone, when he or she should consult with individuals and then decide alone and when he or she should share the problem with the group and reach a consensus.

#### “GROUP THINK”

A good example of when and how to use “Group Think” was when a company with 12 secretaries purchased three deluxe, self-erasing typewriters. A couple of the secretaries had seniority, two held rank by being the president's and the vice-president's assistants, three did the bulk of the daily typing, others had machines in poor condition.

The office manager called the group together to discuss the problem and, after an initially heated exchange, they unanimously and amicably decided some time later who was to get the new typewriters. If the manager had decided this on her own without consulting the secretaries, there would have been bitterness and resentment and lowered productivity.

Not every decision where many people are involved should be a group decision though. If this practice of calling everyone together were put into effect *whenever* a question arose, the group itself would grow weary of it and respect it little.

“Group Think,” when used too frequently, is a great time-waster. When considering its use, a good general rule is that emotional decisions (like who should get the new typewriters or how to schedule vacation times) should be made by the group and factual decisions should be made by the boss.

Actually, decision-making can be as clear and simple as saying, “Let's do it,” and then following through. It's a matter of purging our paranoia. One old sage tells us we should be thankful for our problems because they stretch the imagination and give us new food for thought. What is more, decisions provide most of us with a livelihood.

If people didn't make mistakes...

If things didn't go wrong...

If difficult problems didn't exist...

Most of us would be out of a job. 🗣️

## AS HUMAN BEINGS, WE COMPULSIVELY DOUBT EVERYTHING WE DO AND THINK.

- me...”)
- F. The Therapist (“You wouldn't have this problem if you'd only...”)
- G. The Blamer (“It's your fault...”; “See what you made me do!”)
- H. The Martyr (“I never do anything right as far as you're concerned!”)
- I. Secret Agent 004 (Waiting to pounce.)
- J. The Muse (See no evil, hear no evil, speak no evil... “Don't bring up problems, you might be asked to solve them;” “Don't rock the boat!”)
- K. A Partner, a Boss, or a Puppy (The “Boss” brings home the resources so he feels he has the right to reverse any decision to *his* way of thinking. The “Wife Boss” often ends up living alone—whether she knows it or not. The “Puppy” is too agreeable, dull, has no interests of his own; he probably stopped growing at an early age.)

Demi-personal decisions, between you and one other person, require thought as to: *When and where to discuss it*. If the problem originated with a flare-up, allow time before the discussion (a few days) for a cooling-off period. Choose a *time of day* when neither of you will feel pressured and the atmosphere can be relaxed.

*Distractions and intrusions* should be avoided as much as possible since any stress or frustration will reduce your ability to concentrate on the issue, as well as cause each of you to become more fixed or rigid in your opinions.

*The place* you choose to discuss the problem should be neutral, where neither of you feels an advantage.

Agree to be *open-minded* and *honest*. Pay attention to *semantics*. What means one thing to one person may have a different connotation to another.

Agree to keep the discussion *topic-centered*. Don't discuss side issues that aren't directly concerned with the sub-

ject more to say is the surest way to calm a storm.

#### THE LEADER'S DECISION

Every problem and every personality calls for a special approach. A manager or a leader of any group will find distinct differences between the various problem-solving processes that must be used depending on the number of people involved.

In cases where you're answerable only to yourself, you have more freedom in your possibilities. But the conclusions you make as a leader involve many more considerations since they affect other lives and, in applicable cases, the well-being of the company you work for.

A lot of people tread the shaky path of trusting their own unconscious competence—getting results without knowing why. They could be gaining the trust and confidence of their bosses and workers by using conscious competence—*knowing* what they're doing and why.

For instance, in a crisis a decision must be made quickly, so the leader must make it alone, using whatever knowledge and information he or she has. Heroes have been born during such times, but it would be a mistake to use this procedure for daily decisions.

Assuming the all-wise “big-boss” role at all times will create resentment and poor attitudes and multiply your problems. You need all the cooperation, enthusiasm and suggestions that your workers can offer you.

Whenever time allows (unless it's a simple, factual decision), it's wise to assume that you might not have all of the decision-making information necessary. Consult with other individuals who could contribute critical data or insight.

As a leader, ask yourself if you really *do* have a decision to make. Have you defined the problem clearly? Perhaps it's been faced before and there is already a policy or procedure on it. Collect all information you need to



**Dorrine Anderson**

*Turecamo is a freelance writer and management consultant. She leads seminars on decision-making and image development for corporate executives and professional organizations. She is listed in the World Who's Who of Women.*

# HALL of FAME

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Hughes Intercity 3060-F, Anaheim, CA

**George G. Kunze**  
TransAmerica 46-1, Los Angeles, CA

**David O. Onstad**  
Dawn Busters 1918-3, Phoenix, AZ

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**Louie J. Peterson**  
Box Elder 794-15, Brigham City, UT

**Marc D. Nagele**  
Osage 1585-16, Bartlesville, OK

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DESEAA 2240-18, Wilmington, DE

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I'll Drink To That 3254-33, Las Vegas, NV

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Keynoters 3390-35, Madison, WI

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Toast Breakers 3389-33, Modesto, CA

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NIH 3421-36, Bethesda, MD

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Saad Sacs 2591-39, Sacramento, CA

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**Richard Charles Williams**  
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**Geoffrey M. Wilson**  
Motorola Echoes 4634-3, Mesa, AZ

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**Lois E. Bennett**  
Foster City 4014-4, Foster City, CA

**G. William Hannaman**  
Rancho Bernardo 112-5, San Diego, CA

**Betty J. Beal**  
Mills Early Riser 2312-6, Golden Valley, MN

**Kenneth P. LaCasse**  
Burlington Northern 2342-6, St. Paul, MN

**Clair L. Kuppenbender**  
Oregon City 390-7, Oregon City, OR

**Claude Berthold**  
The Dalles 620-7, The Dalles, OR

**Richard J. Polley**  
Milwaukie 656-7, Milwaukie, OR

**J. Bruce Moore**  
Thursday Noon 1647-8, Decatur, IL

**Herman Rubin**  
Towne 443-10, Canton, OH

**Fred Gunther**  
Cleveland Engr. Society 1778-10, Cleveland, OH

**Donald F. King**  
Western Reserve 2502-10, Madison, OH

**Denny Saunders**  
Tulsa 148-16, Tulsa, OK

**Owen U. Bartel**  
Progressive 264-16, Tulsa, OK

**Gloria Anne Waterloo**  
Progressive 264-16, Tulsa, OK

**Leroy James Jr.**  
Claremore Community 806-16, Claremore, OK

**Mary E. James**  
Claremore Community 806-16, Claremore, OK

**Louie Matt**  
Tinker 1362-16, Midwest City, OK

**Leslie D. Boyd**  
Tinker 1362-16, Midwest City, OK

**Willie Jackson Thompson**  
Tinker 1362-16, Midwest City, OK

**Emily Elaine Jordan**  
W.E. Speakers 2216-16, Oklahoma City, OK

**Sidney Bradley Jr.**  
Indian Meridian 2361-16, Oklahoma City, OK

**Bethlyn R. Rooney**  
Keystone 3139-16, Tulsa, OK

**Glenn W. Robertson**  
New Dawn 4101-16, Lexington, OK

**Geraldine G. Laws**  
American Plane Talkers 4296-16, Tulsa, OK

**Azizi Kala Shalaby**  
Communicators 1321-18, Smyrna, DE

**Dorothy H. Calvert**  
Outriggers 2651-18, Annapolis, MD

**William F. Rohde**  
Sperry Clear Lake 4794-19, Clear Lake, IA

**Lawrence F. Parsons**  
Flickertail 581-20, Bismarck, ND

**Glen R. Nagel**  
Pride Of The Prairie 1073-20, Jamestown, ND

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Queen City 1967-20, Dickinson, ND

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Coal Country 4261-20, Hazen, ND

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Saanich Peninsula 1288-21, Victoria, B.C., Can

**Santos Wu**  
Rich-Del 3767-21, Richmond, B.C., Can

**Max G. Bodenhausen**  
Springfield 527-22, Springfield, MO

**Franklin Dale Williams**  
Springfield 527-22, Springfield, MO

**Marie McKinley**  
San Duners 3792-23, Holloman AFB, NM

**Ernest J. House**  
Kirtland MCS 4013-23, Albuquerque, NM

**Cathy Loveday**  
Kirtland MCS 4013-23, Albuquerque, NM

**Allen V. Shaw**  
Executive 1783-25, Dallas, TX

**Randall D. Cheek**  
Richardson Noon 2146-25, Richardson, TX

**Ted L. McIlvain**  
Generally Speaking 4432-25, Fort Worth, TX

**Barbara J. Yount**  
SME TM Dallas 4446-25, Dallas, TX

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Grand Junction 1671-26, Grand Junction, CO

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Hewlett Packard Comm. 1922-26, Colorado Springs, CO

**Ray Burgett**  
Daybreak 2228-26, Denver, CO

**Sharon Tonkinson**  
Orators 2964-26, Aurora, CO

**Don A. Clausing**  
Apollo 1132-28, Toledo, OH

**Marc Sullivan**  
Whirlpool 1535-28, Clyde, OH

**John B. Watson**  
Monroe 1661-28, Monroe, MI

**Elvin L. Aycok**  
Laurel 956-29, Laurel, MS

**James M. Degerstrom**  
Skokie 1608-30, Skokie, IL

**Jane H. Pennisi**  
McGaw Park 1654-30 McGaw Park, IL

**Duane Beeler**  
Park Forest 1717-30, Park Forest, IL

**Betty Luback**  
Park Forest 1717-30, Park Forest, IL

**Prasad J. Yalamanchi**  
Town Criers 1743-30, Lombard, IL

**Ronald P. Gebhardt**  
Alpine 1837-30, Lake Zurich, IL

**James E. Rice**  
Naperville 2051-30, Naperville, IL

**Ronald G. Lojewski**  
O'Hare Plaza 2683-30, Chicago, IL

**Robert C. Medeiros**  
Whaling City 1172-31, New Bedford, MA

**Charles N. Fallier Jr.**  
Bear Hill 3923-31, Waltham, MA

**Norman C. Anderson**  
Capitol 422-32, Olympia, WA

**Ronald M. Guthrie**  
Trident 1002-33, Point Mugu, CA

**Glenn E. Poehls**  
Racine 481-35, Racine, WI

**Donald R. Singleton**  
Fond Du Lac 498-35, Fond Du Lac, WI

**Irvin H. Hundertmark**  
Fond Du Lac 498-35, Fond Du Lac, WI

**Judith Ellen Jones**  
Southshore 3281-35, Milwaukee, WI

**Walter E. Garbisch**  
Wisconsin 3490-35, Milwaukee, WI

**Thomas L. Whalen**  
Eau Claire 3627-35, Eau Claire, WI

**Kenneth Forbord**  
Southwest 4955-35, Greendale, WI

**Kenneth C. Hollemon**  
Buzzard Point Speakers 259-36, Washington, D.C.

**Hamilton Smith**  
Potomac 827-36, Washington, D.C.

**Norman P. Klug**  
Germantown 2394-36, Germantown, MD

**Harry A. Lotis**  
U.S. Geological Survey 3078-36, Reston, VA

**Bethel M. Dukes**  
NLRB 3542-36, Washington, D.C.

**Ted N. Rose**  
GSA Co. 3448-36, Washington, D.C.

**Robert W. Disch**  
Voices of PR Georges 3459-36, Camp Springs, MD

**Allen L. Myers**  
FCC 3740-36, Washington, D.C.

**Paul Lynch**  
Capitol City 661-37, Raleigh, NC

**Paton Holmes Kelley**  
Raleigh 843-37, Raleigh, NC

**Richard D. Hamilton**  
Pacesetter 4065-37, Charlotte, NC

**James Bernard Kinn**  
Research Triangle Park 4335-37, Research Triangle Park, NC

**Melvin M. Plater**  
Starlifters 1057-38, McGuire AFB, NJ

**E. Dewey Foster**  
Buffalo Valley 2643-38, Lewisburg, PA

**Sunny L. Eidson**  
El Dorado 1390-39, Sacramento, CA

**Scott R. MacDonald**  
El Dorado 1390-39, Sacramento, CA

**Sylvester Lee**  
SAAD SACS 2591-39, Sacramento, CA

**Thomas B. Crumly**  
Mather 2695-39, Rancho Cordova, CA

**Wilber Thompson**  
Mather 2695-39, Rancho Cordova, CA

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Speakeasy 3262-39, Reno, NV

**George L. Knight**  
Sunrise Center 3359-39, Citrus Heights, CA

**Donald P. Keesee**  
Ross 3912-40, Columbus, OH

**Betty R. Russell**  
Ross 3912-40, Columbus, OH

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Pierre 1195-41, Pierre, SD

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Sturgis 1346-41, Sturgis, SD

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New Dawn 1950-42, Regina, Sask., Can

**Majeed Mustapha**  
Bowmen 2161-42, Sherwood Park, Alta., Can

**Ronald J. Maloney**  
TNT 2291-42, Edmonton, Alta., Can

**Karen F. Caesar**  
The Forum 2344-42, Edmonton, Alta., Can

**John W. Morrison**  
Friendly City 2479-42, Moose Jaw, Sask., Can

**James Weber**  
C.B.A. 2882-42, Saskatoon, Sask., Can

**Terrence H. Ross**

Seven Seas 3296-42, Saskatoon, Sask., Can

**Mark Stephen Ulbricht**

Sundowners 3826-42, Spruce Grove, Alta., Can

**J.R. Ewing**

Circle T 3093-42, Medicine Hat, Alta., Can

**John M. Ginski**

Whitehaven 3063-43, Memphis, TN

**Paula M. Pederson**

Germantown 4112-43, Germantown, TN

**Tommy Gaither**

Crack O'Dawn 4430-43, North Little Rock, AR

**Peter Millette**

Portsmouth 1094-45, Portsmouth, NH

**Judson M. Corey**

Saint John 1479-45, Saint John, N.B., Can

**Alden R. O'Brien**

Premiere 2738-45, Charlottetown, PEI

**Anthony W. Salinger**

Tri-Diamond 3304-46, Bedminster, NJ

**Walter W. Leonard**

Equitable 3507-46, New York, NY

**John R. Sherrock**

Toastmasters 21 Club 3781-46, New York, NY

**Frances C. Barsh**

Fairleigh Early Birds 4229-46, Rutherford, NJ

**Jack S. Herlich**

Palm Beach Noon 22-47, Lake Worth, FL

**Tom Wheeler Bonham**

Orlando Conquerors 1066-47, Orlando, FL

**James W. Cofer Jr.**

Harris 1423-47, Palm Bay, FL

**Allan F. Carney**

Portsmouth 1094-45, Portsmouth, NH

**Lawrence R. Bloomenthal**

Sarasota 1958-47, Sarasota, FL

**David C. Davis**

Orange Park 1980-47, Orange Park, FL

**Gene Richards**

Good Morning 2096-47, Hollywood, FL

**Cecilia Tijerina Martino**

Dunedin 2166-47, Dunedin, FL

**David S. Knight**

Tawa Club 1679-72 Wellington, New Zealand

**4336-F Avery International**

Pasadena, CA—1st & 3rd Tues., 5:30 p.m., Avery International, 150 N. Orange Grove Blvd. (793-2131).

**1309-11 Parkview**

Fort Wayne, IN—Fri., 7 a.m., Parkview North-John F. Young Center, 2109 E. State (485-2252).

**2340-5 Village**

San Diego, CA—Thurs., 7 a.m., La Jolla Village Inn, Holiday Court (755-2185).

**2868-5 Valley Voices**

El Cajon, CA—Tues., noon, County Administration Building, 250 E. Main St. (579-3553).

**4275-11 Indy Speakeasy**

Indianapolis, IN—Tues., 11:30 a.m., Indiana Farm Bureau Cooperative, 120 E. Market St. (631-8361).

**5498-11 Stanadyne**

Garrett, IN—Thurs., 11 a.m., Gottfried's Family Restaurant, 1346 Randolph (357-3141).

**1513-16 T For Two**

Oklahoma City, OK—Last Friday, each month, 6:30 p.m. (528-4621).

**2042-16 Caddo-Kiowa**

Fort Cobb, OK—Thurs., 11:30 a.m., Caddo-Kiowa Seminar Center, P.O. Box 190 (643-2387).

**4372-16 Quintilians**

Oklahoma City, OK—Mon., 7:15 p.m., Oklahoma City Church of Religious Science, 3332 N. Meridian (848-1300).

**5496-16 Good News**

Tulsa, OK—2nd & 4th Fri., 6:15 a.m., Arby's Restaurant, 48 & Memorial (582-8181).

**5499-21 Selkirk**

Castlegar, B.C., Can—Wed., 7:30 p.m., Monte Carlo Motor Inn, 1935 Columbia Ave. (365-3548).

**5501-21 Positive Expressions**

Vancouver, B.C., Can—1st & 3rd Tues., 7:30 p.m., Marpole United Church Bldg., 1260-67th Ave., (277-7174).

**4094-22 Safari**

Chanute, KS—1st & 3rd Thurs., 11:30 a.m., First Christian Church, 120 N. Grant (431-1400).

**2236-30 Barrington**

Barrington, IL—2nd & 4th Mon., 6:30 p.m., Last National Bank Restaurant/Barrington Library, 105 S. Cook, 505 N. N.W. Hwy. (382-2868).

**1753-33 Toast of the Town**

Modesto, CA—Tues., Monthly, 6 a.m., Sundial Restaurant, 806 McHenry Ave. (524-6047).

**4182-33 Oradores Bilingues**

Modesto, CA—Sat., 9:30 a.m., Sundial Restaurant, 806 McHenry Ave. (521-0675).

**4260-33 C.S.B. Foghorns**

Bakersfield, CA—Mon., 5 p.m., Cal State Bakersfield, 9001 Stockdale Hwy. (833-3068).

**4534-33 Sundowners**

Merced, CA—Thurs., 6 p.m., Carrow's Restaurant, 720 Motel Dr. (722-3737).

**4384-35 Ohmeda**

Madison, WI—1st & 3rd Thurs., 7 a.m., Ohio Medical Products, 3030 Airco Dr. (221-1551).

**5491-36 NMA-Lockheed**

Greenbelt, MD—1st & 3rd Wed., 7500 Greenway Center Dr., 10th Floor Conference Room (982-5587).

**1502-40 Vacom**

Lexington, KY—1st & 3rd Tues., noon, V.A. Medical Center, Leestown Pike (233-4511, x 4202).

**3724-42 Wapiti Valley**

Nipawin, Sask., Can—Mon., 7:30 p.m., Central School, 208 Second Ave. East (276-2365).

**5494-52 Toast of The Times**

Los Angeles, CA—Tues., 7 a.m., The Los Angeles Times, 145 S. Spring St.

**1708-53 Thomas Edison G.E.**

Fairfield, CT—Tues., 5:45 p.m., General Electric Company, 3135 Easton Turnpike (373-3174).

**2623-53 Speech Clinic**

Newburgh, NY—2nd Sat., 1:30 p.m.; 4th Thurs., 6:30 p.m.; Maple Leaf Office Building, Route 17K (564-6020).

**5500-57 Lincoln's Address**

Oakland, CA—Thurs., 6:15 p.m., Great Western Building, 20th & Webster St., 2nd Fl. (444-0874).

**5002-63 Blue Cross & Blue Shield**

Chattanooga, TN—Wed., Blue Cross & Blue Shield of Tennessee, 801 Pine St. (755-5944).

**5497-66 Hollins**

Roanoke, VA—Thurs., 6 p.m., ITT-EOPP, 7635 Plantation Rd. (989-6565).

## NEW CLUBS

**1255-F Mentone Beach**

Mentone, CA—1st & 3rd Thurs., noon, General Telephone CBC, 1500 Crafton Ave. (794-2025).

# 1984-85 DISTRICT GOVERNORS

## 2806-68 Tangipahoa

Hammond, LA—2nd & 4th Fri., noon,  
Seventh Ward General Hospital, P.O. Box  
2668, Hwy. 51 South (345-2700, x 636).

## 4480-70 Harbour View

North Sydney, N.S.W., Aust—2nd & 4th  
Mon., 5:15 p.m., 16th Floor NCR House,  
8-15 Napier St. (922-0161).

## 2965-71 Anglo-American

Newbury, Berkshire, England—2nd & 4th  
Fri., 5:45 p.m. (Newbury 46263, x 2590).

## 5493-72 Dinsdale

Hamilton, NZ—Tues., 7:45 p.m.,  
Frankton Primary School.

## 5492-U Del Sol

Guadalajara, Jalisco, Mexico—Wed., 8  
p.m., Hotel Plaza Del Sol, Centro Comer-  
cial Plaza Del Sol (15-09-39).

# ANNIVERSARIES

## 35 Years

Taku 724-U, Juneau, AK

## 30 Years

Sooner 1615-16, Norman, OK

## 25 Years

Southwest 2066-16, Oklahoma City, OK

Westinghouse Air Arm 3026-18,

Baltimore, MD

Trans-Speakers 2945-35, Milwaukee, WI

Navy Brunswick 2156-45, Brunswick, ME

Northern Brookhaven 2413-46, Port Jef-  
ferson, NY

## 20 Years

Hemet-San Jacinto 3806-F, San Jacinto,  
CA

## 15 Years

Corona TM Club 1976-F, Corona, CA

TRW TM Club 990-1, Redondo Beach,  
CA

Los Habladores 1952-4, Sunnyvale, CA

Buffalo 2438-26, Denver, CO

Kashim TM Club 3243-U, Anchorage,  
AK

## 10 Years

Greyhound Early Risers 213-3, Phoenix,  
AZ

Hewlett-PKD Spokesters 3539-26,

Colorado Springs, CO

Honeywell Communicators 3326-31,  
Waltham, MA

Amway 2263-62, Ada, MI

Little Creek 1471-66, Norfolk, VA

Manly Civic 2618-70, Manly, N.S.W.,  
Aust

Waitakere 749-72, Auckland, NZ

Banyandah 1285-73, Perth, W.A.

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4. Daniel S. Johnson, ATM, 1190 S. Bascom Ave., Suite 134, San Jose, CA 95128
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9. Margaret Henderson, DTM, Rt. 2, Box 2077, Wapato, WA 98951
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33. Michael T. Wilson, ATM, 7058 Montcliff, Las Vegas, NV 89117
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48. Carroll W. Puckett, ATM, 516 S. Perry St., Suite 134, Montgomery, AL 36104
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73. Jeannie Chapman, 47 Hilton St., Mt. Waverley 3149, Vic., Aust
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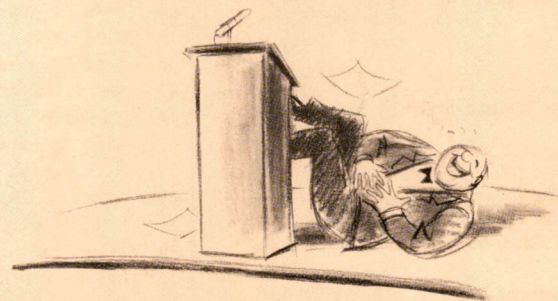
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