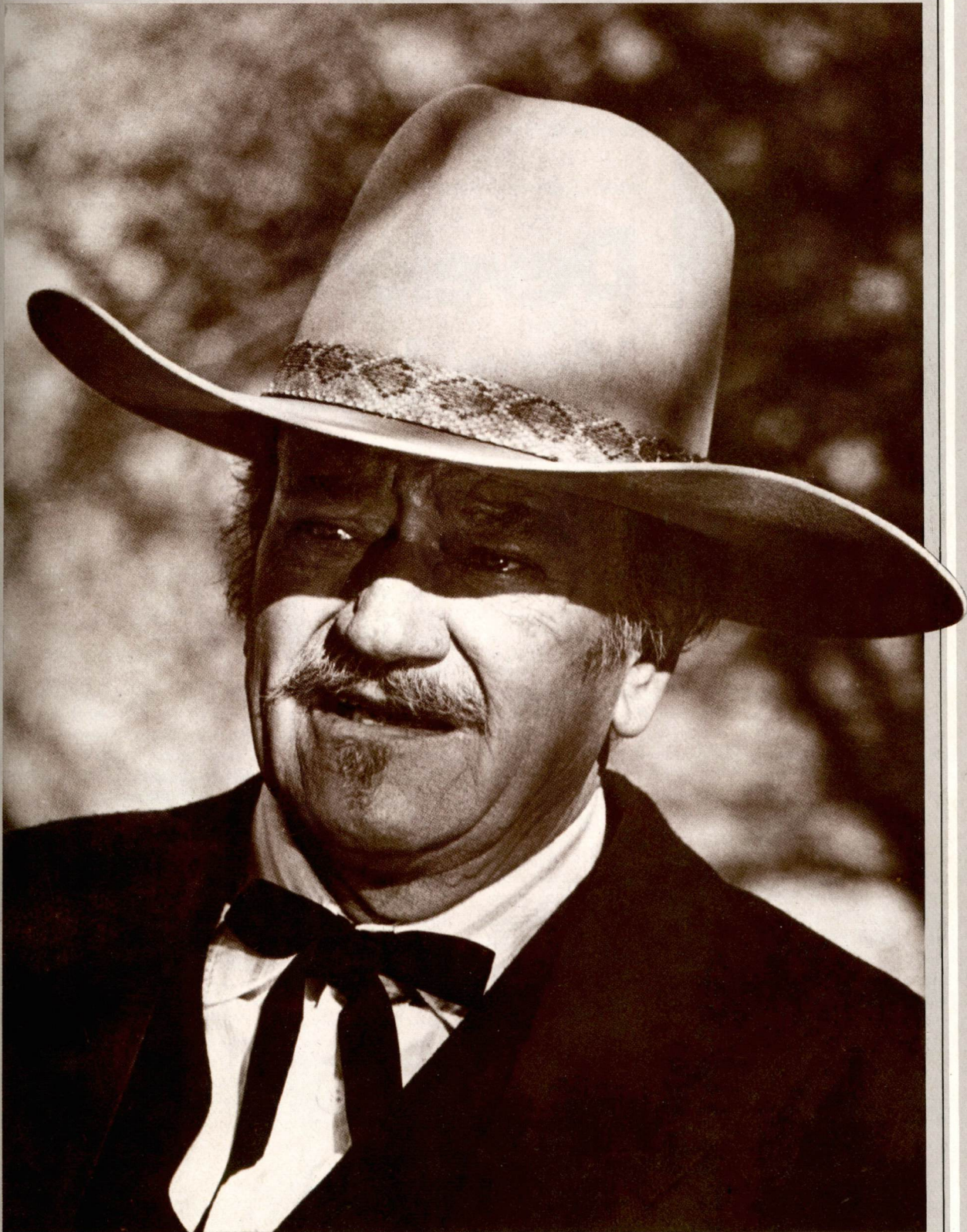
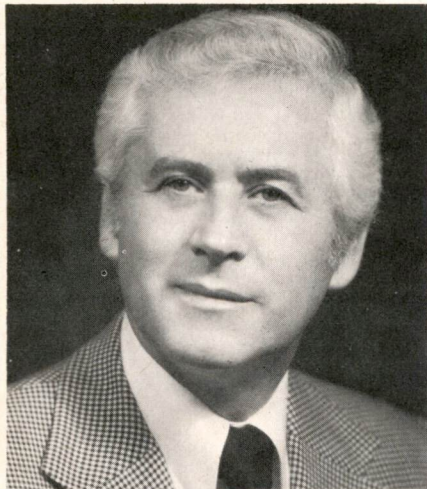


The Toastmaster

FEBRUARY 1980



DUKE, The Man Behind the Myth, See page 16



Develop Your Leadership Potential

I recently had an opportunity to ask several members what they've found to be the most rewarding benefit of the Toastmasters experience. All of them agreed it is the level of leadership they have attained. You and I know that leadership is not a quality we are born with, but something that is achieved. To develop effective leadership, a man or woman must do certain things very well.

First, you must be able to recognize opportunities for leadership development. Toastmasters provides many resources for members who want to improve their leadership skills. We offer opportunities for experience as well as education. And if you participate fully in our training programs, you'll be equipped with all the basic skills you need to meet the responsibilities of a leader.

When you first joined Toastmasters, your main responsibilities were to attend meetings and participate in educational programs. But when you take on a leadership role, whether it's at the club, area, district or international level, it becomes your responsibility not only to assume your duties but also to do everything in your power to learn what those duties are. You must have a clear understanding of your leadership role before you can challenge and motivate those who rely on you for guidance.

At times we get the wrong impression of what leadership is really all about. For example, we often associate leadership with charisma. But leadership depends on much more than the personal characteristics that shape your image. Let us never forget that the total effectiveness of a leader depends greatly on how he or she communicates and relates to other people.

Whatever your position is in Toastmasters, I'm sure you've been chosen as a leader because others believe you are the man or the woman who can best work with members at all levels of our organization. But more important, they believe you can work effectively as a member of a team. People look up to you, and they seek encouragement, guidance and inspiration from you. If you as a leader have the commitment, zeal and

knowledge to do your job responsibly, then you can be of great help to others. As a leader, you'll have many opportunities to offer assistance. You can show people how to get the most out of Toastmasters. You can encourage them to reach out. And you can help them achieve great heights in their intellectual development.

We live in a noisy world. We hear many voices, each of them telling us something different. In this confusion, it's easy to lose sight of goals, and at times our views become somewhat distorted. So what we need more today than ever before is effective leadership to help us define our objectives clearly and to keep us on course as we pursue our goals.

I want to encourage every member to take advantage of the leadership opportunities offered by our organization. I know from personal experience that those opportunities are limitless. But I've also learned that it takes dedication and effort to develop strong leadership skills. It's like climbing a mountain. The questions you must ask yourself are:

- Am I soaring toward that mountaintop?
- Am I running toward it?
- Am I walking?
- Or, am I just crawling toward it?

Maybe you haven't even tried it. Think about it. These are questions no one can answer for you.

I know I haven't reached the mountaintop. It takes hard work and will power, but I keep on trying to get the most out of my Toastmasters training. Are you willing to face the challenge of developing your leadership potential? If so, I'll meet you at the summit.

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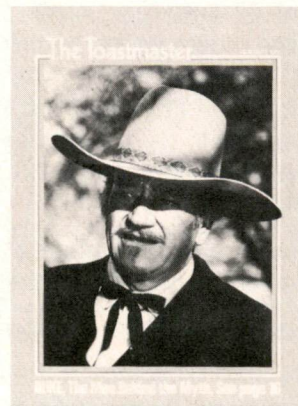
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COVER

We all know the mythic John Wayne — the actor most noted for his heroic deeds on screen and his unflinching patriotism. But who was the man behind the myth? His essence lies somewhere behind the bombast, the tough talk, the shoot-from-the-hip image. He was tough, but vulnerable — and not afraid to show his weaknesses. That is the anachronism of Wayne that made it possible for him to build bridges between true believers of many faiths. Wayne belongs to a nearly extinct breed of larger-than-life people who have claimed a measure of immortality on this earth — an immortality we would all like to share, even vicariously, with the Duke.



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Bring new members into your Toastmasters club this year!

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Contest Rules

1. All Toastmasters are eligible.
2. Contest applies only to individual new members sponsored into existing clubs and does not apply to the chartering of new clubs.
3. In order to receive credit for sponsorship, the sponsor's name must appear on the Application for Membership (form 400). No additions or changes will be made to applications once submitted to World Headquarters. The new member must join in the calendar year 1980 and the application must be received at World Headquarters no later than December 31, 1980.
4. New, dual and reinstated members count toward this contest. Transfer and charter members do not.
5. Awards will be sent automatically upon qualification.
6. PRESIDENT'S CIRCLE and PRESIDENT'S SPONSOR awards will be presented at the 1981 International Convention, but do not include transportation or other expenses. If the recipient is not in attendance, the presentation will be made to the district governor.
7. Please allow six to eight weeks for delivery of awards to U.S. addresses; slightly longer outside U.S.
8. Customs duties (or taxes) on awards are the responsibility of recipients.



The Mission of Volunteer Leadership

by Robert M. Tucker

There's something wonderfully rewarding about being part of an organization that makes a difference. And there's something energizing about being among other people when they're at their best.

When you take an inventory of the things that make your life meaningful, those special group experiences will be among the high points. Happiness is really caring about something and being able to act on that feeling. Aristotle defined happiness as "the utilization of one's talents along lines of excellence."

Caring people are the foundation of a volunteer organization such as Toastmasters. To serve in a volunteer capacity today is to play an active role in participatory democracy. Today, anyone who cares and is prepared to get involved can make a difference. As a Toastmaster, you are dedicated to developing skills that will help you communicate your thoughts and feelings and better understand others. You joined this organization because you felt a personal need for improvement in this area and because you were impressed by what you heard and saw when Toastmasters brought you in contact with other people striving for goals similar to your own.

In becoming a member, you joined the ranks of leaders and potential leaders, knowing that you also had the makings of a leader. Then one day, after a period during which you learned how to be an effective speaker, you realized you were ready to move to the forefront of this organization. You ran for office and won the election. You felt wonderful, elated. Then suddenly you were faced with a question you had not anticipated: "Now that I'm here, what do I do? How do I do it?" And so began the education process that taught you how to be an effective leader in a volunteer organization. You learned by reading manuals and attending seminars. But mostly you learned by doing, by interacting with people who understood and shared your needs and goals.

Be Action Oriented

The leaders who are most successful in volunteer organizations are those who realize people are tired of groups that are so caught up in administrative concerns they don't make the substantial accomplishments that are possible through group effort. A good leader

enlists people who are action-oriented and dedicated. A good leader also resists the impulse to dominate. Give everyone a chance to speak and contribute. If you don't, you risk driving people away by being too overbearing.

Involve the group in the process of setting attainable goals and deciding on methods for achieving them. Then tackle each project with conviction and tenacity. Use every opportunity to let your members know they are progressing and encourage them to celebrate their growing power as an organization.

Effective people turn down assignments not because they are uninterested, but because the assignments are presented to them in such a vague way that saying "yes" could lead them into a bottomless pit of responsibility. Tell each individual why he or she is wanted for a particular responsibility and break the task down into reasonable proportions.

Everyone wants to support a worthy cause, and even busy people are willing to become involved if they feel their service will make a difference. Even if you think someone already knows about your cause, tell him or her what it's all about. A detailed explanation provides a positive frame of reference and reinforces the feeling of being part of something worthwhile. After you start on a project, continue the orientation process with scheduled briefings so your coworkers are always aware of their accomplishments and latest developments. An isolated committee member has little or no knowledge of the major thrusts and activities of the organization as a whole. From such a limited vantage point, he or she can hardly serve as an enthusiastic communicator to people outside the organization.

Recognize Service

Use every available communications channel to give your volunteers a continuing sense of what your mission is and how it will be accomplished. It's essential for members to know that their efforts do make a difference. People want to feel part of an exciting cause, but they won't get that feeling unless their leaders take time to discuss the importance of their organization's goals and the most effective methods of reaching those objectives.

The key to membership retention in a

volunteer organization is to assign responsibilities commensurate with the person's abilities and areas of interest. People are just as apt to walk away if they feel they are being underused as they would be if they were being overworked.

It's also important to recognize the services and accomplishments of your members. You may discover that people who have been unfairly pegged at one level of output have much higher capabilities. Those who have demonstrated faithful, effective service at a particular level of the organizational structure should be given a chance to prove themselves in positions carrying greater authority and responsibility.

As a leader you are, above all, a motivator. The secret of successful leadership is really no secret at all. All it takes is common sense, consideration and human understanding.

Mutual trust and respect are major motivating forces. If you think highly of the people with whom you work, you won't want to let them down. Your goals as a motivator should be to secure cooperation rather than obedience. As you become aware of the personal needs and motives of individuals in your group, you'll be able to relate them to the needs and objectives of the group as a whole. The closer you tie individual goals to group goals, the more cooperation you will receive. If your members participate in the goal-setting process, they'll have a stronger motivation to work toward the organization's objectives for their own satisfaction and out of respect for you and other group members.

With this highly effective approach to leadership, your workload will decrease, your group's performance will improve and the satisfaction level of everyone involved will increase dramatically. Your members will be determined to give their best, and you'll find there's no limit to the accomplishments that are possible when an organization is strongly supported by people who are committed to common goals.

Robert Tucker is manager of the Education Department at Toastmasters' World Headquarters in Santa Ana, California.

Dignified humor for image —
conscious corporate communicators.

How to Spice Up Those Dull Speeches

by Bob Orben

I begin my humor workshops for corporate speakers and communicators by saying that a lot of show business terms will be used, explained and demonstrated.

I point out that some members of the group may feel this is inappropriate. The participants are in the world of business, not show business. That's right. But the minute they stand up in front of an audience, they have crossed the line. They *are* in show business and the further they are from that awareness, the less effective they will be.

In today's image-conscious world, the

Humor is often the key that unlocks your audience's receptivity.

executives who find themselves much in demand are the effective speakers, the dynamic communicators. Few audiences know much about the inner workings of the John Doe Corp. But if the chairman of the board, John Doe, appears before them and scores with a speech that holds their attention, provides information and concepts in a well-organized and interesting manner — and yes, even makes them laugh a bit — the John Doe Corp. will have become a more personal and more highly regarded part of their lives. This isn't theory. It is a fact, known to every aware corporate speaker. We make sure that we are completely prepared for an

important appointment — even down to the shine on our shoes. We must be equally prepared for an audience — and put a gloss on our words.

Humor has often been the key that unlocks an audience's receptivity. The apt, well-timed and confidently executed opening immediately puts listeners at ease. They realize they are in secure hands and can look forward to hearing a professional communicator.

"Apt" is the operative word. Some top-level executives shy away from humor because they feel it may be undignified. I have found that the distinction between a jokester and an accomplished raconteur lies in the choice of material. To get laughs, the jokester relies on oneliners and stories, some old, some new, but usually irrelevant to the purpose of the event. The raconteur never loses sight of his or her reason for being there. The laughs are supportive or illustrative of the occasion, the audience or the speaker. They show a speaker involved with his or her listeners and in tune with them. They narrow and eliminate the gulf that so often separates a VIP speaker from an audience.

Where does such "apt" material come from? Obviously, it can be custom-written by a specialist in the field. A speechwriter with a feel for humor can research an event, the sponsoring organization, the guest list, the locality, the substance of the speech and the high visibility aspects of the speaker — and come up with effective audience grabbers. The problem with such spe-

cial material is the expense. It may cost a page or two of double-spaced it — three or four jokes — but the right three or four jokes may have taken a week to research and create. Consequently, the professionals in this charge from \$500 to a few thousand dollars to do it.

Searching for Laugh Lines

There is an alternative to custom-written humor and it has the down-earth title of "do-it-yourself." By "do-it-yourself," I am not suggesting that sit down and try to write professional level, performable laugh lines. Creating humor is an art form that relatively writers have mastered and only after years of trial and error. To executive speakers, "do-it-yourself" represents ongoing commitment to search for lines, anecdotes and stories that are right for them, their industry and their audiences. This involves a dedicated page-turning that could eventually earn you the Order of the Purple Thumb Forefinger.

The good news is, there are hundreds of sure-fire laugh lines that are just perfect for you. They are in the many humor books and services readily available to public speakers. The bad news to get them you will have to go through tens of thousands of jokes you can't use. It's a long, laborious process but frequently the discovery of the one gem, floating in a sea of tedium, makes it all worthwhile.

First, let me caution you not to overdo it. You can't read a jokebook you would a novel. You have to proceed as if you were eating marzipan. One or two pieces are delicious — 30 pieces, sickening. So restrict your reading of any jokebook or humor service to no more than 15 minutes two or three times a day. You will be able to judge the material with a fresh outlook necessary to this type of research.

Choosing the Right Joke

What are you looking for? First, is it funny? Secondly, would you be comfortable saying it? And finally, is it performable humor?

The reason for the first question is self-evident: If the joke doesn't strike you as funny, that's it. If you are concerned about a piece of material follow the old adage: "When in doubt cut it out!"

The second question also involves a critical decision: Would you feel comfortable telling the joke? Many non-speakers hear a joke, think it's fun and use it in a speech without considering whether or not it suits their personality, or the mood of the occasion.



or the subject matter of the speech. An appropriate anecdote dragged in by the heels will invariably make you look like a candidate for the Gong Show. "To thine own self be true" — in all things — even humor.

The third question is just as important: It is performable humor? If someone tells you a joke, the chances are it is constructed in such a way that it "plays."

Unfortunately, good performable humor sometimes looks rather drab on the printed page. If you read one of the great comedy routines like "Who's On First?" you may be somewhat disappointed in it. But when you heard it performed by Abbott and Costello, it was hilarious. It often takes a practiced eye to spot the performing values of a joke. You get this practiced eye by going out and doing material in front of an audience. The jokes that work give you the warm feeling of success. The jokes that die eventually give you the practiced eye.

One final consideration in the selection of usable humor: Is the line or

Practice will help you develop an eye for good performable humor.

story applicable to your business, your area of expertise or occasions and events you may possibly be concerned with? For example, if you have found some good retirement and leisure time material, is it likely that you will be called upon to speak at a retirement dinner? It is this final sifting based on the relevancy of the humor that reduces the number of items to be stock-piled to a precious few.

Organization

The next step is to have the selected jokes and stories transcribed onto 3x5 cards and then classified according to possible use and subject matter. Cross-index liberally. If you have a joke about getting a fruitcake for Christmas that could be used as an opener, make up four identical cards and file them under *Openers*, *Christmas*, *Gifts* and *Food*. As the file grows, you may miss a joke that is ideal for a specific speech unless it is filed under the subject and category you are researching.

The last step in the process is the use of the file itself. When you accept a speaking engagement, make a list of all possible aspects of the occasion — the

LESSONS FROM OLD-TIME COMEDIANS — Jokes that look drab on paper may be hilarious delivered with finesse. For pointers on how you can liven up your speeches with humor, study the famous Abbott and Costello routines.

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subject of your talk, the location of the hall (city and state), the audience, who will be introducing you, other head table guests, etc. Turn to your file and look up the categories your list would suggest as relevant and then pull all of the items in those classifications.

Lay the cards out on a large table and, in many cases, a natural continuity, linking a few of the jokes, will suggest itself. Or, you may have to write simple bridges to get from one item to another. Keep in mind that in humor, less is always more. One, two or three laughs at most should be the maximum used before a serious speech.

And now, let's take a look at the type of material that can provide the busi-

ness speaker with a joke for all reasons. All the following examples are from *Orben's Current Comedy*, a humor service for public speakers:

"A retirement dinner is where management gives the guest of honor a solid gold watch case — and the pension plan gives him the works."

"Retirement dinners always seem to follow a pattern. The foremen says, 'John Jones will be leaving us after 53 years of faithful service, but he'll always be with us in our memories.' And the boss says to the personnel manager, 'Who?'"

If you have to follow another speaker at a relaxed, fun dinner, you might open with, "I always enjoy one of Harry's

speeches. They're like a big red balloon — 99 percent hot air but beautifully packaged!"

There will inevitably come a time when you have to take an unpopular position. Preface it with: "I feel like a guy who's spilled a glass of water on lap. No matter what he says, nobody going to believe him!"

If you have to concede a defeat, love the microphone and comment: "I'll have to lower this. After that vote, I'm not big around here as I used to be."

If you're discussing our free enterprise system: "Don't knock the rich. When was the last time you were hired by somebody poor?"

Sometimes a definition will clarify things, like: "A boss is somebody who when he sees red on his accountant's fingers — hopes it's blood."

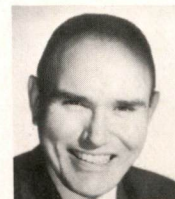
Occasionally, during the Q&A part of the program, someone will give a speech instead of asking a question. Interrupt with: "Sir, would you mind just phrasing your question? Our leader is up in September."

Sometimes the world of finance is the subject: "I never knew why bankers called them 'personal loans' until I took one out. I missed three payments and did they get personal."

If you're one of those speakers who takes off your watch and puts it on the speaker's stand as you begin, add lib: "Don't let that reassure you. It's a sundial."

A little modesty is always appropriate when acknowledging your introduction: "I want to thank you for that glowing introduction. I think some of the statements in it were overly generous — but as a golfer, I'm always grateful for a good lie."

And finally, even though you're chairman of the board of the multi-billion dollar John Doe Corp., don't be afraid to adopt a somewhat playful attitude when you go up to the podium. "As I look out over this assembly and realize that we represent the finest minds and talent our industry has to offer — before we begin I'd like to say a Reverend Smith to say a short prayer for our country." 🗣️



Bob Orben is the author of 44 books on professional level humor. He has written for Red Skelton, Jack Parr and Dick Gregory as well as for leading business and political figures. He is

special assistant to President Ford and is former director of the White House speechwriting department. His latest book is 2500 Joke Start 'Em Laughing. He also edits two humor services for public speakers and speechwriters. For details, write the Comedy Center, Inc., 700 Orange Street, Wilmington, Delaware 19801.

THE TOASTMASTER

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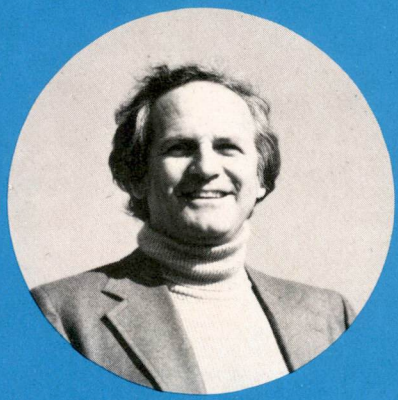
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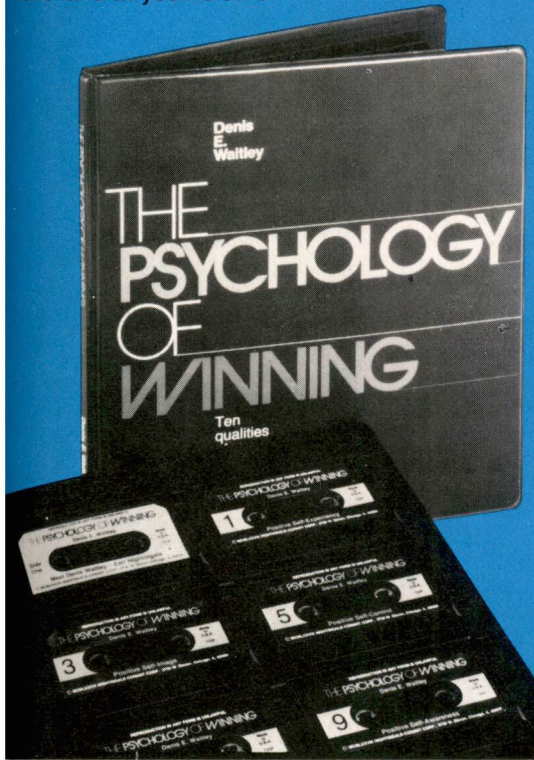
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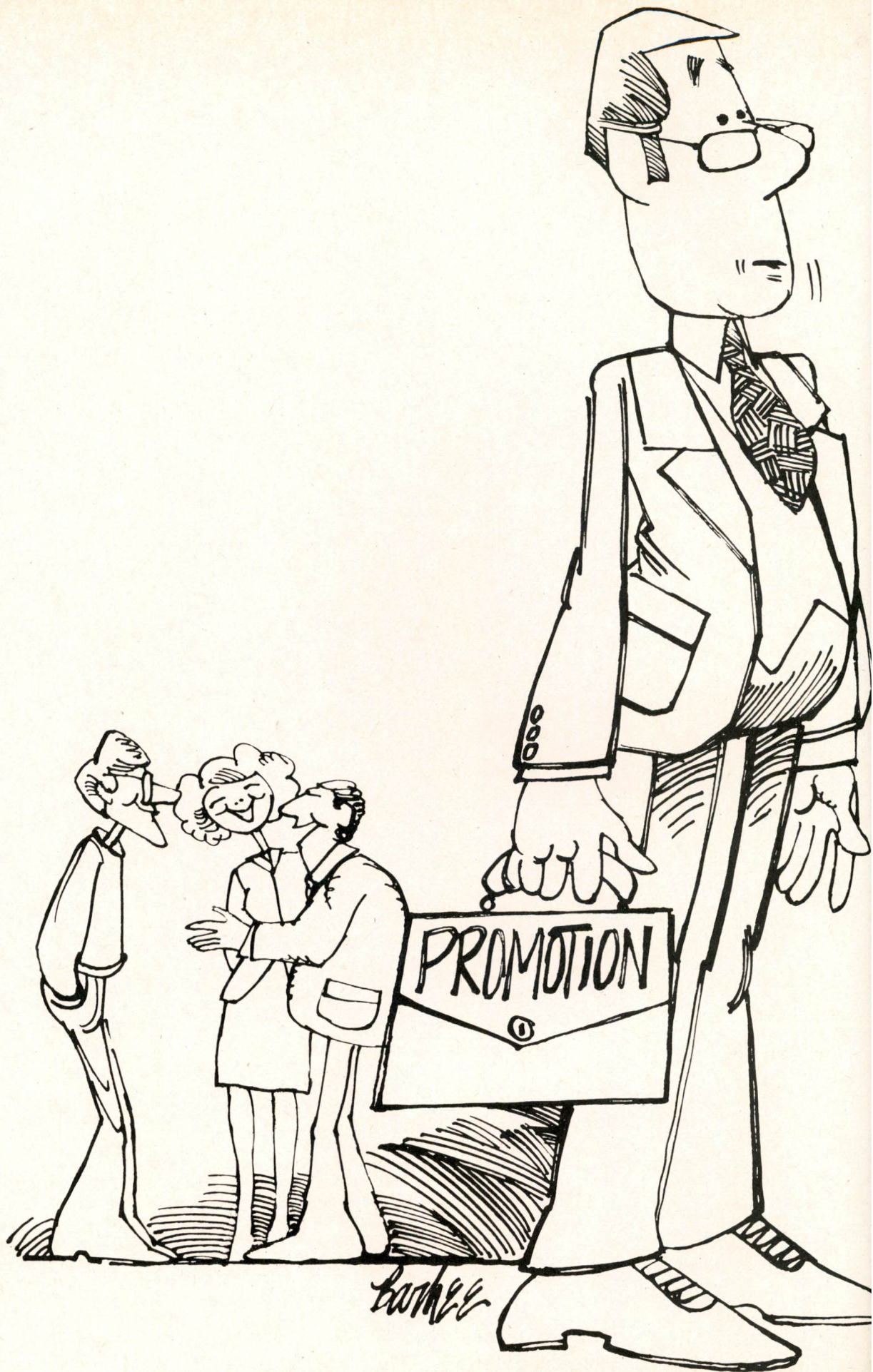
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Surviving First Promotion Pitfalls

by Sue DeBay

After two years with an international shipping company, Pete — a pleasant, easy-going young man — was promoted to supervisor of his branch's Import Department. At first, he was elated; he had never expected his hard work as a clerk in that department to pay off so well or so quickly. But it wasn't long before feelings of doubt and fear settled in his mind, putting a damper on his enthusiasm.

"What about the people I work with?" he wondered. "They think of me as a friend. They see me as the office clown. Will that have to change when I step into a management position?"

Pete was not unusual in that, although he looked forward with confidence to the challenges of new responsibilities, he worried about the effects a promotion might have on his relationships with fellow employees and his self-image.

Hoping for the best, Pete forged ahead with his new job, and he coped very well, simply by continuing to be himself. Whenever his workload allowed, he still played the office comedian, and he maintained a friendly rapport with workers in his department. Pete quickly grasped the importance of a sincere thank you for a job well done. The productivity of the Import Department remained high and less than two years later Pete was promoted again, this time to the post of traffic manager.

According to Dr. Bob Ruotolo,

manager of Merit Institute in Atlantic, Canada, Pete and others like him no longer need worry so much about the demands of an executive chair conflicting with personal feelings and concerns. Ruotolo, who provides management training and corporate consultations for companies around the world, notes that, "Over the past 10 years or so we've gotten away from the image of the old straw boss. Labor unions have played a big part in the changes; people are more sophisticated

To get top performance from employees, you must win their respect.

and executives better trained. It is now recognized that an executive can and should be a human being.

"Be yourself," he continues, "but in management — just as in the home, on the football field or in any facet of life — you must do it according to the rules of the game."

Avoiding Pitfalls

If you're about to take the first step up that often times shaky corporate ladder, take Dr. Ruotolo's advice: Make every possible effort to find out ahead of time what will be expected of you. Give yourself a chance beforehand to think about how you will execute your new responsibilities. You're bound to make mistakes, but preparation and

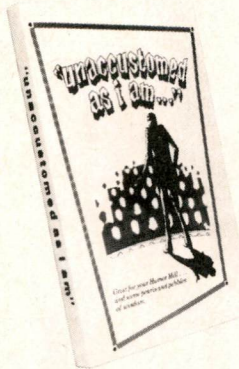
foresight can help you avoid unnecessary pitfalls.

When your superiors aren't available to answer questions, don't be afraid to turn to other staff members. Saying, "I don't understand this, can you help me?" shows people your promotion hasn't made you so sure of yourself that you think you know all the answers. Pity the managers who turn a deaf ear to the ideas of the dock worker or the file clerk. They're wasting a fortune in valuable human resources.

The concern shown for each member of a staff or department may go a long way in helping a newly promoted manager become popular. But you're not getting paid for being well liked. You're there to get a job done and the manager who lets popularity overshadow that goal will soon be on the way out of the executive suite. People will work well under someone they don't especially like. Most employees, however, will not perform to the best of their abilities when reporting to a supervisor for whom they have no respect. The respect of staff members for their manager is imperative to a good working environment. And no position or title can buy anyone respect that isn't deserved.

Joe was an extremely bright and industrious worker who at first glance seemed perfect for his job as sales manager of an office equipment firm. Yet he had unfortunate habits such as spreading gossip, making advances toward the women at the company and

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cursing too loudly and readily. Joe's bad manners finally caught up with him when the reason for the high turnover of female employees was traced directly back to his attitudes.

Joe is an extreme example — but not a rare one. All new employees and managers should be aware that some of the seemingly harmless activities they indulged in previously can now lose them points in the corporate game. Behind-the-back ridiculing of superiors is one example; slacking off when there's work to be done is another.

The Honest Approach

What seems obvious, but isn't to some executives, is that to earn the respect of staff members, you must treat them with respect. Anyone who has ever seen a supervisor reprimand an assistant in front of an office full of people knows who ends up looking bad.

"There is only a 14-inch difference between a pat on the back and a slap on the rear," says Bob Ruoloto, "and a good manager must be able to give both."

Tony, who had spent four years handling stock in a large warehouse, was confident that he'd be able to handle all the new roles and responsibilities that went with his promotion

**Good managers are
honest even when the
truth is hard to face.**

to distribution manager. What he didn't know how to handle was the fact that he'd no longer have time to spend lunch hours with his buddies in the warehouse. He finally decided to gather up all his courage and say to them, "I really miss having lunch with you, but it's part of the price I pay for the promotion." Most of the workers understood that Tony's new position involved business lunches and the need to associate with the firm's other managers, and comments about Tony "thinking he's too good for us now" were seldom heard. He followed up by grabbing coffee with them whenever possible and continued to enjoy their friendship.

Pete, after his first promotion at the shipping company, dealt with similar feelings by suggesting to his staff that they all meet at the restaurant in their office building for breakfast on Saturdays when they had to come in for overtime work. Everyone involved enjoyed the breakfasts so much that Pete's boss told him to start picking up the tab on his expense account. He knew the quality of human relationships in an office was more important to productivity than the functioning of the machines.

This can backfire, though, when a

misguided manager decides to question and counsel employees about their personal lives. People in a work situation should be free to develop relationships that may involve personal discussions. But few will be happy in office where it's practically a job requirement to become part of an inter- and tight social group.

One thing managers do owe those who work under them is honesty. As corporations develop more human ways of dealing with work situations the likelihood of a supervisor who promises raises that will never materialize is becoming less common. Instead, we find the 1980 executive — someone confident enough to tell employees truths they may not want to hear and sensitive enough to know how to do so tactfully.

In most lines of work, the most important single quality in a manager's flexibility — the ability to deal with different people in a variety of situations.

What about you? Do you possess a fair share of flexibility? Do you have the potential to develop strong leadership qualities? If you answer "yes" to these questions but don't feel comfortable about accepting that long-awaited promotion, you may be letting self-doubts cloud your path. Either that you may be in a company or line of work that goes against your grain in many ways — and that's an important point to ponder.

If you don't think you have the leadership potential necessary for an executive position or you don't like the idea of being part of management, you can still earn a good living and enjoy rewards of success. But if you believe you would make a good executive, give yourself a chance. Here are three tips to help you meet the challenge of your next promotion:

First, remember that the leadership skills essential to becoming a top manager can be learned either through special training programs or on-the-job training.

Second, don't rush into your new position and immediately decide what changes you're going to make. Changes should be introduced only after you're familiar with the running of the department. This way you will minimize errors and avoid stirring up feelings of resentment.

Finally, when you're promoted, remember that someone believed you could handle the job or you wouldn't have been promoted. Take comfort in that reminder. You'll find it especially encouraging if the person who promoted you is someone you trust and respect — the kind of executive you're going to be some day so

Sue DeBay is a free-lance writer who lives in Halifax, Nova Scotia, Canada.



The eloquence of physical, spiritual, emotional and intellectual vitality.

BE ALIVE WHEN YOU SPEAK

by James W. Cox

Abraham Lincoln is supposed to have said that when he heard a man preach he liked to see him go at it in earnest, like a man fighting a swarm of bees.

While a modern, sophisticated audience hardly requires so much activity, it certainly demands that the speaker show some real signs of life. This vitality will be reflected in physical vigor, in mental attitude and in the many little ways by which a speaker communicates interest and enthusiasm. If you are not moved by your subject, you can't expect anyone else to be.

Some people with poor physical health have been effective speakers. One has only to think of St. Paul and his "thorn-in-the-flesh;" Robert Hall, the

Dr. Robert H. Schuller, 1978 Golden Gavel recipient.

eloquent 19th Century preacher who struggled with ill-health all his life; and Franklin D. Roosevelt, who, despite heavy physical handicaps, swayed the American nation from the public platform and by radio with his radiant personality. These men transcended physical limitations through inner spiritual, intellectual and emotional vitality. In fact, their obvious courage

became a part of their eloquence.

The ancient rhetoricians insisted that the true orator was a man of full-orbed integrity whose convincingness lay in the impact of his total personality. A bad man could not be an effective speaker. Why? Because a person speaks not merely with words, but with all that he is.

In *The Art of Extempore Speaking*, M.

Bautain wrote: "The orator . . . unless he chooses to become the advocate of falsehood, is always with the truth. He must feel and think whatever he says, and consequently he may allow his face and eyes to speak for themselves. As soon as his soul is moved, and becomes fervid, it will find immediate expression in his countenance and in his whole person, and the more natural and spontaneous is the play of his physiognomy, the more effect it will produce."

This doesn't mean you have to use all your strength and express all your feelings when you speak. You will make deeper and more lasting impressions by seeming to speak with great reserves of power always available, though unused.

I have sometimes felt that a speaker's vehemence was a substitute for true feeling and that what the speech lacked in persuasiveness, the speaker hoped to gain by sheer physical force. The unreality of the performance made me suspicious. The speaker's manner hindered, rather than aided, my own processes of being convinced and per-

The Idea Corner

Putting New Life Into Ailing Clubs

Every new Toastmasters club starts with a burst of enthusiasm, but it's not easy to maintain that energy level after the initial excitement wears off. **Dick Belferman**, a member of Milpercen Club 891-36 in Alexandria, Virginia, and governor of Area 16, has discovered a way to rejuvenate clubs that have sunk into a period of decline.

Dick suggests that every district organize a corps of experienced, highly qualified Toastmasters who will be on call to help ailing clubs. You should have no trouble finding people capable of providing this kind of assistance. Start with the many former officers who are still involved in Toastmasters but no longer active as leaders. Among these dedicated members are many talented people who would probably be eager to help clubs having problems in particular areas such as club programming, community relations, club leadership or membership retention.

These individuals could attend club meetings and then share their observations and suggestions for improvement in executive committee sessions. Even after a club has pulled through a slump, the "specialist" could check back periodically to make sure the club's problems are really over.

Everyone stands to benefit from such a program — including the "specialist." That individual will gain a new kind of leadership experience that will sharpen his or her ability to identify problems and develop long-range as well as short-term solutions.

Many Toastmasters have served as mentors for new clubs, but few have taken on the challenge of breathing new life into established clubs. That process is just as important to the success of our organization as growth. The more we do to help our clubs remain strong and healthy, the more our organization can do to help each member reach his or her self-development goals.

Planning Successful Meetings — the Importance of Careful Timing

Do your club meetings run so long that members start slipping out the back door — or falling asleep — before the adjournment? That problem can be solved easily through careful planning.

Kathy Mitchell, a member of Earlyrisers Club 213-3 in Phoenix, Arizona, has developed a detailed agenda form to prevent her club's meetings from running overtime. The form also helps remind members of their responsibilities by listing and setting a time limit for each task they are expected to perform during the meeting. For example, the president is allowed seven minutes to call the meeting to order, lead the pledge of allegiance, tell a joke, introduce guests, conduct the business meeting and introduce the toastmaster of the meeting.

The toastmaster, table topic master and general evaluator are also given specific duties and time limits. And the entire meeting is wrapped up in 66 minutes.

"This may appear rigid, but in actual practice our meetings are snappier than ever," Kathy says. "Each individual is sensitive about stealing another's time. With this agenda form at the lectern, even someone assigned at the last minute is able to smoothly perform his or her duties within the time limit. These improved efficiencies make our meetings flexible, smooth and enjoyable."

Vitality is reflected in the many ways you show interest and enthusiasm.

sued. However, it's only fair to note that there will always be audiences that will regrettably respond to a demagogue with false and dangerous ideas. We must remember that Hitler and Mussolini have lived and spoken and persuaded millions — in the 20th Century at that!

Quintilian wrote these words many centuries ago, but they are as up-to-date as today's newspaper: "It must be allowed that learning does take away something, as the file takes something from rough metal, the whetstone from blunt instruments, and age from wine; but it takes away what is faulty; and that which learning has polished is less only because it is better.

"But (some) pleaders try by their delivery to gain the reputation of speaking with energy; for they bawl on every occasion and bellow out everything with uplifted hand, as they call it, raging like madmen with incessant action, panting and swaggering, and with every kind of gesture and movement of the head.

"To clap the hands together, the to stamp the foot on the ground, to strike the thigh, the breast and the forehead with the hand, makes a wonderful impression on an audience of the lower order, while the polished speaker, as he knows how to temper, to vary and to arrange the several parts of his speech, so in delivery he knows how to adapt his action to every variety of

plexion in what he utters; and, if rule appears to him deserving of stant attention, it would be that he dld prefer always to be and to seem lest. But the other sort of speakers that 'force' which ought rather to be d'violence.'"

Nonverbal Language

gestures do have a significant place that Richard Whatley, an English cian and theological writer, called tural delivery." Most people gesture hey talk informally in conversation. o eliminate gestures would seem to against nature."

gestures are of two kinds. First, re are expressive gestures. More n anything else, they portray feeling intensity of feeling. Watch a child o is extremely pleased or angry. His er bodily movements are spon- eous and fall into no set pattern. econd, there are descriptive ges- es. They "suit the action to the rd, the word to the action." They y delineate size, direction, appeal, ulsion and the like. They may be

**Speak with feeling but
don't allow yourself to
be overly sentimental.**

ly graceful and highly appropriate. ey help the listener see and feel what e speaker is talking about.

Therefore, when the speaker comes re, he or she speaks not only through rds, but through every subtle change ountenance, through the kaleido- pic changes of color in his or her ce and through physical movements. ow does a speaker acquire this ality, this quality that makes the fference between a mechanical man ening his mouth — uttering flat, tallic sounds and throwing his arms out in meaningless angular gestures and a real, live human being in tion?

Follow these suggestions and your eeches will come alive:

- Speak on what you believe in.
- Let yourself feel the full importance what you say and what you are trying accomplish.
- Respond emotionally to the oughs and the words of your speech ou deliver them.
- Look to your audience for help. he eloquent and persuasive Senator illiam E. Borah said, "The effective- ness of a speech is determined largely y the inspiration, or the assistance, hich a speaker receives from lis- eners." However, don't depend on such elp from every audience. Sometimes it ill be up to you to provide the atmos- here for the speech and win a hearing pite of the audience.

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The best speech will be the honest speech. Voice and gestures will have a dramatic quality appropriate to the nature of the material presented, but they won't be melodramatic; they will portray true feeling without being overly sentimental. This does not mean that the speech has to reflect the speaker's current emotional or physical state. If it did, the situation would be like that described by Professor William Lyon Phelps of Yale.

While on a cycling trip through Europe, Phelps went to All Saints Church in Oxford and heard the Public Orator. He wrote in his *Autobiography*, "I remember perfectly after all these years the expression on his face in the pulpit. He looked very unhappy. The subject of the service was *gratitude!*"

Honesty in speech has to do more with appropriateness of response to the subject matter and the occasion than with our mercurial moods. It is the duty of the speaker to rise to the expecting demands of subject and occasion. Therefore, it's not honest to permit a headache or a fit of depression to obscure the brightness of the subject or dampen the spirits of an expectant audience.

In public speaking there are opportunities for people of a wide range of temperaments and interests. Professor Huston Smith of the Massachusetts Institute of Technology speaks in a quiet, deliberate style, yet his scholarly competence, his vital interest in his subject matter and his readiness to speak combine to make him unusually effective. On the other hand, intensity of feeling and fast pacing, as well as readiness to speak, are hallmarks of the power of Walter Judd and Hubert Humphrey.

Somewhere on the scale of individuality there is a place for you. Finding that place may not be easy. But by trial and error, by gradually breaking through your barriers of timidity and by accumulating partial successes one by one, you will find your place. For nothing will bring out the latent best in your personality quite so well as the creative challenge of audiences that need your instruction, your inspiration and your encouragement 🗣️

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DUKE

by Joseph N. Bell

The fame of Marion Michael Morrison scarcely rests on his public speaking. Yet, he did a great deal of it. His audiences, of course, knew him as John Wayne and mostly turned out to gape at a myth rather than listen to a speech. But because dissembling was simply impossible — as well as unnecessary — for Wayne, the public speeches he made caught the flavor of both the man and the myth. And they offer some fascinating insights into why this man (as suggested by *Newsweek* film critic Jack Kroll) “more than any other star provided not only fantasies to beguile the imagination but role models for thousands of young Americans.”

Two rather remarkable later life public speeches catch the quintessential Wayne and illustrate the point rather well.

The first took place at a highly unlikely place for Wayne to surface: the campus of Harvard University. Wayne was never one to turn away a challenge, and a year before his first cancer surgery, a group of Harvard students wrote a letter calling him, according to Wayne, “a big phony macho, or words to that effect.” Wayne responded to this provocation like the one-eyed cowboy

in *True Grit*, which — in turn — inspired the *Harvard Lampoon* to dare him to “appear in the most radical, the most intellectual, in short, the most hostile territory on earth” to defend his political and philosophical views. Unlike Lyndon Johnson and Richard Nixon, Duke Wayne didn’t select his public forums for comfort. He went.

“From what I see of the world today, we could all use a few heroes.”

The result was spectacular. Wayne changed more minds — personally, not philosophically — that day at Harvard than Henry Clay or Stephen Douglas did in a whole lifetime of public speaking. And he did it by putting the reins in his teeth and taking on his audience at the Harvard Square Theater frontally. He rode a tank from the airport to the campus and walked on stage carrying a toy rifle. From his opening line — “Coming here is like being invited to lunch by the Borgias” — he had the Harvard student body in his pocket, and

the speech ended with the audience standing and shouting, “Duke, Duke, Duke.”

Why did he go?

“They challenged me,” Wayne told me a few years ago, “and when I got there they found out they don’t disagree with *me* they disagree with some image that’s been built up of me. I don’t know where it came from, and it doesn’t matter. I listen to everybody’s point of view, always have. Then when I finally make up my mind, that’s it.”

When he reached that point, Duke Wayne didn’t equivocate much. One of his last public speeches took place at a party of friends, acquaintances and family at his Newport Beach, California, home just before his final illness. Although it wasn’t planned, the *piece de resistance* turned out to be an oration by the host.

Normally, Wayne’s public speeches were mercifully short and done from prepared notes. But on this evening, three unexpected events changed the order of things. First, Duke went to the dentist that afternoon and came to the party with a snootful of Novocain. Second, he mixed a fair amount of tequila — he didn’t remember how much — with the Novocain. And third,



in this hyperbolic state, he got into a heated discussion with some visiting journalists on two of his favorite subjects: the liberalpress (which Duke ran together like Damn Yankee) and the Sierra Club (a California ecology group which Duke always pronounced like a dirty word).

Consequently, when he was called on to talk, these matters were very much on his mind — along with generous doses of Novocain, tequila and passion. Those who were privileged to hear the resultant lengthy speech remember it with awe. Duke opened all the stops. Unhappily — since there was no prepared text and the journalists present chose to deal with the party as a social rather than a political event — the exact remarks were never recorded. Thus the capstone of the collected speeches of Marion Michael Morrison is apparently lost forever.

Some weeks later, I asked him to reconstruct those comments for me, and he tried. By God, he tried. The passion was there, but not the tequila or Novocain. "I had a tooth out," he told me manfully, "and they'd given me some shots and then I starting beltin' that tequila and they started talkin' about this stuff and I thought, 'Oh, what the hell,' so I probably let loose on them. I think I tied pretty good into the liberalpress the night." That's all we have left of that historic occasion.

What the Critics See

Over a period of 10 years or so, I spent a fair amount of time with Wayne, researching a half-dozen magazine and news syndicate articles. I started out hostile both to what I perceived of his views and what I perceived of the man. Hostility toward his views dissipated slowly as I realized he didn't take them nearly as seriously as some of his critics. And misgivings about the man disappeared instantly and totally when I realized he didn't take *himself* all that seriously, either.

The tip of the Wayne iceberg is, of course, a 50-year acting career that included more than 200 movies grossing almost a *half-billion* dollars. But the substance of the man far transcends box office figures. Indeed, Wayne attained such mythic proportions that a growing cadre of intellectuals and pointy-headed critics are spending a lot of time and ink these days trying to determine who he was and why he held such a grip on the American psyche. If Wayne is watching — and paying attention, which is doubtful — he would be vastly amused.

Here are a few samplings of the ghost of John Wayne in analysis by various social and entertainment critics — rivulets that will probably turn into a tidal wave in the years ahead:

Peter Hamill: "John Wayne was not a hero. He was an actor who played heroes."

John Simon: "The last century had its Iron Duke, Wellington; this century has its Granite Duke, Wayne. Every era gets the leader it deserves; John Wayne is ours."

Jack Kroll: "The paradox of John Wayne is the paradox of the conservatism that the country — maybe the

Below the surface, Wayne had an unexpected strain of gentility.

entire West — seems to be groping toward. How to recapture the classical virtues and energies, integrity and even a righteous forcefulness, of individualism without losing the passion of an extended fraternity or abandoning the complicated covenants that alone can hold the discordant forces of our time in balance. . . ."

Greil Marcus: "In the last decade, John Wayne has been so venerated as an American symbol, become so obvious and banal an icon, that he is now safe. Even liberals, some contriving elaborate rationalizations for his mythic stature, have forgiven his politics. . . . he seems to have taken one last opportunity to connect himself and us to an heroically decent American we can neither rationally credit nor emotionally surrender. His natural superiority is redeemed from cynicism by open humor which keeps the character alive. This John Wayne is flawed enough to be wholly admirable, and he leaves behind an overwhelming, almost faded sense of moral symmetry: a sense not of anything so hard as justice, but of something more like fairness."

Wayne probably wouldn't argue with any of this, but he also probably wouldn't read it. He would be more

tuned into a recent comment by an official of Great Western Savings and Loan, for whom Wayne did a series of high-priced television commercials during the last few years of his life. Said this Great Western spokesman recently: "Often people would open accounts with us just because of the commercials. One customer came up to me at our Arcadia branch — he was wearing a cowboy hat — and told me that he'd just taken \$40,000 out of another savings and loan and deposited it with us 'because the Duke told me to.'"

A Hero with Weaknesses

Wayne's self-analysis tended more to Savings and Loan than esoterica. Searching for the secret of his grip on the American psyche, he told me once: "I think I've always been popular in Westerns because I've always played the kind of fellow who had a little bit of bad as well as little bit of good in him and had weaknesses. The only thing I stay away from is anything petty or small. I'll be as rough as they come, but never mean or small.

If that sounds oversimplified, it's more in keeping with the man, himself, than the overheated prose presently being written about him. The personal qualities easily perceived by hanging around him for awhile were not mythic. Yet the impact of him was — which adds up to an anachronism that, to me, lies at the bottom of any effort to explain Wayne's hold on the public.

The first time I met him, for example we were grazing through artifacts in the huge Trophy Room at his Newport Beach home when the front door bell rang. We were alone in the house, and he parted the window curtains just slightly to see who was at the door. "Jesus Christ," he said, "it's a couple of Pilar's friends and they'll want to talk. Now we're just going to stand here and keep quiet 'til they go away."

And so we did, like two school children caught in some forbidden game, standing immobile and silent in the darkened Trophy Room while the visitors battered the front door. When they tired of this, instead of leaving, they pushed the door. It opened. Then they were in the hallway, calling out Pilar Wayne's name. Then they opened



e Trophy Room door, and there we ere. It was a situation out of Dagwood instead or early Neil Simon, and at's precisely the way the mythic John ayne handled it. Badly. Yet he lost thing in my eyes afterward. Maybe at's what he meant when he said he ways played the kind of fellow who ad weaknesses." Maybe they always owed just below the herioc surface, d maybe it was that subliminal ality that had much to do with eating the John Wayne myth.

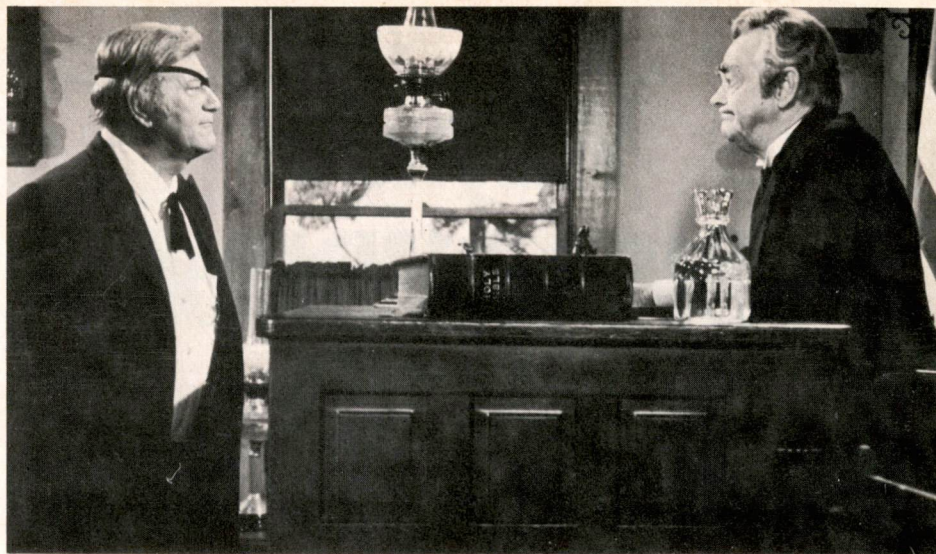
I saw other similar incidents, and ey made Duke Wayne credible. It was e suggestion of this sort of vulner- ility that made the bombast palatable a lot of people who seldom agreed th his stated views. No public figure my memory was able to disarm his ponents as effectively as Wayne.

Shirley MacLaine was reaching for at when she said: "One of the reasons hn Wayne was still a big star when he is 99 years old was that people always ew where he was at. His politics may ve belonged in the dung heap, but at ist he was an actor who *believed* in smething." And Joan Baez said a few ars ago that "although there are some ople with whom I wouldn't agree litically, they haven't made them- elves that offensive to me — like John ayne." She recalled Duke's appear- ce on *Laugh-In* in which he held up a d, white and blue daisy and recited emnly: "The sky is blue, the grass is een so get off your butt and be a arine."

This sort of self-parody (which ex- ded to many of his later movie es, including his Academy Award nning performance in *True Grit*) made e like a slippery target for hostility, n though he was constantly saying d doing things that invited the wrath liberals but made a lot of sense to ple who bought theater tickets to him fight for some amorphous last tion of individualism.

I dunno where it's all going to end," told me almost wistfully a few years o. "Is a fellow never again going to credit for putting in extra effort or ng smarter? I have this awful feeling t we're losing our respect for good rkmanship, and everything is being gged down to the lowest common ominator by politicians looking for tes and trying to make people class scious. The individual doesn't figure y more. Only groups. We seem to ve lost sight of the fact that groups e made up of individuals.

The government taxes half of us to port the other half, and more and re wives in middle class families have work to keep up their standard of ing. It's all reaching a crucial point ause the government is breaking up e American family with its taxing icies. And the family is the backbone



A CLASH OF WILLS — Wayne perpetuates his tough-guy image in a scene from "Rooster Cogburn." As Marshal Rooster Cogburn, he is challenging Judge Parker (John McIntire) in a legal confrontation over his record of killing criminals.

of our society.

"From what I see of the world today, we could all use a few heroes. Even our sports pages are full of guys who refuse to report for practice or get busted or jump out of bushes at little girls. I don't

**"I hope it will always
be remembered that
I had great pride
in my work."**

know where kids are going to turn for heroes anymore. Every cop and sheriff you see these days is a heavy. The townspeople are always a bunch of jerks while the guy on the motorcycle with the funny cigarette — a character who hasn't done one constructive thing in his life except maybe throw ketchup at some old waitress — is your hero. You can always tell the bad guy these days. He's the one who works for a living — and maybe waves a flag once in awhile."

This, too, is quintessential Wayne, and he believed it passionately. Yet, even these views, so close to the Wayne soul, miss some of his essence. To the degree that they simply underscore the image of the reactionary frontiersman, the Bourbon cowboy stamping out bureaucratic bad guys who would break down our resolve and destroy our individuality with such flabby liberal programs as gun control and food stamps and environmental impact reports, they miss Duke Wayne. His essence lies somewhere behind the bombast, the tough talk, the shoot-from-the-hip image. This is the anachronism of Wayne that made it possible for him to build bridges between true believers of many faiths.

He had a tendency to say things that sounded as if they were cribbed from a bad script out of the Republic Studio era. He consistently referred to his first cancer surgery eight years ago as a "victory over the Big C" with the help of the "Man Upstairs." And he once told me about being awakened by a prowler whom he routed "with an old Rodney in my hand." But this is surface Wayne — and below that surface was an unexpected strain of gentility and a strange sort of abstraction. Kids, including his own, liked him — and kids are hard to con. Wayne never seemed to take what he was saying as seriously as he might have liked to have you think. He could be distracted instantly from the most profound philosophizing or heated political rhetoric by a flock of geese flying overhead or an old crony dropping by for a game of backgammon or chess.

He once told me simply and matter-of-factly: "Young people have great respect for me as I have for them, so we get along great, and it's not such an arm's length thing. I love my children. I love all kids as a matter of fact, and I show my feelings. That means if my children do something I don't like, I really don't have to do much except show disappointment. They're sensitive enough to realize how I feel. Once in awhile I'll growl at them over some little thing so they'll know I'm still around, but I haven't had any real trouble with any of them, thank God. I don't worry about them. I expect decent and respectful behavior — and that's what I get."

His eldest son, Michael — now the president of the film company his father organized — would agree completely. "He's always pictured," says Mike Wayne of his father, "as being rigid, set in his ways. Well, that's only true with respect to himself and what he wanted to do. But with his kids, he

Wayne's Wit and Wisdom

If you want to drop a name in your next public speech, you might try some of the following John Wayneisms:

“ I believe in my country, my family, my fellow man, my God. I believe in straight talk and freedom, with the accent on free, which is still the best four letter word I know. I believe in hope for people of all ages, sticking up for what you believe in, giving a fellow a second or even a third chance — but keeping your eye on him.

I believe the moon's a nice place to visit, but I wouldn't want to live there because *this* country on *this* planet is man's last chance to make a go of it for humanity.

Every man and woman or child I've ever known, met, seen or heard wants one thing more than anything else in the world: tomorrow. That's the only thing any of us have going for us.

I think any man who makes an "X" rated picture should be made to take his own daughter to see it.

I think the lesson you learn on the football field is a basic one: if the player on the other side of the scrimmage is as good as or better than you, you don't care what color, religion or nationality he is. You respect him. Respect for the other fellow is what democracy is all about — and I think respect for the country goes hand in hand. I don't know of any country in the history of the world that's been more lied about, jeered at or pushed around.

I learned a lot at the University, but I think the most important thing I learned is that it would have been foolhardy to go out into the world with a name like Marion.

This is a good country with good people in it. Good people don't always agree with one another. Maybe the best thing we do in this country is agree to disagree once in a while — but with a certain amount of civility. And that's what seems to be missing these days — a certain amount of civility. We're shouting when we should be talking. We're arguing when we should be conversing. We're angry when we should be reasoning. I think the best single thing all of us can do is calm down and maybe think a little bit more and talk a little bit less.

It's easy to be afraid in the world today. Life is so complicated. Technology has put us in a computer age, and I'm sure there are times when everyone has a feeling that it's too tough to face up to. That is where we need God . . . to have faith in a Supreme Being, but to be man enough to face up to things. The only alternative is to attempt escape, which, so far, no one has been able to do.

Everyone talks about the generation gap. Well, if there is a generation gap, why don't you fill it with love and prayers.

I trust everybody until they prove themselves wrong.

There's a lot great about life, but I think tomorrow is the most important thing. It comes to us every midnight very clean, perfect when it arrives and is put in our hands. It hopes we've learned something from yesterday.

I believe in common decency, without which no society or good will can exist.

I believe in hope for people of all ages and that equal opportunity is based on equal obligation.

was always remarkably liberal. He's let us work things out for ourselves. He suggested, but he never interfered.”

The anachronisms are endless. This actor, most noted for his heroic deeds on screen and his unflagging patriotism, never entered the armed forces in World War II. And this man who always carried a reputation for action rather than thought and was often scorned intellectually was a straight “A” student who was once in line for an appointment to Annapolis. Wayne made a wry reference to that after his alma mater, the University of Southern California, gave him an honorary fine arts degree. Commented Wayne: “Some wise guy said I was probably the only man who ever received an honorary degree he couldn't read. I guess the most important thing I learned at USC was that it would have been foolhardy to go out into the world with a name like Marion.”

Wayne's final struggle with the “Big C” was followed literally day-by-day by hundreds of millions of people all over the world. One of the doctors on that final surgery team said afterward: “This man has a tremendous will to live.” And so he did. And a lot ordinary human beings seemed to have a stake in his survival because Wayne belongs to a nearly extinct breed of larger-than-life people who have claimed a measure of immortality on this earth — an immortality we would all like to share, even vicariously, with the Duke.

A few years before he died, Wayne said: “You're going to think I'm being corny, but this is how I really feel: I hope my family and my friends will be able to say that I was always a kind and fairly decent man.

“I hope that I appeal to the more carefree times in a person's life rather than to his reasoning adulthood. I'd just like to be an image that reminds someone of joy rather than of the problems of the world.

“And I hope it will always be remembered that I had great pride in my work even to the point of being the first one on the set in the morning. I'm a professional.”

Seldom has a human being written a more fitting epitaph for himself. And maybe in a few simple words it catches the qualities of John Wayne we'd all like most to emulate.

Joseph N. Bell has been a free-lance writer for the past 25 years with work appearing in all major American magazines. As film critic for The National Observer and entertainment writer for the Christian Science Monitor, the Los Angeles Times and several national magazines, he has covered the Hollywood scene for two decades. He has also written six books and has taught non-fiction writing at the University of California (Irvine) for the past 12 years.

Evaluators who can overlook a speaker's weaknesses are more likely to discover hidden strengths.

IGNORING SPEAKING FAULTS

by David R. Haapala

Kenneth McFarland — the “dean” of the public speaking profession — was in top form the night he delivered the keynote address at the National Speakers Association's 1978 Convention in Louisville, Kentucky. He's a polished speaker: inspiring, rich in knowledge and exciting to listen to. And, as always, he gave his best to the NSA audience. But one element of his personal style — his habit of adjusting his glasses almost constantly — puzzled some listeners.

During a question-answer session following his NSA speech, someone asked him why he touches his glasses so frequently when delivering a speech.

“I do it, he said, “because they keep sliding down my nose.”

Nothing more needed to be said. The audience laughed, dismissing the implied criticism in the question as ridiculous. That minor fault, when compared to Dr. McFarland's great talent, wasn't important enough for him — or anyone else — to be concerned about.

Over the years, a number of articles on speech evaluation have appeared in this magazine. Some have urged us to be tougher, some softer. Some tell us to be more forthright while others caution us to be more tactful.

This dialogue is important; it concerns the most difficult thing we do in Toastmasters next to speaking itself. How should we correct a speaker's faults? Should we deal with them boldly and directly, or should we temper our criticism in an effort to diminish the sting? My answer is neither. A better way to handle many speaking faults is, simply, to ignore them.

Does that sound like heresy? Don't we come to Toastmasters to have our faults corrected? No, I believe the purpose of Toastmasters transcends that. We come to Toastmasters to become more *effective speakers*. This is an important distinction.

A number of years ago, a little-known rookie with the Milwaukee Braves came up to bat for his first time in a major league game. The opposing catcher used the opportunity to needle

him a little. “Hey, kid, you're holding the bat all wrong. You're supposed to hold it with the label up so you can read it.”

Young Hank Aaron had a simple retort: “I didn't come up here to read,” said the man who would later beat Babe Ruth's home run record.

Our experience in Toastmasters should be analogous. We don't come to Toastmasters merely to learn rules, or to have our idiosyncrasies dissected. Mainly, we want to become better communicators. The question, however, remains: How do we do this? How can we become stronger if our weaknesses are not exposed?

Overcoming Fear

First, speakers need to develop confidence. For example, wouldn't you

Many speaking faults should be treated as symptoms of fear.

agree that many distracting movements speakers make are merely manifestations of their fears? Then doesn't it make more sense to help speakers overcome their lack of confidence than to risk inhibiting or embarrassing them with a recital of their shortcomings?

Dale Carnegie warned instructors of his successful speaking course to concentrate on the causes rather than the effects of poor communication. Over and over again he admonished: “Don't treat symptoms — treat the disease!” Fear is the disease. Many faults are only symptoms.

Evaluators can help speakers most by urging them to experiment. Help them see that both failures and successes are steps of progress. Offer encouragement and sincere praise and concentrate on strengths rather than weaknesses. Not only do the speakers being evaluated gain confidence from such stimulation, but others who are observing will be positively motivated as well.

An evaluator should handle a critique as a gardener sows his seeds. The

gardener doesn't criticize a new sprout for not having blossoms or fruit.

Instead, he patiently waters, cultivates and fertilizes the new plant, feeling confident that it will, in its own time, reach its full potential. Evaluators who show speakers that kind of acceptance will see many “faults” simply melt away.

A second reason for not dwelling too much on a speaker's faults is because they may be significant when compared to the individual's strengths. Take a ventriloquist, for instance. He should have the ability to speak without moving his lips, right? And yet, Edgar Bergen's lips obviously moved every time Charlie McCarthy talked. Imagine what the world would have lost if Bergen had worried too much about correcting that deficiency. It was his great strength as a comedian that counted. The “fault” became unimportant.

Or think about Johnny Carson for a moment. Impressionist Rich Little can put a Las Vegas audience into hysterics with his imitation of Carson's numerous mannerisms and self-conscious gestures. Yet, wouldn't you agree that these are a part of the personality that endears Carson to America's TV audience? Some “faults” may actually be assets.

Creative Speaking

Since speaking is an art, we should be careful not to let rules and conventions become too important. In “The Art of Speaking” (*The Toastmaster*, January 1979), Leon Fletcher wrote, “A speech can be a work of art — if you aren't afraid to break the rules. Be creative. Follow the lead of the world's greatest artists and you'll be on the road to better speaking.” I couldn't agree more. Because good speaking is an art, you can't master it simply by following a list of “dos and don'ts.”

Concert pianist Arthur Rubenstein vividly remembers the two wrong notes he played in a Chopin polonaise during a London recording session. When the technicians offered to record the piece again, he protested: “No, no, no — I was inspired, I played it, oh, so beautifully,

that I was dying of pleasure. I played it with my heart. You cannot repeat that a second time."

Later that evening, he learned by a trans-Atlantic telephone call that his wife had given birth to his eldest son as he was playing Chopin's music. Ecstatic, Rubenstein declared: "All right. I will leave it at that. I will have it published

and he will always know what his father did while he was born: the polonaise with two wrong notes."

Rubenstein believes too much technique at the expense of melody produces an adverse reaction from his listeners. A good evaluator knows this is true in speaking as well.

That doesn't mean accepted styles,

rules and conventions are not important. But they should *serve* speakers — not *rule* them. We must remember that a speaker's main purpose is to communicate, not to master techniques.

In a 1976 White House ceremony, former President Ford honored a teacher from North Carolina. "What subjects do you teach?" the President

The Virtue of Making an Idiot of Yourself

by Tom McDonough

There is one virtue of participation in Toastmasters that I have never heard praised — the opportunity to make a complete idiot of yourself.

At first, idiocy may not seem to be anything to brag about. If you are an idiot, why broadcast it? If you aren't, why create a new impression that can hardly enhance your image? Surely the world enjoys such an abundance of stupidity that there is no reason to contribute to it deliberately. So what's virtuous about making an idiot of yourself? The answer lies in the need for growth and in the unique environment of a Toastmasters club meeting.

Most of those who join a Toastmasters club are trying to grow. They are attempting to develop new branches of personality, to turn limited speaking skills into powerful ones. Having been in Toastmasters for more than two years, I know this growth can occur. I've seen it happen repeatedly. I've seen many people discover speaking talents they didn't know they had. And the ones who grew the most were often those who tried the hardest. They were in a position oddly like that of the comedians of the vaudeville days.

Professional comedians say the biggest problem facing young comics today is that they have no place to be bad. The old-timers had vaudeville and the Borscht Belt, where they could present their earliest attempts at humor without fearing that their careers would be ruined if they failed. There was always a chance to try again. Because opportunities for inexperienced comedians are far fewer today, many find themselves in a Catch-22 situation: They can't get experience because they don't have experience.

Inexperienced public speakers would face the same problem if it weren't for Toastmasters. In our clubs, *everyone* has a chance to speak in front of a sympathetic audience. Yet many members don't take full

advantage of this opportunity. They don't realize that the farther they reach, the more they will grasp, even if they don't always grasp what they're aiming at.

A karate expert learned this under very different circumstances. This man, C.W. Nicol, was a Welshman who went to Japan just to study karate. In his autobiography, *Moving Zen*, he recalls that after he had been studying karate for some time, he was told to study kendo, the Japanese art of sword fighting. He argued that he'd come thousands of miles to study karate, not kendo. But he was told that by practicing moves with a wooden sword, he would learn things about his body that he would never learn just by practicing karate. He tried it and discovered subtle qualities of space, muscle and coordination that he'd never noticed before. These qualities helped him in the seemingly unrelated karate competitions. Eventually, he passed the grueling test for the coveted Black Belt in karate.

The same principle applies if you want to become a top-notch speaker. You must try to do things you don't think you can do. Only by going beyond your limits will you discover what your limits really are, and you'll probably find that your real limits are much farther away than you thought they were.

For example, I know of an introverted scientist who had a hard time speaking to anyone but himself. He joined Toastmasters and forced himself to give crazy speeches that went far beyond anything he'd done in public. He recited a soliloquy from Hamlet, first as Richard Burton might have done it, then as Johnny Cash. He told a tall tale about the "Cosmic Cucumber Connection" and illustrated his theme by pulling a watermelon out of a bag at the climax of his speech. (He'd expected it to be greeted by thunderous laughter, but the joke laid an egg bigger than the watermelon. A very

humbling experience.) He also gave a speech in which he pretended to be a descendant of Count Dracula.

There were times when he almost refused to present such speeches because he was afraid of being humiliated, sometimes with good reason. One anonymous critic in his club said he belonged on the "Gong Show." But on he went. In short, he made a complete idiot of himself. But in the process of doing all these insane things, he learned a great deal about giving speeches, about entertaining people and about himself. His serious speeches began to improve, and he even won some speech contests.

That introverted scientist was me.

The experience that taught me how to express myself would never have been possible if I hadn't been part of a group of people I came to regard as friends, people whom I could fail miserably in front of without fearing they would think less of me.

Your club offers more resources than most members ever take advantage of, the most important one being that it is a place where your failures won't be witnessed by your boss or your enemies. Don't be content to give cautious, reserved speeches. You will progress that way, but slowly — and without ever discovering some of your finest hidden talents.

Someone once made a lot of money on the slogan, "Dare to be great!" Instead, you should try, just in your club, to occasionally live up to the slogan, "Dare to be lousy!" Sometimes, you will be. But you will grow. The crazy kendo will sharpen your verbal karate, and you will get yourself a Black Belt in speech-making.

At least I did.
Banzai!

Tom McDonough is president of JLP/Caltech Club 3292-F in Pasadena, California.

Books in Brief

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ed. "I don't teach subjects," the men replied. "I teach children." It's obvious that she had clearly defined her role as a teacher. In our attempts to formalize what we should be doing, we sometimes fail to define our *real* objectives. Too much attention to the "sub-matter" of speaking can sterilize the improvement process. Evaluators may be rules to *describe* what a speaker does, but they shouldn't *prescribe* what a speaker does.

Unique Speaking Styles

Consider some of our best-known contemporary speakers. What strikes us is not how they all conform to certain "rules," but how dissimilar they are. Cavett Robert's Mississippi accent and stage-wide, gyrating gestures are a long way from the booming, clear tones and stay-in-the-pulpit stance of Herman Vincent Peale. Ira Hayes starts out slowly, with a hand-in-the-pocket casualness, talking about his name, before ripping into a rapid-fire, exhibitionist exhortation on enthusiasm and leadership. Zig Ziglar frequently uses comical gestures — crouching on stage and yanking a water pump handle, for example. Can you imagine Churchill doing that? Or, how can we compare the deep, Anglo-Saxon tones of Churchill's "fight-them-on-the-beaches" speech with Martin Luther King's emotional, down South refrain, "Have a dream?" Charlie Jarvis and Erbe True are very funny men, but when McFarland's forte isn't humor, and when Shop Sheen delighted his audiences in much more subtle way.

Speaking is as rich and individualistic as human personality. It reflects the sum of our experience, thoughts and feelings — conveyed in a way that is as unique as the person who is speaking. It's not the evaluator's duty to define what is "correct" and then attempt to ensure that the speaker conforms to that standard. Good evaluators are largely nonjudgmental. They look for what is "right" rather than what is "wrong." They tell the speaker what they believe is working and encourage him or her to experiment further. Good evaluators are confident that if "faults" are ignored, they will probably disappear or become insignificant. Above all, they recognize that there are many effective ways of speaking, and they are humble enough to admit that there are no rules, laws or conventions that apply universally . . . including this one. 🎤



David R. Haapala is past president of Cosmopolitan Club 515-6 in Minneapolis, Minnesota. He has taught Dale Carnegie courses for a number of years and is now employed as a pilot for Northwest Orient Airlines.

Why good news
makes headlines
in public speaking.

Say It with a Silver Lining

by Shan Finney

A speaker's concept of a powerful word probably won't include "ice cream." People are moved by abstract words such as "liberty" and "war," "health" and "ecology." A term describing a frozen dessert doesn't belong in the same company — even if it can reach out and snag young ears three blocks away in a thunderstorm. Liberty is more meaningful than ice cream, even though you can repeat "liberty and death" from sunup 'til sundown without attracting the interest of a single, grinning nine-year-old. Kids have a tendency to hear what they want to hear. They respond to "ice cream" because they like it. That doesn't make it a powerful word.

People listen better when speakers tell them what they want to hear.

Or does it? Adults exercise the same uncanny discretion as children when it comes to hearing what they want to hear — and hearing is the first step toward listening and remembering. In the clamor of everyday life, it isn't possible to give full attention to everything that bumps into our senses. Selective perception works at a subconscious level, sifting and choosing what we're going to see, feel and hear. Without this screening process, the human mind might be even less efficient than a television set tuned to all 14 channels at once. Traditionally powerful words have less impact than terms such as "ice cream" if they can't get past

the first screening to reach a listener's consciousness.

By the time a speaker approaches the podium, the listener's decision to tune in to the presentation is established. But, attention being notoriously fickle, our senses persist in scanning the horizon. Behind the cover of intently focused eyes, nerve endings hover, awaiting the advent of a higher priority. Consequently, the first mutter of distress from an infant will find its way into a parent's consciousness over God, country and bursting bombs. When a movie plot breaks down, compelling memories of last week's picnic take over. A tantalizing conversation can drift 20 feet across a room to interrupt a boring monologue.

Yet, in order to be memorable, a speech has to find its way into a listener's consciousness and stay there. Even if the subject is interesting and significant, the content is well-organized and the delivery skillful, distractions can — and probably will — vie for attention.

An audience rarely abandons a speaker deliberately. In fact, we're often embarrassed about it — but we do give in when something more compelling than the speaker's message grabs our attention. Adults, like children, listen to what they *want* to hear.

Pleasant Words

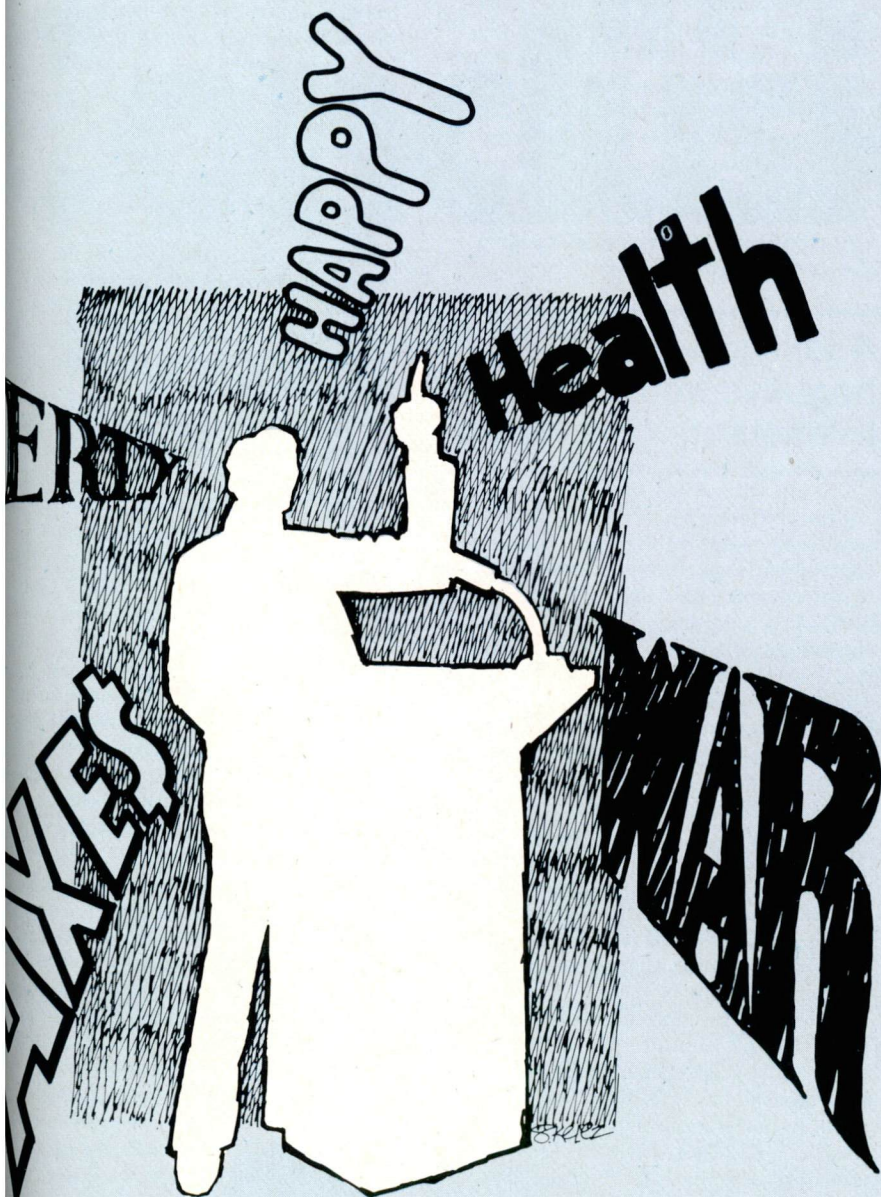
What adults want to hear, surprisingly enough, is not unlike what children want to hear. Psychological studies on perception and learning indicate that most people show a marked preference for things that are pleasant, lively and loving. In the English language, pleasant words are used much more frequently than unpleasant words. Pleasant stimuli are more readily received than unpleasant, or even neutral, stimuli, and pleasant events are more

likely to be remembered. Many people are incurable optimists; they want the silver lining with every cloud.

Psychologists Margaret Matlin and David Stang refer to this phenomenon as the "Pollyanna Principle," and their research reinforces earlier studies of this kind. Good news is communicated most willingly; pleasant words come to mind most readily and most often; and the most pleasant word in a pair of antonyms (such as better and worse) appears more frequently in both speech and writing. Magazine word counts have shown "love" used nearly seven times as often as "hate," "life" nearly six times as often as "death" and "good" more than five times as often as "bad."

It seems safe to conclude that people will listen to and retain what they like to hear — and they like to hear something that's pleasant. And yet, if the entire realm of language were limited to this outlook, we'd find ourselves with very little to communicate with and even less to communicate about. Unbroken pleasantries can blur into verbal fluff less stimulating than soda crackers. But even though no topic can — or should — be presented completely and exclusively in glowing terms, there is a message here for speakers and writers.

It's important to keep in mind that the process of focusing perception is not a fully conscious activity. The impact of words and the way they're combined can be extremely subtle — in fact, subliminal. With awareness and practice, a speaker can compete against distractions by aiming words at the same level at which intrusions enter a listener's consciousness. The knack of speaking to the unconscious mind has



produced great orators and advertising wizards, as well as psychologists. The technique of making words and context pleasing has a place among the basic elements of good communication. By learning to give your speech a silver lining, you can increase the odds against being tuned out unintentionally.

The images and associations evoked by words are accompanied by values. Antonyms are among the more conspicuously valued words, and they lend themselves to subtle combinations. According to Webster, an antonym is a word opposed in meaning to another. Opposition implies values, and antonyms come with values built in, tacked on and dangling behind. It's good to be up, bad to be down. Most people want to be better, nobody wants to be worse. It's better to be clean than dirty, better high than low, better right than wrong.

If you focus your phrasing around the pleasant member of each antonym pair, your presentation will be easier to listen to. For example, it's possible to withhold a reward rather than punish, to not encourage rather than discourage, to acknowledge that the battle's not won rather than admit defeat. You can say that the meeting hall was half-filled during your speech — or would you rather say half-empty? There is a difference, and it doesn't have to leap out and slap you to be significant.

Abe Lincoln had a knack for positive phrasing, demonstrated in the following examples:

- *Your thousand pretenses for not getting along better are all nonsense — they deceive nobody but yourself.*
- *Every man is proud of what he does well; and no man is proud of what he does not do well.*



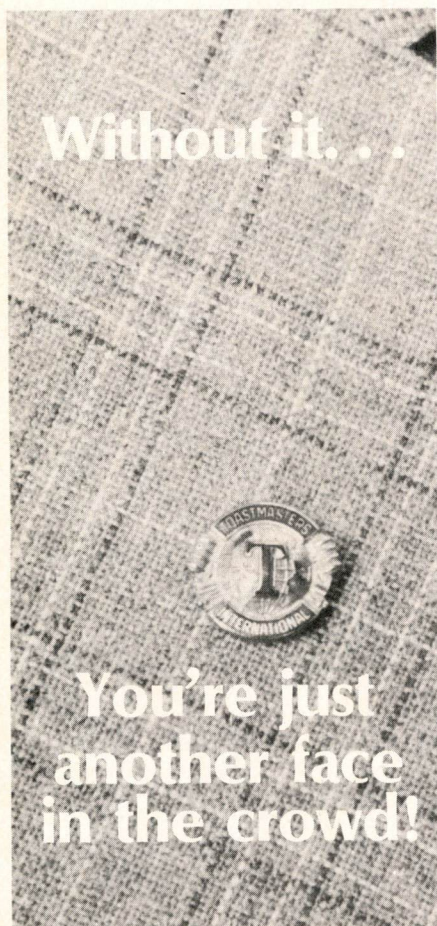
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The positive member of the antonym pair appears in both quotations. If "badly" or "poorly" is substituted, the meaning isn't altered appreciably — but the *feel* of the words becomes altogether different. A solid flow of negative words and images makes listeners uncomfortable. Antonyms can be played against their opposites to break up a painful chain of "bad" words. Follow up comments on poor attendance with a positive statement such as, "Those who came had a great time!" When you're delivering bad news, the audience is more likely to listen if it sounds like good news. There's no need to use a sledge hammer when you can entice them with ice cream.

Striking Contrasts

Synonyms can be used to add color to your sentences, phrases and images. Synonymous words aren't necessarily identical in meaning. They're usually similar, often equivalent and sometimes interchangeable. By substituting a variety of synonyms for pleasant and unpleasant antonyms it's possible to achieve varying shades of meaning and emphasis as well as striking contrasts. The following exercise demonstrates this technique and provides a helpful device for getting started.

A solid stream of negative words makes listeners uncomfortable.

First, write down a few antonym pairs. For example: big/small, better/worse, fast/slow. Now make a list of synonyms for each word. A thesaurus and a dictionary may stimulate your thinking at this point. In *Roget's Thesaurus*, the entry for "big" refers us to "size." Under this heading, we find: *fatness, giant, fat persons, sizable, impressive, bulky, oversized, huge, vast and fat*. From the "giant" category, there's *colossus; monumental and stupendous* are listed under "huge"; and "sizeable" yields *substantial, capacious and comprehensive* (and much, much more under all headings). Pick out what you like and think up your own synonyms. Already a wide variety of meanings for your antonyms should be apparent.

When you've completed a list for each word, begin combining words from the two lists. *Substantial* might work with *thin; microscopic* with *colossus; Lilliputian* with *stupendous*. Ultimately, of course, it's speaker's choice. This is what "mountains and molehills" are made of. As substitutions are tried, they should be considered carefully to be sure that the original meaning is retained. For example, "gross" may not replace "big" without creating some unpleasant overtones.

Once you understand this technique you can make contrasts without using direct opposites. For instance, "argue" and "care" are not literal antonyms, but they represent conflicting values. Study this example from a speech given by Adlai Stevenson:

Let me say, too, that I have been heartened by the conduct of the convention. You have argued and disagreed because as Democrats you care and care deeply. But you have disagreed and argued without calling each other liars and thieves, without despoiling our best traditions in any naked struggles for power.

The opposed values give emphasis to the statement while magically converting the negatives to positives. There's a pleasant surprise in hearing that all the arguing and disagreeing was good. It's also significant that the negative values were placed ahead of the positive in the second and third sentences. (Note also that the opening sentence signals good things to come.)

In random listings of word pairs, researchers have observed a general tendency to name the positive word first. However, it's often more effective in speaking and writing to save the upbeat phrases for the end of the sentence. In the above example, there's a clear pattern of alternating word values (heartened, argued and disagreed, care and care deeply, disagreed and argued) and every sentence ends with something "good."

This example is also useful in illustrating the dangers of *unbroken* praise. Too much of a good thing can be as bad as too little — even kids get tired of ice cream as a steady diet. The negative lead ins used here tend to highlight the positive points, and this technique works whether your topic is light or heavy.

A conspicuous display of positive and negative events highlights the annual Academy Award presentations. The televised show is gorgeous, opulent, enthusiastic, upbeat — and boring. When it's all over, nothing stands out unless it's devastating or incredibly brilliant.

Value rhythms provide the contrasts that make high points stand out in any presentation, whether the subject is dire or happy. The promise of enjoyment engages the attention of listeners and images creates that silver lining they're looking for. We all like to remember the good times. 🎤



Shan Finney is a freelance writer who lives in Novato, California.

Memorable speech endings —
how good are your "terminal facilities"?

Now In Conclusion...

by Stewart Marsh

After hearing a political fund raiser make what could have been a very touching appeal for contributions, one listener said: "At the end of a half-hour, I was ready to make a substantial contribution. But after the speech had gone for more than an hour, it went away my wallet. The speaker wore me out."

Many speakers lack "terminal facilities." They may start strong and ably develop the body of the speech, but they don't know how or when to conclude. The British sometimes use the word "tailgate" when referring to the conclusion of a written or oral presentation. The tailgate of a truck or wagon holds the load in and keeps it from spilling out. The conclusion of a speech also serves a crucial function. It is that you attempt to drive home your remarks, stir people to action or lift them to an inspirational level. There are a number of different ways to do this. One of the most effective methods is the summary. An itinerant evangelist expounded on the secret of solid preaching. "First," said the evangelist, "you tell 'em what you are going to tell 'em. Then you tell 'em. And finally, you tell 'em what you've told 'em."

When you summarize, you tell your audience "what you've told 'em." Let's suppose you've given a talk on "How to

Improve Your Memory." After you finish the main body of your speech, you state: "Now in case you've already forgotten what I've said about memory, here are the main points. First, repetition with the intent to learn is very important in remembering the major key phrases or key words in the speech you plan to make. . . ." Then you go on to mention the other major points you developed in the body of your talk. By briefly recapitulating in your conclusion, you help the audience recall the gist of your talk.

Your conclusion may be the most important part of your speech.

After summarizing you may want to make a general statement emphasizing the importance of your topic. For example, in the speech on "How to Improve Your Memory," you tell your listeners they'll find it much easier to remember important things if they use your suggestions intelligently.

Motivational Endings

An appeal for action also makes a strong conclusion, depending on the nature of the talk. Suppose you're running for local political office, and

your speech focuses on the major election issues. The most logical appeal to action would be to ask your audience to get out to the polls on election day and vote for you.

Or let's say you're giving a speech about the charities supported by the United Way. You wind up, of course, by asking your listeners to give generously to this cause.

Your appeal may be of an emotional nature. If you are speaking on the work of a charitable organization for crippled children, for example, you might discuss the ways in which certain children have been helped. You seek to wrench the emotions of your listeners and thus encourage them to be generous in their gifts. Vague appeals for action won't work. Tell your audience specifically what you want them to do.

A word of caution: A speaker can make effective use of jokes in the introduction and the body of the speech, but if ending with a call to action it's best to avoid humor in your conclusion. When you earnestly ask your audience to act or to give, it's no laughing matter.

You can also end a speech effectively with an anecdote or bit of drama. Many speakers start off with specific examples, but few conclude in this manner. Let's say you're giving a talk about a recent trip to the Virgin Islands.

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You've given your audience information on travel, hotel accommodations, shopping bargains, custom laws and the scenic wonders of the islands. You say that even though the Virgin Islands are overrun by tourists seeking bargains, the natural beauty of the Islands is what you remember. Then you conclude by describing your visit to one of the most scenic spots in the world — Trunk Bay on the Island of St. John.

Or it may be effective to conclude with a bit of drama. Perhaps you've given a talk on the great Greek philosopher, Socrates. You've discussed the troubled times in which he lived, the sort of man he was and how his ideas influence the thinking of his two great pupils, Plato and Aristotle. In conclusion you re-enact and dramatize the death of Socrates — the taking of the hemlock and his last words.

Poetic Points

Poetry can also make an ending dramatic. I once heard a lawyer make very telling use of poetry in his summation before the jury. He pointed out that the members of the jury were performing a much-needed service for their country. He went on to expound on the greatness of America, and then quoted from memory a lengthy poem about the flag. He did it well, and the members of the jury were visibly stirred. Although the poem seemed to have little relation to the case being argued, it helped the lawyer win a favorable verdict from the jury.

If you are giving a talk of an inspirational nature about patriotism, it would be entirely appropriate to conclude with a patriotic poem. Or if you are discussing Mother's Day, you might end with a poem about mothers. The poem will be more effective if you memorize it and recite without reading.

A good quotation can be just as moving as a poem, and it's another great device for bringing a speech to a powerful ending. Suppose you have delivered a talk on humor. You've pointed out that some people are glum killjoys while others are immoderate jokesters and pranksters. You discuss the middle ground between the two extremes. Then you conclude your talk with a quotation from Aristotle, the great advocate of the Golden Mean. He said: "Individuals who carry humor to excess are thought to be vulgar buffoons, striving after humor at all costs, and aiming rather at raising a laugh than at saying what is becoming and avoiding pain to the object of their fun; while those who can neither make a joke or put up with those who do are thought to be boorish and unpolished. But those who joke in a tasteful way are called ready witted. . . ."

Speakers occasionally begin and conclude a talk with the same quotation.

This may give unity to the presentation. Quotations should never be used, however, just to make the speaker appear learned or profound. If a quote doesn't clarify or accent your message, don't use it!

A provocative question or series of questions may make the best ending for your speech. Suppose your theme is "The Moon." In the body of your talk, you discuss what is known about the moon. Then you conclude by asking, "Will there be people living on the moon in the 21st Century? Will there be frequent space shuttles to the moon? Will a trip to the moon become as routine as a trip from New York to Paris?"

Or perhaps your talk is on human longevity and efforts to find ways to increase the life span. You might conclude by asking: "By the end of the 21st Century, will the average human being live as long as the Biblical Methuselah? Will we reach a longevity of a thousand years or more? Barring a nuclear holocaust, will everlasting life on earth become a thing of the not too distant future? And if so, what changes will it mean in our manner of living?"

A Forceful Delivery

Although this list is certainly not exhaustive, we have discussed a number of effective ways to conclude a speech. You may do so by summarizing, or telling your listeners "what you have told 'em." When the audience can do something about the matter on which you have talked, it's appropriate to close with an appeal for action. It's also possible in your conclusion to make effective use of an anecdote or bit of drama. Or you may wish to end with a stirring poem, telling quotation or question.

These things are not, of course, mutually exclusive. Two or more devices may be combined in the same conclusion. For example, you may make an appeal for action that includes a poem and a quotation.

Since your conclusion is in some way the most important part of your talk, your delivery should be forceful. This doesn't mean you should shout or be excessively dramatic — unless you are a great orator of the old school — but it is important to be direct and intense.

Many speakers signal the end of a talk with a phrase such as "Now in conclusion. . . ." "Finally. . ." or "To sum up. . ." There's nothing wrong with using these terms, but don't repeat them over and over again while still continuing to speak. If you tell your audience you are about to conclude, wind it up and sit down! Develop your terminal facilities!

Stewart Marsh is a former psychology professor and college dean who lives in Pasadena, California.

Memoriam

Gustav White, one of the pioneers of the Toastmasters movement, died recently in Whittier, California, at the age of 98. White, who was profiled in the March 1979 issue of *The Toastmaster*, was active in Toastmasters for more than half a century. Following Dr. Ralph Smed-

ley's lead, he organized Los Angeles Club 3-52 in the Los Angeles YMCA in 1927. He later founded Quaker-town Club 19-F in Whittier, where he earned a reputation as the "King Pin" of Toastmasters. Toastmasters International extends its sincere sympathy to his wife, Helen, and other family members.

TI's European Clubs Prepare for Expansion

Greater Toastmasters growth in Europe is being forecast by the leaders of the newly formed Continental Council of Toastmasters clubs. At an organizational meeting held in Kaiserlautern, West Germany in October, plans were formulated to better coordinate the activities of the 23 European clubs. For many years, several Toastmasters clubs have conducted an unofficial European speech contest, but under the auspices of the Continental Council, such events will be more frequent.

On the European continent, Toastmasters is now represented in Austria, Belgium, France, West Germany, Italy, Luxembourg, The Netherlands, Norway, Spain and Switzerland.

The Far East has recently become another "hot spot" for Toastmasters growth. Until recent years, there were no clubs in Malaysia, but today there are three. The first club in Jakarta, Indonesia came on board in the fall. The Philippines, however, has been the main attraction for new club activity in recent months. Since the start of the fiscal year on July 1, 1979, four new clubs have been organized under the auspices of the National Committee of Philippine Toastmasters Clubs (NACOMPHTO). In Japan, Tokyo Toastmasters Club recently divided into two clubs to promote greater growth, and discussions are underway to create a council of the nine clubs there.

It seems like everyone is intent on becoming better organized. Clubs in Alaska and the Yukon Territory have also organized into a council, the Yukon-Alaska Council of Toastmasters (YACT). Since organizing the council, one new club has been formed, bringing the Arctic total to 11.

Most Toastmasters clubs in these areas have been formed by past and present members who have found themselves in a new location without a Toastmasters club. If you should ever find yourself in such a position, just contact the Membership and Club Extension Department at World Headquarters for all the information you need to form a club.



CLUBBERS WITH STAMINA—Bernie Jekic makes his contribution to the success of a 72-hour Speakathon sponsored by Essendon Club 1578-73 in Melbourne, Australia.

The Australian-Style Publicity Event: Test of Endurance

Any club trying to establish a strong identity in its community could get fast results from a program like the one sponsored recently by Australian Toastmasters. But it takes real dedication — and Olympian endurance — to make an Australian-style Speakathon a success.

The event featured 72 hours of non-stop public speaking. The planning started when the members of Essendon Club 1578-73 in Melbourne, Australia, decided to create a community image by raising funds to help local hospitals expand their facilities. They chose a fundraising project that would put their speaking talents to a grueling test. And it worked! The 18 speakers who participated managed to fill 72 hours and reach their fundraising target while attracting extensive publicity and broad community interest.

The hospital donations came from

local business owners, who sponsored the marathon speakers. Many other community members were involved as spectators of the event, which was highlighted by a six-hour impromptu speech given at 30-seconds notice by Warren Maloney.

Others who participated were Toastmasters Heather Parker, John Dutton, Simon Osborne, David Wren, Bernie Jekic, Jack Crea, Gerry Lloyd, Garry Clarke, Garry Bell, Brian Ivers, Alan Davis, Roger Fitzgerald, Cliff Talbot, Tim Haley, John Sayer, Jenny Wren and Robert Allan.

Warren Maloney spoke for all Essendon Club members when he said: "The target hospital funds were gained, but Essendon Toastmasters gained so much more. We became a real part of the community. Many speakers furthered their personal development and gained the confidence to undertake longer speeches than the normal seven-minute talks given at club meetings. Moreover, the club gained a feeling of fellowship and togetherness that will give it a sound basis for future success."

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10 Years

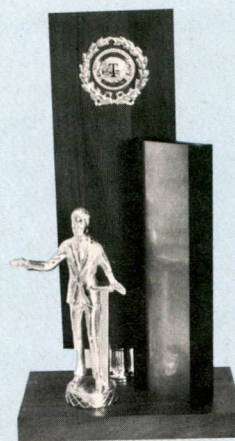
Palatine 3307-30, Palatine, IL
Greenway 2280-56, Houston, TX
Takapuna 2506-72, Takapuna, Auck., NZ



1901 • 1902 • 1903



1917



1921 • 1922 • 1923



1930

Develop a Winning Spirit in Your Club!

Your club members will start thinking like winners when their achievements are recognized with these fine awards. The trophies and plaques will motivate recipients to strive for higher goals and they'll soon discover that one success leads to another. The awards are perfect for speech contests, special club meetings and those occasions when you just want to say "thank you." They'll add excitement to all club and district activities. Help your fellow Toastmasters reach the top — and stay there — by giving them the recognition they deserve.

The Perfect Award

This handsome speech contest trophy makes the presentation worthwhile. Its goldtone modern figure sets on a walnut base with polished engraving plate.

1901 11" \$9.75
1902 10" \$9.50
1903 9" \$9.25

A Gift to Remember

This goldtone wreath, handsomely mounted on a beautiful walnut base, makes a welcome

addition to any desk or office.
1917 6" \$3.00

A Very Special Memento

A perfect way to honor the winner in any kind of competition. This goldtone figure sets on a beautifully polished walnut base.

1921 12" \$14.50
1922 11" \$14.00
1923 10" \$13.50

For Winners Only...

In Toastmasters, we're all winners. And this multi-purpose trophy says just that. Its modern figure and lectern rests on an attractive walnut base.

1930 9" \$7.25

For a Job Well-Done

Want to reward the efforts of a club officer, club sponsor or mentor? Anyone would be proud to accept this handsome plaque, which comes with a full-modeled gavel, TI insignia and goldtone engraving plate.

1956 5 1/4" x 7 1/4" \$6.00

For the Outstanding Toastmaster

An ideal plaque for the Toastmaster who made an extraordinary accomplishment. A domed medallion is set on a rich American Walnut panel. Top plate can be engraved with any heading.

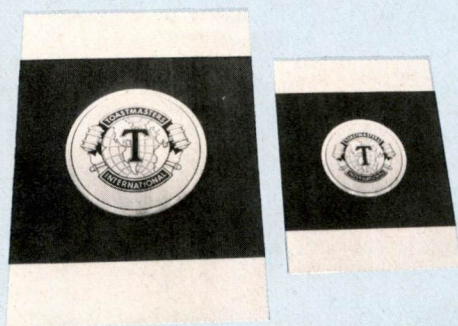
1962 5" x 7" \$21.50
1963 7 1/2" x 1" \$27.50

Recognize with Beauty

This Athenian bronze oxidized plaque is attractive in any setting. And it's suitable for any type of special recognition.

1957 8" \$10.75

See the 1978 Supply Catalog for more trophies and plaque ideas. Allow 8 cents per line for engraving and \$1.25 for packing and shipping. (Allow three weeks for engraving.) California residents add 6% sales tax. Send all orders with your club and district number to: Toastmasters International, 2200 N. Grand Ave., Box 10400, Santa Ana, CA 92711.



1962 • 1963



1956



1957