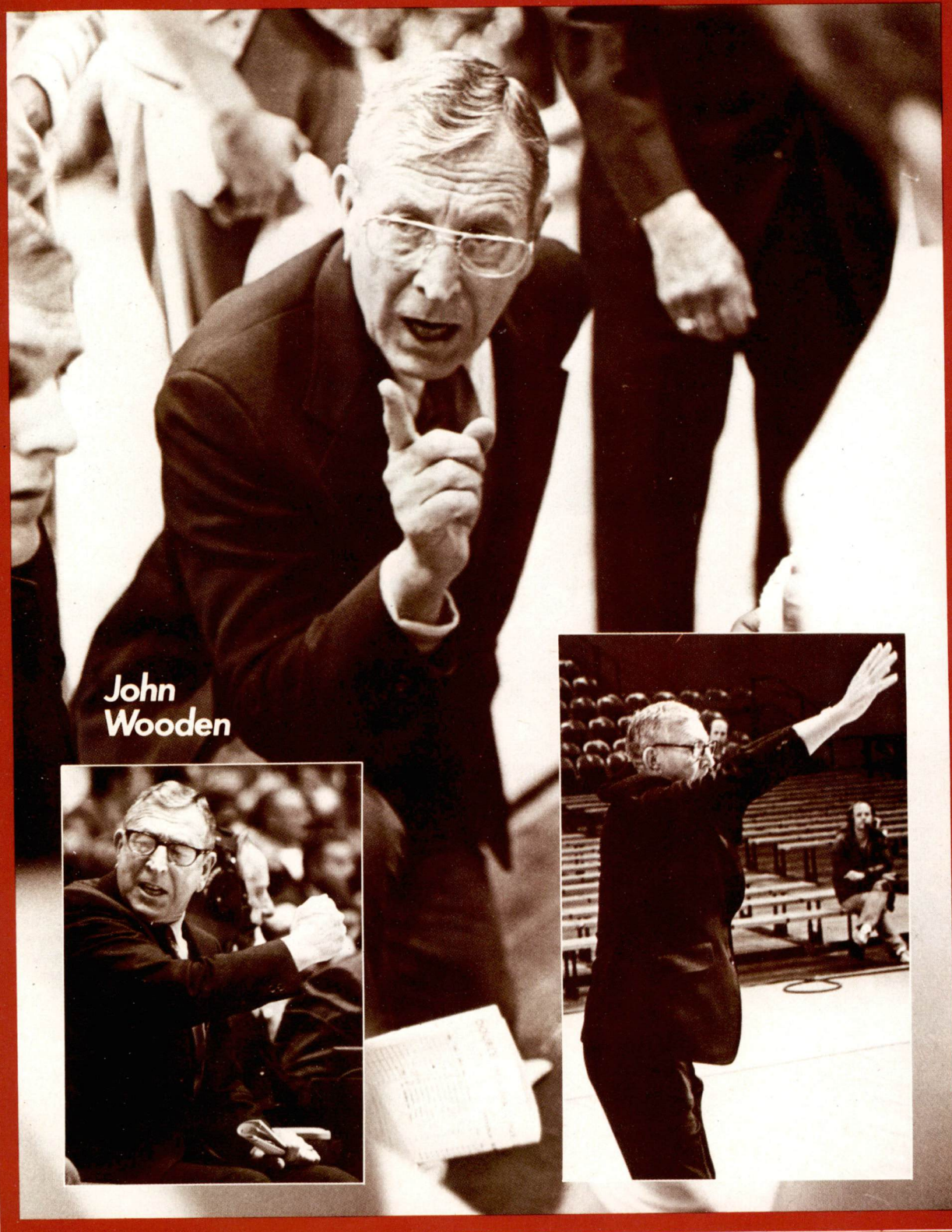
The Toastmaster
DECEMBER 1980

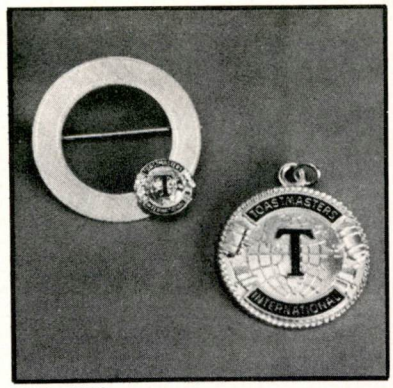


John Wooden





# Climbing the Pyramid of Success

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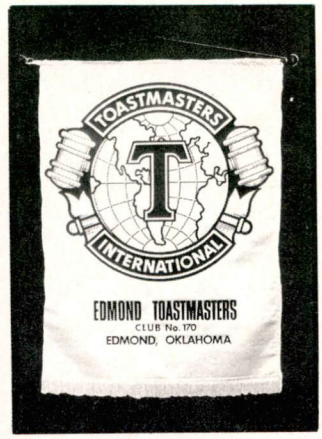


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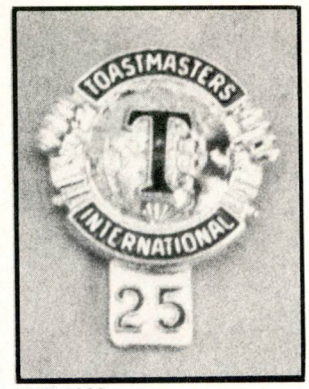


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# Let Everyone Know You're Proud to be a Toastmaster

Involvement in Toastmasters is such a rewarding experience that most of us can't help but talk about it. But words don't tell the whole story. You can also show your pride by wearing a symbol of the organization's greatness. Your special Toastmasters memento can be ordered by catalog from World Headquarters.

## A Proud Banner

Every club needs a banner to be easily identified at club meetings and at area, district, regional — and even International — conferences. This sleek club symbol comes in gold satin with a blue Toastmasters emblem and matching club identification lettering.

**234 3′ x 4′ $35**

## For Women Only

Women today are making great strides in Toastmasters — they deserve to wear these attractive membership brooches (5701) and pendants (5703). The ladies membership brooch is gold-plated with a beautiful florentine finish. The pendant is finished in gold antique with a polished back for engraving.

**5701 $8**
**5703 $10**

## Membership Emblems

These handsome, gold-plated pins are a must for those Toastmasters who want others to know they are proud of their membership. Comes in two sizes: miniature (5751) and large (5753). Discounts offered for orders of 12 or more.

**5751 $2 or $1.80 with discount**
**5753 $2.25 or $2 with discount**

## Pins for High Achievers

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

**5800 $6**
**5939 $6**

## Officer's Pin

The club president's pin is a must for every Toastmaster elected to this coveted office. The perfect gift to present to an incoming president, it is available in Balclad gold (5801) and in 1/10 10K gold with two zircons (5802).

**5801 $6**
**5802 $12.75**

## Rewards for Longevity

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

**5923-5938 $3 for each tag and certificate**

*See the 1980-81 Supply Catalog for more samples of official pins and items of jewelry. When ordering, add postage and handling charges as follows: Pins: 1-12, 30 cents; 13-24, 60 cents; more than 24, 80 cents. Brooches and other jewelry: Add 30 cents each. Club banners: Add 20%. California residents add 6% sales tax. All prices are subject to change without notice. Send your order with your club and district number to: Toastmasters International, 2200 N. Grand Ave., P.O. Box 10400, Santa Ana, CA 92711.*

# The Toastmaster

**DECEMBER 1980** **Vol. 46 No. 12**

## FEATURES



## DEPARTMENTS



## COVER

*"Many times the players and teams that didn't win the championship were, I thought, as successful as those who did. Not because of ability, but because they lived up to their potential," says John Wooden, the retired basketball coach who led the UCLA Bruins through a long succession of record-breaking seasons. Ironically, winning has never quite equaled success in Wooden's mind. The important thing, he says, is doing your best. One sure way to accomplish that is by reaching the top of Wooden's Pyramid of Success. In this month's cover story, Wooden discusses the building blocks of his pyramid — a solid foundation for any success seeker.*


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# The Greatest Gift

As we approach this joyous holiday season, one can't help but get caught up in the spirit of giving. We see shoppers buying gifts for friends and loved ones. Gifts that will bring much joy, strengthen their relationships and be fondly remembered for years to come. Gifts that show they care.

Toastmasters are the most caring people I know, and every Toastmaster possesses a gift that can't be bought in a store, but which can bring great joy and have a lasting effect on the person to whom it is given. It is the gift of sharing ourselves — our time, knowledge and skills — with people in our business, community, social and private lives. And it isn't given only at Christmas.

We see this gift being given at every Toastmasters club meeting. Members give of themselves by carrying out their assigned functions so that all may learn and grow as a result of their mutual experience. Club officers present their gift by planning and implementing programs that enable members to achieve their individual goals. These same officers continue to share their gift by attending area and district functions. They, in turn, receive the gift from district officers who present training and educational programs for their use in the clubs.

This gift is also evident when we attend a Speechcraft or Youth Leadership Program and observe Toastmasters sharing their skills for the betterment of people in their community. The giving continues as they plan and implement demonstration meetings and form new Toastmasters clubs. But it doesn't stop there.

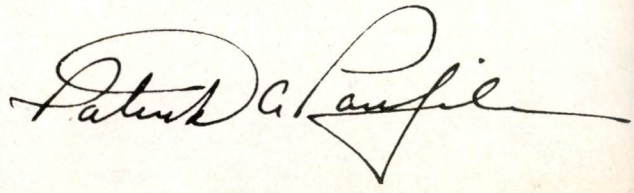
The skills learned through Toastmasters training are useful in every facet of the business world. We see members sharing their gift when making a presentation that promotes productivity in their organization. Many Toastmasters train others within their business environment and thus add to the productivity of the entire work force. Still others are motivated to share their skills in their community.

Toastmasters continually share their gift by involving the selves in worthy causes. There are those who work with scho systems, town boards, chambers of commerce, little leagu senior citizen groups and various service organizations. doesn't matter which organization you work with. Wha important is that you are offering the gift of yourself to tho who can benefit from your experience. By sharing your mo important asset — yourself — you are making a lasti contribution to society. You are telling the people of yo community that "you care."

Yes, as we approach this holiday season, let's think of t powerful impact the great religious leaders of the world ha had on the people of all faiths. Think of the ways in which th share the greatest gift — themselves. And their ability to sh the simple things — the simple but lasting things.

The simplest but perhaps the most powerful form of our g is the act of reaching out and touching someone. We offer t gift every time we invite someone to attend a club meeting. I a gift people can cherish for life and one for which they w forever be thankful. It is the sincerest way a Toastmaster c say "I care."

To each of you who cares and continues to share yo greatest gift, I say thank you for enriching so many lives a making this a better world in which to live. In the true spiri Toastmasters, you have spread much joy and will be reme bered for your efforts. May each of you, your families, frie and loved ones have a happy holiday season.



What the deaf can teach us about total communication.

# THE ELOQUENCE OF THOSE WHO DO NOT HEAR US

by James Medeiros, ATM

As communicators, words are of consummate importance to us. It is equally true, however, that a speech is not composed of the spoken word alone. Good speakers don't just talk. They also communicate with gestures, facial expressions, body movements and variations in vocal tone. We will be better equipped to use all of these communication tools effectively if we direct our message to those who never hear our speeches — the deaf. It takes more than our familiar body language to reach this audience. We must strive for *total* communication, using every avenue to transmit our message.

Speakers lose about 10 percent of their audience because of hearing problems. That can be avoided by taking advantage of the listener's ability to lipread. If you look at your audience and clearly enunciate your words, you will help those who are hard of hearing. Many of these people use the movement of lips to understand at least part of what is spoken. And it is not only the deaf who lipread. Anyone who misses a word or sentence through a lapse of attention or twist of acoustics can use lipreading to catch up with the speaker.

**Sign language offers speakers many creative ways to use gestures.**

We must speak, therefore, to our audience and not to our notes, hands or lapel.

Another important aspect of total communication is speaking loudly and slowly. To provide an opportunity for lipreading is one thing, but to speak so softly or so loudly that listeners *must* depend on lipreading is to try their patience. Pay attention to acoustics. To use a staccato delivery in an echo chamber is merely to drown our listeners in noise. In a large auditorium with a public address system, don't ignore the microphone for the sake of proving your amazing lung capacity. In a small room, make sure you don't batter the group with your voice.

### Communicating Through Mime

In any speaking situation, take advantage of the use of body movement to portray or illustrate an idea or word. For example, when telling a story involving two characters, shift your position from one side of the lectern to the other, change your posture, and vary your facial expressions to help your listeners make the adjustment from one character to another. The winner of a district speech contest used mime very effectively when he concluded an emotional patriotic speech by turning and saluting the flag in a pledge of allegiance. Another speaker puckered his lips and grimaced as he described "a world gone sour." Finally, there was the speaker who illustrated the phrase "layer after layer after layer" by holding his arms in front of him and positioning them one atop the other at each repetition of "layer."

Individually, these actions are extremely simple. But the conscientious application of mime during a speech can highlight key points and liven up the whole presentation. Most speakers naturally use some gestures. The repeated and deliberate use of mime can make an average speech shine with professional polish.

The great difficulty in the application of mime is the sustained creative energy it demands. To develop new and yet strikingly appropriate body motions may seem nearly impossible. It is in this regard that the language of the deaf itself can be of great assistance to the speaker.

### Creating New Gestures

Not all sign language is useful to us. However, the study of sign language

# Crossing a Silent Communication Barrier

by Rita Luther

There it was again . . . that feeling! A tightness in the throat and tears welling up for the hundredth time.

Lil has just finished her ice breaker speech. Everyone realized we had just witnessed an unusual demonstration of courage. No one broke the silence as Lil returned to her seat. The Toastmaster of the evening just stood at the podium grinning. His eyes followed Lil until she settled in her chair. When he caught her eye, an easy smile lit up her face.

Lil had shared a story of a young girl who suddenly lost her hearing at age of 10 as a result of a devastating childhood disease and had to learn to speak through sign language.

The young girl was Lil, a member of a Toastmasters club for the deaf (4267-52) at California State University, Northridge, the home of the National Center for Deafness.

A newspaper article on sign language was the catalyst for the club's creation. One morning as I groped for a table topics speech I remembered that article and explained that signing was being recognized as a full, complete and distinct language with structure and syntax similar to Navajo, Latin and Russian. Colleges and universities are even giving credit for American sign language as a foreign language, I noted. As I spoke, an idea began to surface. Only when I blurted out my closing line and sat down did I realize what I had said: "Wouldn't it be a good idea to start a Toastmasters club for the deaf?"

If the idea was exciting, the reaction at the National Center for Deafness was earth-shaking. Several meetings with members of that group convinced me that we could make it work.

I was unprepared for the emotions I would experience during those first few meetings — the fear of speaking through an interpreter, the uncertainty about where to look. The lump in my throat and tears in my eyes would become premanent fixtures as I began working with these courageous, warm, witty, positive and enthusiastic individuals.

In preliminary discussions of how a Toastmaster club is run, I described the various assignments in a typical meeting. When it came to the "Wizard of Ahs," I fumbled for a way to explain . . . "Well, the Wizard of Ahs counts the verbal pauses, ummms and ahs, but perhaps you will want to eliminate that assignment. I mean it really doesn't apply if you can't hear the ahs." The representatives of the deaf center started to laugh, easing my embarrassment. "We can keep the assignment!" they reassured me. "We'll call it the 'Wizard of Unnecessary Gestures.' People who are signing often flutter their hands when trying to think of how to say something."

After the preliminary discussions, a demonstration meeting was held. I recruited several members of Executive Breakfast Club 3622-52 in Glendale, California to participate in the meeting. After each member had practiced a few sentences with the interpreter, we began. As soon as Dave Auten opened the meeting, everything flowed beautifully. All six men from my club thought they were contributing their Saturday morning to a group of deaf students. What they didn't know was that *they* would benefit from the experience. Everyone who participated left the demonstration meeting a different person, having been touched and moved by a warm group of people who have never understood the phrase, "I can't."

It was now time for Lil's evaluation. Bob walked to the front of the room and began, "Mr. General Evaluator, fellow Toastmasters, and our honored guests . . ." Bob didn't speak at all. He signed while someone else interpreted for the hearing people in the room: "Lil, your speech needs a lot of work . . ."

There it was again . . . that feeling! A tightness in the throat and tears welling up for the hundredth time.

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*Rita Luther is a member of Executive Breakfast Club 3622-52 in Glendale, California.*

can teach speakers many creative ways to link gestures with key ideas. Sign language provides many examples of specific hand motions that can be borrowed or used as a guide for creating new gestures.

Take, for example, the man who wants to present a metaphor for "growing ideas." If he described a butterfly coming out of a cocoon, his metaphor would be interesting but not unusual. However, if he turned to a sign language book for a representative hand motion, an element of real beauty would enter the speech. By clenching his fists, crossing them and facing them toward himself with hooked thumbs he has the sign for cocoon. By simply unfolding his fingers he has the sign for butterfly. How striking this hand motion could be if timed appropriately with a phrase such as "the idea of freedom grew like a butterfly emerging from its cocoon."

Or, if a speaker wished to devise a hand motion to emphasize the word "children," a sign language book would suggest extending a hand at waist level, palm down, and moving it through the air three times in a patting motion. The idea of youngsters, their heads coming only to an adult's waist, is nicely conveyed in this clean, simple gesture.

To emphasize the joining together of a group, you could bring two hands together and intertwine your fingers. To illustrate the concept of broken faith, you could go through the motions of breaking a pencil with two hands. To demonstrate the act of turning away, you could hold a hand with your palm facing you and then slowly turn that palm in the opposite direction.

**Eloquent Silence**

We can develop our own sign language by inventing hand motions and repeatedly linking them with the same words or ideas. For instance, in a speech about blindness, you could form the shape of an "O" with your hand and use it consistently with the word "eye." The audience will learn to associate the word and the gesture, and soon you'll be able to convey your message without even using the word.

Once you start communicating with sign language, you'll discover that gestures can often be even more eloquent than words. Communication will become a complete experience for you. Most wonderful of all, however, is the sure knowledge that you will not be deprived of the most basic and important visual aid: yourself.

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*James Medeiros is a member of Improvers Club 4011-63 in Morristown, Tennessee. His work at the Social Security Administration has included communicating with deaf clients, and he has taken sign language courses which have, he says, "served as an introduction into this beautiful world of manual communication."*

## A Special Child Excels in Speaking Program

With his arms wrapped around a trombone not much smaller than him, John Alfano stood before a group of Toastmasters and explained the technique he uses to play the instrument.

John was born with only four fingers on each hand.

"The people in school didn't think I could play the trombone because of my size, but I got pretty good at it," he said brightly. "Since I have a disability, my variety of instruments was limited. I have four fingers and no thumbs, so no one can call me all thumbs."

John demonstrated his talent by playing "You're a Grand Old Flag" and "Stars and Stripes Forever," pieces he chose to keep things "very patriotic."

The audience was, needless to say, awed by his performance.

John was also demonstrating the speaking skills he developed when his Boy Scout troop participated in a Youth Leadership Program coordinated by members of Clifton Club 2664-46 in Clifton, New Jersey.

That was made possible by a cooperative arrangement between Toastmasters and the Boy Scouts of America, which allows scouts to satisfy requirements for the public speaking merit badge by participating in a Youth Leadership Program.

John's mother, Martha Alfano, said she had never heard of Toastmasters until her son came home from a scout meeting and asked her if she would drive him to the YLP meetings at a local library.

Now, however, she's a strong advocate of Toastmasters.

"To your organization, from the top of the leadership down to every participating member, I feel gratitude for the valuable experiences afforded my son, John, through your Youth Leadership Program," Mrs. Alfano wrote in a letter to World Headquarters.

"Thank you Toastmasters International and, most of all, thanks to all of you individuals who exert so much personal time and effort for the benefit of 'Johns' around the world."

To find out how you can coordinate a Youth Leadership Program for a nearby scout troop, contact your local Boy Scouts of America office.

*From left to right are Flora Wiley, Terrence McCann, Virginia Ryan and Almer Parks.*

## Recognizing 25 Years of Service at WHQ

Three World Headquarters employees were recently honored for their contributions to Toastmasters International.

Celebrating their 25-year anniversaries with the organization were Flora Wiley, manager of Administrative Services; Virginia Ryan, senior shipping clerk; and Almer Parks, chief pressman.

"These hard-working individuals have consistently demonstrated their dedication to Toastmasters over the years," Executive Director Terrence McCann said. "It is people like them who have made Toastmasters the greatest public speaking organization in the world."

## Marking Progress in New Zealand

New Zealand's first woman Toastmaster has earned her Able Toastmaster award, an accomplishment her club members see as a symbol of the great progress they have made in their area in recent years.

The award was presented to Pat Francis, a former Area 1 governor, by her husband, Gwyn, who is also an ATM. Both are members of Takapuna Club 2506-72.

Gwyn, the club's current president, is a kidney patient who has become increasingly dependent on a dialysis machine over the past five years.

In a recent letter to World Headquarters, Roger Miller, the Takapuna Club's administrative vice-president, wrote: "It is Gwyn and Pat's deep conviction that during this period, the warmth and camaraderie which Toastmasters has provided has been a tremendous comfort to them both.

"They sincerely wish that others with health problems may, through active and wholehearted participation in the Toastmasters movement, feel uplifted by the challenges, fellowship and good spirit that is so much a part of our Toastmasters philosophy."

## Coping with Pressure

Have you ever thought of Toastmasters as a vehicle for learning to cope with pressure?

Jim Newman has, and he says so in his new book *Release Your Brakes*, a self-help manual offering tips on how to reach your untapped potential.

"When a person first joins Toastmasters, the pressure of standing in front of a few friendly, encouraging people can be pretty heavy," Newman writes. "Some will find very creative reasons for not being able to come back and others will return and further develop their skills.

"Those who return probably have no more potential, but they are responding to the pressure in a very different way. When you see an outstanding speaker performing with great enthusiasm and confidence, you can be sure that he has been subjected to the same pressures that have been felt by every other public speaker. He has not gritted his teeth and forced himself to continue... Instead, he has formed the habit of responding to the successively higher levels of pressure in a positive way, using them as turn-ons instead of tie-ups."

*Release Your Brakes*, a $2.75 paperback, was published by Warner Books, Inc., 75 Rockefeller Plaza, New York, NY 10019.

The greatest basketball coach in collegiate history says you don't have to win to be a success. In fact, he claims, it's sometimes better to lose.

# Climbing the Pyramid of Success

by David Ferrell

They were at the height of a dynasty. The UCLA Bruins, the most successful collegiate basketball team ever, had won three straight national championships — a record — and were building strongly for a fourth. They opened the 1969-70 season making chumps of most challengers. They would win their first 21 games.

But suddenly, John Wooden didn't like the way they were doing it. They were winning, but they had stopped performing. They were surviving more on talent than teamwork. Their once healthy confidence had become cockiness. Victory had eroded their enthusiasm and made them lazy.

In one game played in a small, noisy arena in Pullman, Washington, the Bruins fell behind by 13 points before rallying to win, 72-70. Afterward, an angry Wooden told sports writers his team hadn't been ready to play. "A loss might help this team more than anything," he said.

And so it was. Three games later, the long UCLA winning streak ended. But in the weeks that followed, the Bruins won their fourth consecutive national title. So strongly were those two events connected that Steve Patterson, the Bruins' starting center, called the first loss the most important game of the season.

"The defeat helped us re-establish our priorities," Patterson told reporters. "After we began winning and winning, it became accepted and we stopped communicating. Everyone had started thinking that if he did his own thing, it would be okay. We'd win. The situation wasn't good."

Winning, in Wooden's view, has never quite equaled success. So when the Bruins began sputtering and stumbling over inferior opponents, as they did in early 1970, the coach they called *The Wizard of Westwood* said it was almost a relief to lose. Indeed, he was accused — and never disputed it — of letting his teams drop one from time to time. Losing conquered complacency and selfishness. It restored intensity and team spirit. In short, it made for sharp and eager Bruins as the national tournaments began.

"There might be considerable disagreement as to what success really is . . ." says Wooden, who then will speak in his soft-spoken and genial teacher's manner for an hour or more, defining his own concept of the term. His definition of success has been carefully thought out over many years. And what he's come up with stands as an appropriate monument to his stature as perhaps the greatest basketball coach in collegiate history.

Wooden has placed his ideals of personal and athletic achievement in a hierarchy he calls a *Pyramid of Success* — "the only truly original thing I've ever done," he says. It's a concept he created and applied through 40 years of high school and college coaching, a compilation of 25 personality strengths that lead to victory.

### Doing Your Best

The elements of Wooden's pyramid are the building blocks of character. The cornerstones are industriousness and enthusiasm. The summit is competitive greatness, supported by poise and confidence. The mortar is a mix of ambition, patience, sincerity, resourcefulness and integrity.

Combine all these, along with a few more, and you'll be a success by its best definition, Wooden says. It won't matter what the endeavor, or what the score.

"If you ask any of my former UCLA basketball players, I don't think any of them will ever say I mentioned winning in the locker room," he says. "My last words before going out onto the court were, 'When this game is over, I want your heads up — and the only way for them to be up is for you to play the best you possibly can.'

"If you do that, the score will probably be to your liking. And if it isn't, that means the other team is better. There's nothing wrong with that."

**"The best way to get cooperation is to be cooperative yourself."**

The philosophy is simple: You get what you earn, so make yourself the best you can be — physically, mentally and spiritually. The argument is in Wooden's record; the score was to his liking in 885 of the 1088 games he coached between his graduation as a three-time all-American from Purdue in 1932 and his retirement as UCLA's head basketball coach in 1975, giving him the greatest winning percentage (.813) of any basketball coach in history.

During his 27 seasons at UCLA, his teams captured an unprecedented 10 national championships, including seven in succession from 1967 through 1973. They set records by notching four undefeated seasons, winning 16 conference championships, winning 88 games in a row at one stretch and winning 38 consecutive championship tournament games.

So Wooden knows his subject. Even if he claimed winning is everything, to the victor goes the spoils and nice guys finish last, he'd be at the top of the ladder, safe and secure.

But the 69-year-old former coach, who's fostered a sense of humor and a love of poetry through all the years of basketball, says it's easier to gain satisfaction from discipline and hard work than from the treacherous numerals on a win/lose record.

In 1974, one of Wooden's finest teams lost the national championship for the first time in eight years, falling in double overtime to an inspired and talented team from North Carolina State. The loss was remembered vividly by the players even a year later, when Wooden bowed out with yet another national title.

When we won that last game in 1975," Wooden says, "I had one alumnus come up to me — a very fine alumnus who will probably have a building named after him someday — and say, 'We did it! We did it! You let us down last year, but this time we did it!'

"To a lot of alumni and fans, if you win a championship you're successful. Not entirely, of course, unless you win all the games. We were very fortunate at UCLA that we did win them all a couple of years.

"But then," he says, smiling ruefully, "it's inevitable that you don't win all the games by the margin that the alumni have predicted."

It was that alumnus' kind of thinking — 40 years earlier — that prompted Wooden to begin building the Pyramid of Success, which he put together block by block over 15 years.

### Peace of Mind

Wooden was a high school coach and English teacher when he spawned the idea that success should be available to everyone, not just the lucky or the talented.

"I had become disillusioned and surprised at the pressure parents placed on the kids in my English classes," he says. "They wanted an 'A,' and they weren't interested in how much the kids learned. A 'C' was all right for the neighbors' children — the neighbors' children being average. But for their own kids, they had to have an 'A.'

"I felt it was unfair to the youngsters and unfair to the teachers. Not everyone can be an 'A' student; some people are only 'C' students. So I came up with my own idea: Success is peace of mind; you earn what you're capable of."

That doesn't open the door for excuses, Wooden cautions. If anything, it places the pressure equally on everyone; whether you're Lew Alcindor (now Kareem Abdul-Jabber) passing through UCLA on the way to the Hall of Fame or Doug McIntosh, whose college career goes no further than theological school, you've got to do your best.

The cornerstones of the pyramid — enthusiasm and industriousness — are crucial. They haven't changed since Wooden conceived the pyramid, and he's made sure that each of his teams has had those qualities.

"My first year at UCLA, I had a meeting with my players to tell them to get their feet tough before starting practices because they would be working hard," he says. "I told them, 'We will be in better condition this year than any team we play against.'

"One player asked, 'Coach, isn't it the responsibility of the players to work hard during practices?' And I said, 'No, that's my responsibility — and you can be sure I'll live up to it.' "

The work ethnic goes back to Wooden's all-American years as a player at Purdue University; he claims his two natural gifts were extraordinary quickness and a burning desire to be the best-conditioned athlete on the court.

To amplify his point, he likes to quote from the poem "How to Be a Champion" by the late sports writer Grantland Rice:

*You wonder why they do it and you look to see the knack,*
*You watch the foot in action, or the shoulder, or the back,*
*But when you spot the answer where the higher glamours lurk,*
*You'll find in moving higher up the laurel covered spire,*
*That the most of it is practice and the rest of it is work.*

### The True Champions

Wooden doesn't claim that he liked all his players equally, or even that he was able to treat them all equally as an idealistic coach, but he claims to know who his true champions were; and, just as in the classroom, not all of them walked away with honors.

**You get what you earn, so make yourself the best you can be.**

"My most outstanding players were those who, if I named them, you wouldn't recognize. That's not always true, but generally it is. You can talk about the enthusiasm of a player like Alcindor or (Bill) Walton, but what if they weren't 7'2"?

"The players who make the pros already had great ability. But many times the players and teams that didn't win the championship were, I thought, as successful as those who did. Not because of ability, but because they lived up to their potential."

Wooden's favorite team, although he admits reluctantly to having one, was his 1963-64 squad, his first to go undefeated and first to capture the national championship. Although short by basketball standards — no starter was taller than 6'5" — they were aggressive, determined, ever-hustling, and, as Wooden puts it, "Defeat never entered their minds."

They combined good natural talent – Keith Erickson, Gail Goodrich and Walt Hazzard graduated from that team into professional basketball — with all of the ideals in Wooden's pyramid, including industriousness, conditioning, enthusiasm and:

• **Self-control** — "As a coach, an athlete, a surgeon, an attorney, a brick mason or a farmer, you've got to have self-control," Wooden says. "When

## THE PYRAMID OF SUCCESS

Success is peace of mind which is a direct result of self-satisfaction in knowing you did your best to become the best that you are capable of becoming.

John R. Wooden
Head Basketball Coach
UCLA

**FAITH** (Through Prayer) **PATIENCE** (Good things take time)

**COMPETITIVE GREATNESS** — "When the going gets tough, the tough get going." Be at your best when your best is needed. Real love of a hard battle.

**FIGHT** (effort and hustle) **RELIABILITY** (others depend upon you)

**POISE** — Just being yourself. Being at ease in any situation. Never fighting yourself.

**CONFIDENCE** — Respect without fear. Confident not cocky. May come from faith in yourself in knowing that you are prepared.

**RESOURCEFULNESS** (proper judgement) **INTEGRITY** (speaks for itself)

**CONDITION** — Mental—Moral—Physical. Rest, exercise, and diet must be considered. Moderation must be practiced. Dissipation must be eliminated.

**SKILL** — A knowledge of and the ability to properly execute the fundamentals. Be prepared. Cover every detail.

**TEAM SPIRIT** — An eagerness to sacrifice personal interests or glory for the welfare of all. The team comes first.

**ADAPTABILITY** (to any situation) **HONESTY** (in all ways)

**SELF-CONTROL** — Emotions under control. Delicate adjustment between mind and body. Keep judgement and common sense.

**ALERTNESS** — Be observing constantly. Be quick to spot a weakness and correct it or use it as the case may warrant.

**INITIATIVE** — Cultivate the ability to make decisions and think alone. Desire to excel.

**INTENTNESS** — Ability to resist temptation and stay with your course. Concentrate on your objective and be determined to reach your goal.

**AMBITION** (properly focused) **SINCERITY** (makes friends)

**INDUSTRIOUSNESS** — There is no substitute for work. Worth while things come from hard work and careful planning.

**FRIENDSHIP** — Comes from mutual esteem, respect, and devotion. A sincere liking for all.

**LOYALTY** — To yourself and to all those dependent upon you. Keep your self-respect.

**COOPERATION** — With all levels of your co-workers. Help others and see the other side.

**ENTHUSIASM** — Your heart must be in your work. Stimulate others.

emotions take over, reason flies out the window. We were always looking for athletes who were spirited, but not emotional. We must keep our emotions under control."

• **Cooperation** — "These days we know almost instantaneously of things that are happening on the other side of the world," he says. "We can take a jet plane and, because of the time difference, get some place earlier than we leave. It's more important than ever to cooperate. And the surest way you can get cooperation from others is to be cooperative yourself."

• **Team spirit** — "One must not get lost in his own tunnel vision — like the guard I had who could see only the basket and not his teammates. He ended up sitting next to me on the bench and not getting into the game. I never wanted my players to score a basket without thanking someone who set a screen, threw a pass or did something that helped lead to the score."

• **Initiative** — "You must have the courage to make decisions. I don't like coaches who teach with fear of failure. Naturally, you don't want to fail, but there are times when you will fail. You mustn't let failure make you quit."

• **Alertness** — "You've got to be alive and alert and looking for ways to improve. You must be alert to take advantage of an opponent's error or weakness."

• **Intentness** — "If you're not intent about what you're doing, you aren't able to resist the temptation to do something else that might be more fun at the moment."

All of these qualities help create *poise* and *confidence*, Wooden says, and those in turn support *competitive greatness* — the love of a hard fight or tough challenge. There are other ideals that build character and peace of mind: friendship, ambition, adaptability, resourcefulness, sincerity, honesty, integrity, reliability, fight, patience and faith.

### Realistic Goals

It took a long time to convert the pyramid from the rough sketches of a high school English teacher to the working philosophy of a national celebrity, Wooden confesses. He says it took perhaps 20 years for him to accept his own ideals to the point that losing no longer bothered him.

Now, since his retirement, Wooden has made the pyramid much of his daily work. He says he lectures about 45 days a year to students, church groups, coaching clinics and community organizations, talking about the pyramid and passing along his gentle humor. He also is writing two books, one of which is to be inspirational.

If he misses anything about coaching, he says, it's not the hoopla of the national tournaments, the favorable reviews of sports writers or his stature as one of the sport's great figures. Wooden, a devout Christian and family man who talks fondly of his wife, Nell, his two children and seven grandchildren, says he only misses working with young athletes.

During his speaking engagements, he distributes, along with his pyramid, a poem entitled, "A Little Fellow Follows Me." It was given to him after the birth of his son, Jim, in 1936, and it reflects his feeling that young people need models more than critics. The first verse begins:

*A careful man I want to be,*
*A little fellow follows me;*
*I do not dare to go astray,*
*For fear he'll go the self-same way.*

Wooden says he likes to believe he taught more than basketball during the torturous workouts he conducted in the UCLA gym and the rigorous seasons that ended in so many national championships.

"One of the things I'm most proud of about UCLA," he says, "is that there was never a year when, after the season was over, we didn't receive a letter from some custodian somewhere saying UCLA was the neatest team that had played in a particular arena."

He likes to believe he taught his players something about values, hard work and achieving peace of mind — finding the top of the pyramid.

"You can't give any more than 100 percent," he says. "I don't believe like George Allen, the NFL coach, that you can demand 130 percent from a player. You're not going to get it. I believe in goals that are realistic and attainable.

"The road to the top is not smooth or easy. Grantland Rice wrote, 'Is there any real joy in doing something anyone could do? No, I don't think so. Being involved in something difficult, in which you didn't falter and did the best you could do, that's joy.' You may have to overcome many obstacles, and sometimes you may go backward slightly, but you don't quit.

"I believe (the pyramid) is a foundation that anyone can build upon. All you need is perseverance."

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

The poet's strengths — clarity of insight, drama, rhythm, imagery — are also great virtues for speakers.

# How Poetry Can Enhance Your Public Speaking

by Robert B. Tucker

Ernest Hemingway was once asked how many times he had rewritten the ending to his novel, *A Farewell to Arms*. Hemingway replied that he had made 39 revisions before he was finally satisfied.

"Was there some technical problem?" asked the interviewer. "What was it that had you stumped?"

"Just getting the words right," said Hemingway.

In this era of the informal style of speaking, we tend to downplay the significance of effective speech writing. "Getting the words right," as Hemingway called the process, seems less important than appealing to our audiences in a personal, off-the-cuff manner. But think back to the last time you heard a speech that genuinely moved you. Chances are the speaker had both an informal style of delivery *and* some very well-chosen words.

The ability to use language well is vitally important to effective speaking. And yet, after we get past the initial hurdles of organizing and delivering a speech, improving "listenability" is one of the greatest challenges we face. As speakers, we can take a few lessons from another kind of public speaker -- the poet. The poet has a double challenge; he is both speaker and writer.

In preparing our speeches, it may be helpful to ask ourselves some of the same questions poets must ask themselves: How can I say this so that it paints the picture I want my audience to see? Which word here would be most vivid and concise and dramatic? How can I improve the rhythm and flow of my speech?

The finest speakers and poets have much in common. Both strive to say more with less, to find words that will "go farther, work harder." Both know that to communicate at a deep level, they must involve the senses of their audiences. Both strive to create memorable phrases to strengthen the impact of their messages. Finally, both are sensitive to the natural rhythms of the language. They use the power of language to appeal intellectually and emotionally to their audiences.

**When used effectively, poetry sparks the audience's emotions.**

Given this common bond, it's not surprising that so many of the greatest speakers have carefully observed the techniques of the poets and adapted them to their speechmaking. Some speakers have summoned poetry directly to strengthen their appeals. President Kennedy frequently quoted such poets as Robert Frost, T.S. Eliot and Shakespeare.

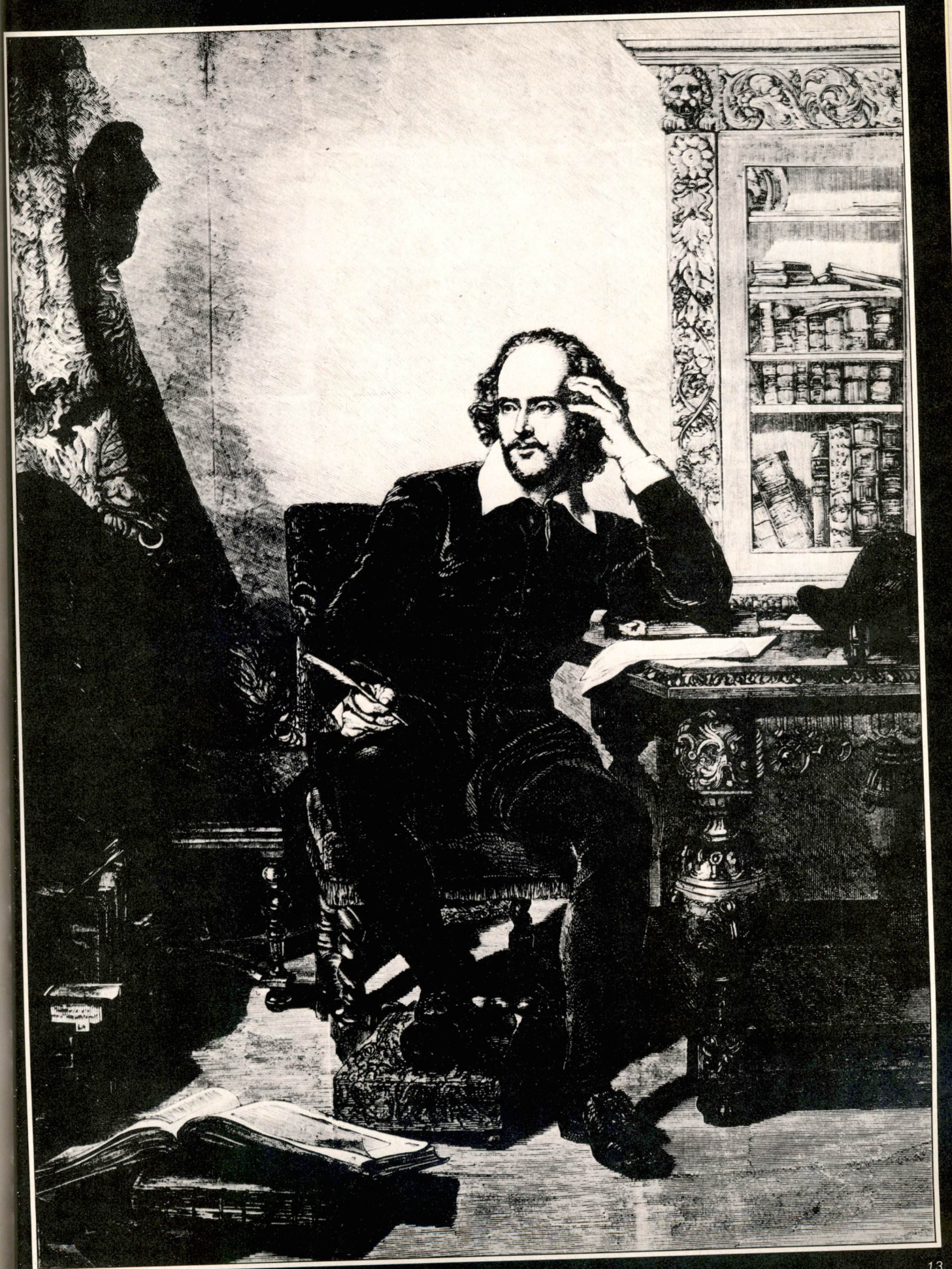
Abraham Lincoln, another president who often quoted verse, was in fact a writer of poetry himself. He even had some poems published in his early years. So strong was Lincoln's love of poetry that he would spend hours reading aloud to his family and friends. In that way, he absorbed the cadence, or rhythmic flow, of the greatest poets, and his speeches reflect his insight into poetic technique.

Despite this common heritage of the poet and the speaker, they seem to have drifted apart in recent times. If you, as a speaker, feel a distaste for poetry, you aren't alone. Eugene McCarthy, the former U.S. senator and poet, even goes so far as to say that some Americans harbor a "suspicion" of poets that is "sustained by a Puritan strain in American culture."

But Puritanism is probably not what keeps many people from enjoying poetry these days. Ever since T.S. Eliot wrote *The Wasteland*, many poets have turned away from a "poetry of the people" to create personal mythologies or bleak portraitures of the post-industrial age. As a result, poetry's role in our national life has been diminished.

On the other hand, poetry has been around since Homer wrote the *Iliad* and the *Odyssey* and shows no signs of going away. (In fact, according to California poet Stephen Kessler, the United States of America is currently experiencing a "poetry epidemic.") The works of the greatest poets survive to astound us for decades and even centuries because of the clarity of their insight into the human condition.

America's greatest poets are immensely quotable. One of America's earliest poets was Walt Whitman, whose works first broke with established European traditions and created freer, more open verse reflecting the American idiom. His poems "I hear America Singing," "Crossing Brooklyn Ferry" and "To a Locomotive in Winter" celebrate the optimistic expansion of a new nation. And his poems on the Civil



War and the mourning of the death of Abraham Lincoln ("When Lilacs Last in the Dooryard Bloomed" and "Oh Captain, My Captain") have often been quoted in speeches of eulogy.

Carl Sandburg's poetry is quotable because he championed the cause of the working people and had a supreme ear for picking up the beauty and rhythm of everyday speech. His first book, *Chicago Poems*, was a ringing defense of that Midwestern city. He called Chicago the "city of the big shoulders," and the phrase stuck. In the book's title poem, he calls Chicago a "tall bold slugger set vivid against the little soft cities" and ends:

*Laughing the stormy, husky, brawling*
*laughter of Youth, half naked, sweating,*
*proud to be Hog Butcher, Tool Maker,*
*Stacker of Wheat, Player with Railroads*
*and Freight Handler to the Nation.*

Of all America's poets, perhaps Robert Frost comes closest to being the unofficial "poet Laureate." The brazen tone of his poems and the pastoral beauty of rural New England as a setting seem to have permanently captured the American imagination. Such poems as "Mending Wall," which contains the oft-quoted "good fences make good neighbors," or "The Road Not Taken," are often cited to strengthen the theme of a speech. Frost's most famous poem is "Stopping By Woods on a Snowy Evening." It ends:

*The woods are lovely, dark and deep,*
*But I have promises to keep*
*And miles to go before I sleep*
*And miles to go before I sleep.*

**Quoting Poetry in Speeches**

When is it appropriate to quote poetry in a speech? Whenever a poem enhances your words and your message. Poets have addressed practically every issue, emotion and object known to man. The possibilities are endless! The real test is whether inclusion would intensify your message or merely detract from it.

The distinct advantage of using poetry in a speech is that it can spark the emotions of your audience. Last summer, Toastmasters' 1980 champion speaker, Jeff Young, captivated his audience when he began his international contest speech by quoting several lines of the poem "Be the Best of Whatever You Are" by Douglas Malloch:

*If you can't be a pine on the top of the hill*
*Be a scrub in the valley, but be*
*The best scrub by the side of the rill.*
*Be a bush if you can't be a tree.*

At the end of his speech, Young returned to the Malloch poem in order to "tie the speech together" and to strengthen the impact of his final statement. He concluded with these lines:

*If you can't be a road be a trail*
*If you can't be the sun be a star*
*For it isn't by size that we win or we fail*
*It's being the best of whatever we are.*

Poetry can be of tremendous help in the persuasive speech. If, for example, you wanted to impress upon your audience that a strong military is the best possible deterrent to war, you could cite the poem "Mending Wall" by Robert Frost. You might choose to read portions of the poem, or you might want to quote only the line that says good fences make good neighbors.

David Halberstam, the Pulitzer Prize-winning journalist, once gave a speech in which he wanted to convince his audience that the United States had become involved in a conflict in a faraway land that was impossible to win. Halberstam noted that the best and brightest leaders in the world had wandered into a quagmire. How had it happened? To answer this question, Halberstam quoted Emerson, who said, "Events are in the saddle and ride mankind." I was a member of the audience when Halberstam delivered that speech at the University of Delaware, and I have always remembered the effectiveness of that line.

While we usually think of placing our quotations at the beginning or ending

**We are bombarded these days with dull, imageless language.**

of a speech, there's nothing wrong (and everything right) with including them in the body of a speech. A brief transition into the poem and an identification of the title and poet are all that's necessary. There's a reference book in most libraries to help you lay your fingers on the right poem. *Granger's Index to Poetry* is cross-listed by title and also by key words in the poem.

**Using Poetic Techniques**

Poet Robert Penn Warren once said that the world is a "tissue of rhythms . . . from the beat of the heart to the tides of the seas." Rhythm is everywhere and it is rhythm that gives poetry its meditative quality. With a few simple insights into the way poets phrase their words to achieve the effect of rhythm, we, as speakers, can improve our "ear-pleasingness." Some of the most prominent techniques are:

- **Alliteration.** Perhaps the most popular technique is alliteration, which involves repeating the same initial consonant in two or more words in a line of speech. The words that begin with the same letter need not be next to each other. Novelist John Updike wrote "Yet his sleep is so solid that he sweats like a stone in the wall of a well." Notice how the "s" sound and then the "w" sound enhance the rhythmic, almost

musical quality of his sentence. Alliteration is a superb device if used in moderation. When it's used in excess, the speaker begins to sound unnatural, or worse, like a television commercial.

• **Repetition.** There are any number of ways to use repetition effectively. Poet Robert Frost repeated the line "and miles to go before I sleep" to imply a somnolent dreaminess in the speaker. Martin Luther King used repetition to strengthen his appeal for civil rights. In a speech on what Christmas meant to him, one Toastmaster described various personal experiences and tied them together by repeating, "This . . . is Christmas." We can repeat just about anything — a phrase, a quotation, a word, a symbol — as long as what we're repeating is succinct.

### The Beauty of Imagery

In addition to enhancing our rhythm, the example set by poets can help us vivify our language. Among the more common techniques used for this purpose are those of comparison:

• **The simile.** When we compare two things that are dissimilar using the words "like" or "as" or "as if," we've created a simile. One speaker used a particularly effective simile when describing the aftermath of the bombing of Hiroshima. He said: "She walked past corpses that looked like charred kinling wood." The speaker made effective use of a simile to create the scene he was describing in a dramatic way. We could picture very well the pieces of charred kinling wood. The simile is poetic. We can compare an abstract like greatness to granite. We can say that inflation is like a dictatorship. Or that someone's tears flowed like wine. Or that someone had a heart as big as a whal. Inventiveness is called for on your part. Whenever you want to try to express an idea that you feel is new or abstract, try using a simile.

• **The metaphor.** A metaphor is a figure of speech containing an implied comparison in which a word or phrase ordinarily and primarily used for one thing is applied to another. If we say that "my love is *like* a rose," we've used a simile (and an unoriginal one at that!). If we say that "my love *is* a rose," we've used a metaphor. Most of us use metaphors often in our everyday speech. Some of them are so popular that they have become cliches. Occasionally, we make the mistake of using two together. The result is a "mixed" metaphor. For example: "The *storm of protest* was *nipped in the bud.*" The poetic challenge of the metaphor is to think up fresh new ones instead of using trite phrases.

• **Personification.** To personify something is to speak of it as if it really had human qualities when in fact it does not. Carl Sandburg personified Chicago when he described it as having big shoulders. If we say that history will not forgive us if we do something, that's also personification. Poet Dylan Thomas used personification and a variety of other devices when he wrote about the "shape and shade and size and noise of the words as they hummed, strummed, zigged and galloped along."

• **Symbolism.** A symbol, as all of us know, stands for something else: the stars and stripes represent the United States of America; the cross is a symbol of Christ and Christianity; the dove stands for peace. Symbolism is popular with poets because it can help communicate complex emotions such as love or sorrow or death. When Tennyson writes about "putting out to sea" in the following poem, he is speaking symbolically of his own demise:

*Sunset and evening star*
*And one clear call for me!*
*And may there be no moaning of the bar*
*When I put out to sea.*

Symbolism can reach deep into our subconscious minds, but only if the meaning of the symbol is the same to the speaker and the audience.

### Learning from Poets

The words, phrases and even the cliches we use all shape our speaking style. Our style is determined by who we are and what kinds of speaking and writing we have been exposed to. There are no shortcuts to developing a distinctive and creative style of language use. But we can speed up that process by becoming students of the best speakers, writers, playwrights and poets.

By reading poetry and listening to poets on recordings (available in most libraries), we can observe how they use various techniques and devices to achieve greater rhythm and imagery. Unfortunately, we are bombarded these days with dull, imageless language. The result is that we pay little attention to the texture of our language. But by listening actively to the greatest speakers, we can soak up the way they deliver their thoughts with eloquence. Then, when writing our own speeches, we must take the time to refine, reject and revise.

Speechmaking is really no different from other forms of creative expression. The rewards are great, but the way we arrive at eloquence and precision isn't always easy — not even for an Ernest Hemingway.

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

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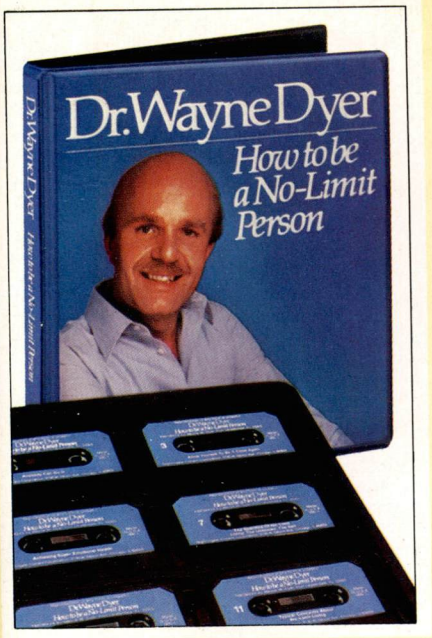


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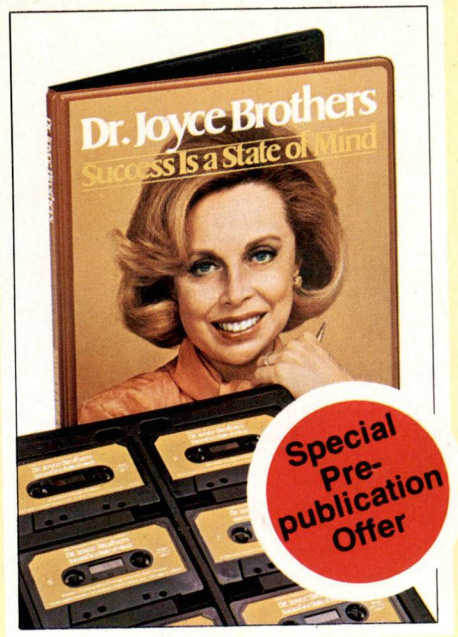


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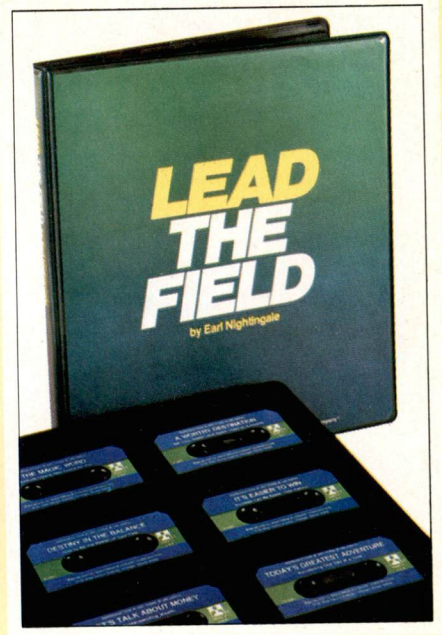


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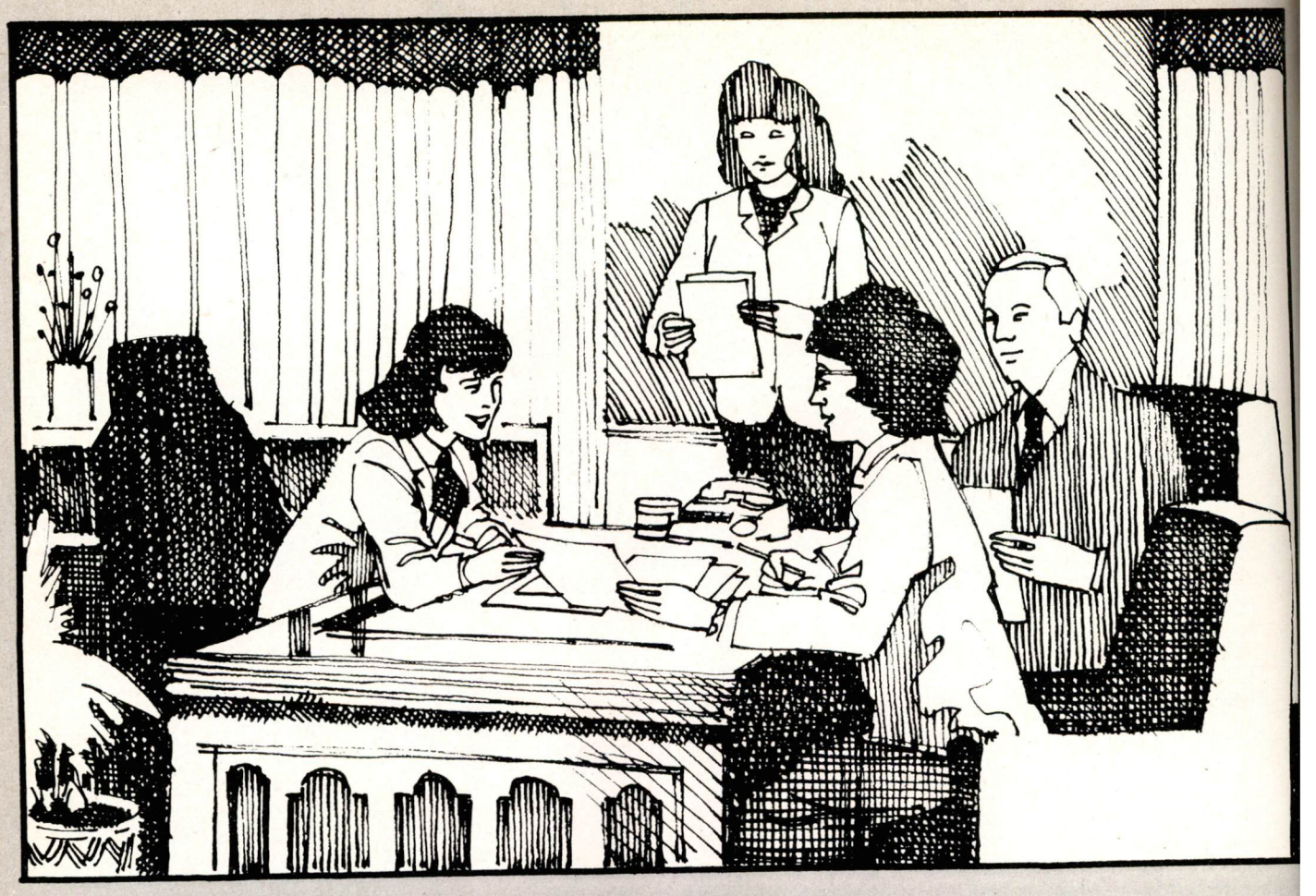

A program of active support to help the new manager become an effective leader.

# Getting the New Manager Off to a Good Start

Many companies hold the mistaken belief that a good manager should struggle along alone once the company has done its part by recruiting, transferring, or promoting him or her. However, any new manager needs help from a company: not just general aid and comfort, but a specific program of active support. Without it, even a bold, self-reliant and experienced person runs the risk of not fully understanding what is expected by management. He or she may overreach, stepping on toes, failing to exercise authority, or leaving vital functions undone. Assistance from the company should be given in four vital stages: pre-employment; orientation, or the early weeks; integration, or the first few months; and the first year.

**The Pre-employment Period**

The time between when the new manager is actually chosen and when he or she reports for work can be profitably used to ease entry into the new job. In this period, the company holds the key to elements beyond the new manager's control: situations he has yet to face and people he has yet to meet, including the important group of his subordinates-to-be.

**To build trust, the new manager must open communication.**

These subordinates are in a peculiar state of expectation. They know that a new boss is arriving and perhaps a name and general background. Probably only a few have met the new manager, so they feel unprepared for the real personality and character of th person for whom they will be working.

Some may be resentful, having wanted the job for themselves or for friends. Others may be worried about how well they will get along with him or her, as opposed to the old boss. Still others are delighted, having disliked th former manager. All are in a state of suspended animation, waiting and wondering.

Most often, subordinates are simply not prepared at all. Even worse, they are briefed with an instruction to "kee an eye on things and let us know how this guy does." This is a certain guara tee of trouble. Nothing is worse for a new manager than to have keyed-up,

ambitious subordinates watching every move, waiting for a foul-up.

There are positive steps that should be taken to prepare the subordinates, however. Employees should be told:

- Why the new manager is needed.
- His or her exceptional qualifications for the job.
- That management will be giving the new manager its full support.

This sort of approach can go a long way toward establishing a healthy attitude among employees, eliminating resentment or apprehension.

One final point is essential. Let the new manager make his or her own judgments about the prospective subordinates. It is just as unproductive for executives to communicate their prejudices about employees as it is for subordinates to prejudge the new manager. Let him start with a clean slate.

### The First Few Weeks

The first weeks on the job can set the tone of the manager's regime. Rather than allow the new manager to look insecure and uncertain, management can firmly establish his or her authority through a lunch or dinner meeting with appropriate staff members. Management must support the new manager as he or she forms effective relationships with superiors and key subordinates. Although much of this process will be performed by the manager himself, management must be available for guidance when needed.

During this period, a mutual sizing-up process will be going on. The manager will be getting acquainted, giving information about himself, his job, his experience, his intentions, his perceptions of the existing situation and so forth. This may be taken care of in one-to-one meetings between the new manager and key subordinates. This initial stage is typified by a great deal of curiosity on both sides. Subordinates are interested in learning what their new manager thinks of them as individuals and the company as a whole. What does he want? What are his concerns? What are his motives?

The new manager is equally curious about his subordinates. How good are they? Can I rely on them? Will they talk straight to me? What do they see as problems?

The subordinate's major concerns may be trying to discover the new manager's motives and intentions. The manager's concerns will focus on assessing, at least at a general level, the motives and relative competence of the subordinates. At this point the new manager has a few problems. Decisions must be made on the basis of recommendations from subordinates not yet proven, yet part of developing credibility depends on how well he makes those decisions.

It is also during this stage that the manager must deal with subordinates who may have seen themselves as candidates for his job and still hold resentments. Acknowledging this issue early in the relationship appears to work better than not giving subordinates the opportunity to express their feelings.

Subordinates may have other problems. For example, they will need to decide how frank they should be with a new manager about what they consider to be problems within the company. Although openness can lead to building trust, trust is needed before one has confidence to be open. The new manager can relieve this dilemma by signaling the desire to confront and discuss problems openly. The simple act of asking subordinates about current problems should demonstrate this concern.

**If conflict is avoided, your department's performance may suffer.**

### The First Few Months

During this longer period, the manager and his or her subordinates will continue to learn more about each other's expectations, motives, strengths and weaknesses. It is also a period during which both parties begin to assert their identities, personal styles and values. Each individual assesses the other's judgment, integrity, motives, confidence and consistency of actions. The manager at this point begins to assess the competence of subordinates based upon interactions with them as well as their performance in general. It is also during this stage that subordinates first begin to judge the manager's decisiveness and credibility.

One of the manager's problems at this point is how to establish a relationship that fosters constructive surfacing of differences and difficulties and also succeeds in making his own standards and expectations clear. If the manager's comments are perceived as being too threatening, or expectations too difficult to meet, subordinates will tend to suppress problems and a good-news-only syndrome may establish itself. Subordinates will begin to avoid areas of potential conflict and will suppress differences if they perceive that the manager is not open to hearing his or her own assumptions or views challenged.

During this period or evaluation, the subordinates face the problem of whether to be frank with the manager. If they fail to raise important problems or differences, they run a risk of having their department's performance suffer. On the other hand, if they discuss these problems, they run the risk of being seen as weak, troublesome or incompetent. It is up to the manager to resolve this situation by being open to differences of opinion, searching out problem areas and not rewarding the good-news-only syndrome.

### By the End of the First Year

The new manager's progress should be monitored over the course of the year and discussed at periodic meetings which assess the achievement of established goals. Undoubtedly, there will be surprises. The manager will have found some things to be less difficult than he or she projected, and other apparently simple tasks not nearly as easy as he had thought they would be.

The company, too, may have been surprised. A new manager invariably brings a new way of looking at things. Review meetings should become more and more productive as the new manager presents suggestions for genuinely valuable change. Probably, some of these suggestions will involve personnel changes. In this, and all areas, the company should give the manager enough room to feel comfortable and competent in his ability to manage and produce.

To hire a manager and then let him find his way in new circumstances makes no more business sense than to develop a new product and put it on the market with no preparation. Each represents an investment in time, energy and money that should be carefully directed, planned and backed up at every stage of development.

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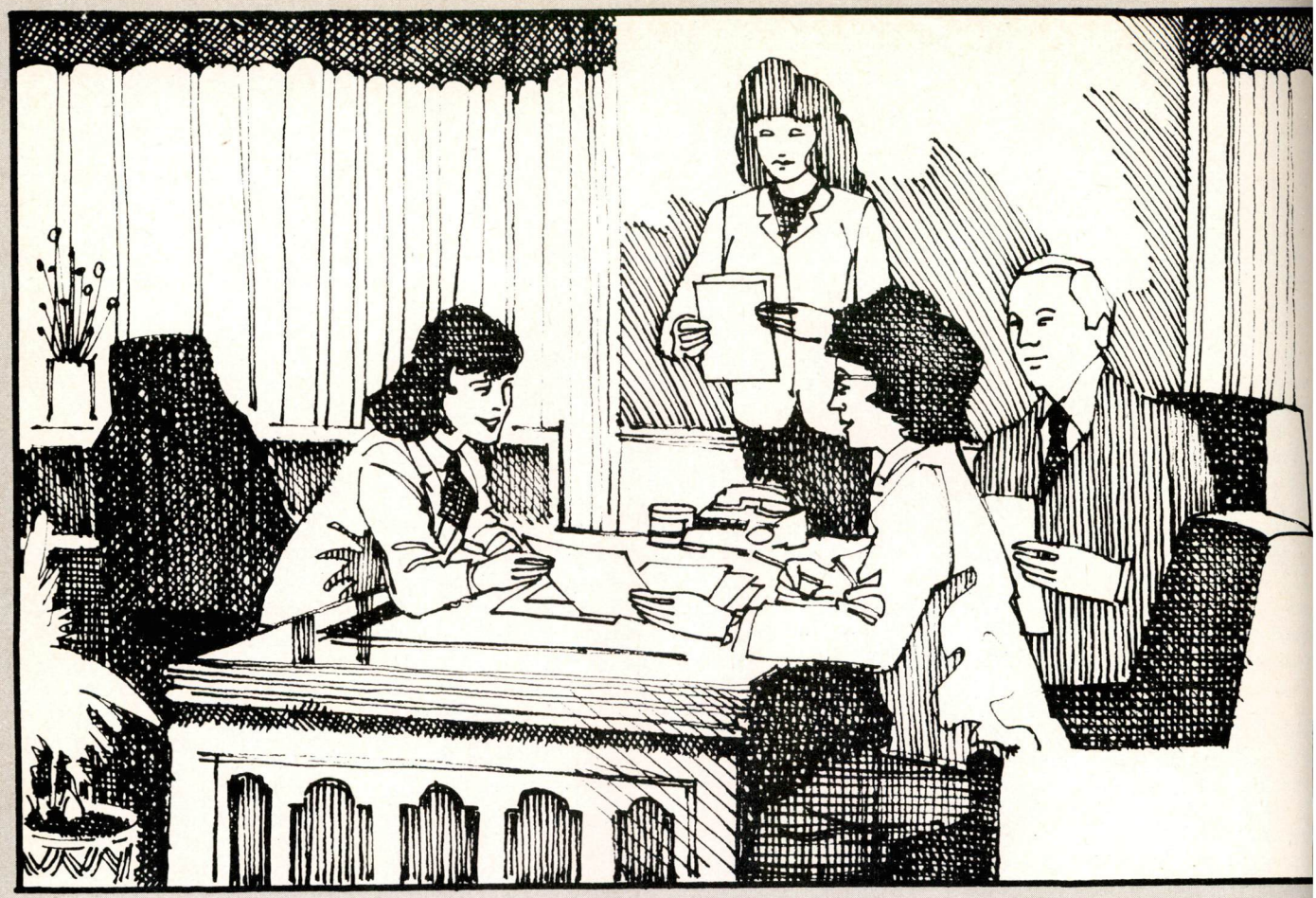


The new manager who exercises authority with restraint has the best chance of winning full support and respect from subordinates.

# A Matter of Attitude

by Loren B. Belker, ATM

Tom Johnson could hardly wait to move into Mr. Abernathy's old office and hold his first staff meeting to announce his plans for change.

On his first day in his new managerial position, he rearranged the office. He got rid of those horrible old paintings the retired Abernathy had displayed, leaving them in the wastebasket outside his door for the janitor to haul away.

On Tuesday, he met with the key people in his department. He didn't get much feedback in response to his announced procedure changes. He thought his staff members probably needed to allow these new ideas to sink in a while before they could react.

On Friday afternoon, Tom was called into the office of the vice-president, who reported that a delegation from Tom's department had been to see him that morning. They had told him they couldn't work for a manager who had

**People resist change that moves them out of their comfort zone.**

such a "big head" and who was "drunk with power." Tom was shocked. The only explanation he could offer was the possibility that some members of his staff were "jealous" of his promotion.

Tom may have been right. But the problem was one of his own making.

Many new managers make the same mistake. They get the idea they must start using all their new authority immediately. They believe authority is like a muscle: "If you don't use it, it will be atrophied."

Authority is not like a muscle. It is, rather, like a storehouse. The less you go to the storehouse, the more supplies remain on the shelves.

What went wrong when Tom Johnson assumed his new managerial position is worth analyzing.

### Acting Too Fast

First, Tom's behavior the first day on the job indicated a lack of sensitivity to the retired Mr. Abernathy. Abernathy had been with the company for 32 years. While some of the people who worked for him considered August Abernathy a bit old-fashioned, they all liked and respected him. Abernathy

could be a demanding boss, but he was always fair.

Most of the employees saw Tom's eagerness to rearrange the office just vacated by Mr. Abernathy as an insult to the retired executive. And the way he discarded the old paintings was viewed as an arrogant act. To the employees, it was like throwing the spirit of August Abernathy into the ash can.

The Tuesday staff meeting only added fuel to the fire. The department had functioned very well with Abernathy's procedures, which had stood the test of time. Now the "kid who isn't dry behind the ears is on an ego trip."

It's possible the systems used by Abernathy were antiquated and could be improved upon. It's also possible that the paintings on the wall were atrocious and pained Tom every time he looked at them. What's important is not what the facts are, but what the people working for Tom think the facts are.

Tom's first objective should be to give the staff time to get used to the idea that he's the new manager. If the company has been getting along with old Abernathy's procedures for 32 years, another few months is not going to do any severe damage.

Tom failed to recognize that people resist change; they especially resist sweeping change that moves them out of their comfort zone. The people in Tom's department were sure the "new kid" would foul things up. By doing too much too soon, he confirmed their fears.

Tom should have moved into Abernathy's office and changed nothing, at least not for a while. The pictures on the wall may have been terrible, but Tom overlooked the fact that Abernathy obviously liked them. If Tom had the authority to throw them away, he also had the authority to give them away. He could have sent a note around to all employees, saying: "Someone has suggested we make a gift to Mr. Abernathy of the paintings on his wall. Let's make these paintings a gift from all of us. Would you sign the enclosed card and pass it on? Many thanks, Tom."

This approach accomplishes several objectives. First, Abernathy receives a gift that he may or may not want, but he will no doubt be pleased with its thoughtfulness. Secondly, the employees in Tom's department will be pleased by the consideration shown their old boss. Thirdly, Tom gets rid of the lousy paintings. This illustrates how you can accomplish the same objective without the negative repercussions that Tom's original office cleaning led to.

### Getting the Staff Involved

When it comes to making changes in procedures, deliberation is the key word. Tom would probably have been successful if his approach was modified. If he had waited at least three months, the staff would have been used to his presence and the changes he announced wouldn't have been as threatening. A few months would have given the staff time to conclude that the "new kid isn't so bad. He hasn't made a lot of waves."

However, even after the three months, Tom should not announce wholesale changes. Instead, he should call a meeting to ask for the staff's ideas on how procedures could be improved. If Abernathy's procedures are antiquated, the staff is probably aware of how outmoded they are. Give them an opportunity to participate in the decision-making, and you'll have a much better chance of winning their cooperation when it's time to make changes. People are less likely to resist change that comes from within their own group.

**Exercise humility. A promotion doesn't make you an instant expert.**

Some may say this is no way to run a company. Some managers believe you should "tell it like it is, and if they don't like it, let them quit." But there's no evidence that this approach gets more done. As a matter of fact, there is strong evidence that people who are doing things because they *have* to are not nearly as productive as those who do things because they *want* to.

Some managers feel that allowing the staff to get involved in decision-making is a sign of weakness. But the autocratic manager is the weak one, because he or she lacks the skills to get the job done any other way. If you must use the power of your position every day to get the job done, you'll soon be exhausted and you may find you have no power left when it's really needed in a critical situation.

In another company, young Doug recently faced problems similar to those that confronted Tom, but Doug made a different mistake when he assumed his new managerial role. Doug vowed he'd keep the lines of communication with his boss and all other senior officers open. He'd show them what a "comer" he was.

Doug was guilty of a "management sin of omission." While making a special effort to communicate effectively with his superiors, he fell into a trap that snares many new managers: He failed to recognize the basic management truth that the people who work for you are far more important to your success than the people for whom you work.

### Attitude is Vital

I am astounded that so many new managers are such unilateral communicators. They work hard at keeping their boss posted on what's going on and take a very casual approach to communicating with their own staff members. Yet, by doing an outstanding job, those people can make the new manager look good, thus increasing his or her chances for promotion. On the other hand, if a department's performance is mediocre to poor, there are few executives who will pull the manager of that department up to a higher position in the organization.

A little humility never hurt a new manager. A promotion doesn't make you an instant expert. The truth is you are no smarter than you were the day before. A little humility shown to the people you're supervising will go a long way toward getting you off to a good start.

The attitude of the new manager is vital to the way he or she will be received by the staff. It's the new manager who is on trial.

Moving into a position in which you are managing other people for the first time is a crucial point in your career. The way you handle that responsibility may have an impact on the rest of your professional career. Therefore, it's important to start your management career with a positive experience. And you will, if you remember that success is a matter of attitude — and the way you exercise your newly found authority.

*Loren B. Belker, ATM, is an executive with Bankers Life Nebraska. He is a member of Capitol City Club 2747-24 in Lincoln, Nebraska. This article is drawn from the concepts in his book,* The First Time Manager, *an alternate selection in the Fortune Book Club. The book has received critical acclaim and will soon be available in Finnish translation. Two more Belker books are scheduled for 1981 publication.*

# GROUP NORMS: Are Yours Helping You Grow?

by Larry Porter

How the unspoken rules that govern group behavior can help or hinder self-development.

Think of the circumstances under which we come together in groups: the middle-management team at the plant, the church finance committee, passengers on a bus, a class in geology, a social gathering, a jury, a club meeting. Most of us have experienced these kinds of groups. And most of us have experienced the discomfort that comes from not knowing what the "ground rules" are when we enter a new group, as well as the comfort of knowing them, or the frustration of trying to live with "rules" which, though unspoken, seem to prevent us from being or doing what we really want to be or do.

These usually unspoken and unexamined "rules," which determine what is and what is not acceptable behavior in the group, are not really rules at all. They are *behavioral norms.* The middle-management team, for example, may have a *rule* (published and known to all) that meetings will start at 10 a.m. Anyone watching the group, however, will note that the meetings usually start between 10:10 and 10:20, without anyone taking exception to it. A new member of the group must somehow learn this norm.

Bus companies do not generally make rules about where passengers should sit; but if there are only six passengers on a 30-passenger bus and I sit right next to one of them, my behavior (unless I know the person) would violate an unuttered social distance norm.

In another instance, a man who swears like a trooper at work may use much more decorous language when meeting with the church finance committee, though the group has never discussed the issue or established a "rule" about it.

A norm, then, is an operational entity. It comes into being as a result of what the group is and *does.* Over a period of time, for example, as a group forms, the members somehow come to know that it is acceptable to do some things ("Mary can interrupt Jack") and unacceptable to do other things ("Jack doesn't interrupt anybody"). Since this usually happens without the group's conscious awareness, norms can develop which block or hinder the group from doing what it really wants to do. For this reason, it is often useful for a group to identify important norms, judge whether they are facilitating or blocking and then decide how to go about developing new ones if the old will not do.

**Developing New Norms**

Note the terminology: "Developing new ones" *for* ourselves is quite different from "imposing new ones" *on* ourselves; for a norm is a slippery thing, arising not only (or mainly) out of desires or ideals or abstract promises or pressures but out of *norm-setting behavior.* For example, many of us have had the experience of being in a group which has a mutually agreed-upon "rule" of "telling it like it is." Still, if we look carefully at what is typically *happening* in that group, we realize that few people are really open; we may even notice that something holds us back from "telling it like it is." In short, the *rule* ("telling it like it is") says one thing, but the *norm,* as evidenced by *behavior,* is "to play it safe."

What is important here is that in such a group openness is not likely to be increased by insistence on it. (Is pressure likely to make *you* more open?) But the group may move toward greater openness by trying to find answers to the question: "What are we *really doing* with respect to openness, and what conditions exist here which bring about such behavior?" This kind of non-

punishing question enables the group to discuss alternative behaviors which might produce greater openness, clearly establish such behavior as desirable and then monitor itself. It might discover, for example, that tentatively open behavior has been met with judgmental responses, which have blocked further attempts at openness. It might agree to identify judgmentalism whenever it arises and discuss its impact on the desired end: greater openness. (Note that coincidentally the group is creating and operating under a norm that "in this group it is okay to examine our own group behavior.")

Norms have a powerful impact on what happens in a group. If, for example, the norm in a group is that the lone voice of dissent will be laughed at, then it is likely that members will dissent only when they are certain of allies or when the issue is so important to them that they are willing to risk being jeered. Thus the group may lose a valuable resource on any given issue without knowing that it is doing so or why. Or, if the norm is to use a person's openness about problems on the job as a way of enhancing the careers of other group members, then one can be certain that such problems will be kept out of the group discussion. This can inhibit the group's supportive capacity and add strength to whatever norms for competitiveness exist, often to the detriment of the group's effectiveness.

If, on the other hand, the norm is to give understanding and consideration to the open expression of ideas, irrespective of how "unpopular" they are, then it is likely that people will speak out, thus making available to the group all of the relevant information possessed by its members. Most of us act in groups the way the groups, in many subtle, indirect ways, "tell" us to act. Small wonder that norms have such power over what happens in a group!

**Establishing Openness**

Clearly, personal growth and learning flourish best in a group whose norms create an atmosphere conducive to self-disclosure, feedback and experimentation. Such a group is not easy to find in the world as most of us know ("Even your best friend won't tell you!"), but a group *can* create such an atmosphere and therefore can be a powerful instrument for personal growth and learning.

A group *can* create such an atmosphere, but it does not happen automatically simply because the members will it or because rules can be set and enforced which will ensure it. Often participants look initially to a leader for such rules, but he or she refuses to set them (at the same time setting an early *norm:* "In here I do not make rules for the group"). However, at some points the leader may help by asking the group to identify some of its norms, to discuss whether they are facilitating or blocking and to decide either to keep them or to try to behave in ways that will create new, more desirable ones. If, for example, one forceful group member pushes through a rule that no one may interrupt anyone else, the leader (or any other group member) might concern himself or herself less with the rule than with the fact that the group is beginning to operate by a norm which may impede growth: "It's okay for some people in here to make decisions for the entire group."

**Norms have a very strong impact on what happens in a group.**

*Collaborative behavior* places people in a relationship in which the important question is not "Who was right?" or "Who won?" but "What can we or did we learn?" This reduces threat and encourages more open presentation of self, whereas competitiveness increases the risk of openness by creating polarizations: win-lose, right-wrong, attack-defense.

*Acceptance of my own feelings* is important if I am to risk exposing them to me. Censoring creates facades: "Since I should not have that feeling, I'm a bad person for having it, and I must conceal that fact from the group." Criticizing or denying the feelings of others says essentially the same thing to them. (What, for example, is your reaction likely to be if someone says to you, "You shouldn't be angry" or "You're not really as angry as you say you are"? Will such responses increase your willingness to share your feelings? Do they help you learn and grow?)

*Respect for the individual* means that we behave toward him or her in ways that speak of acceptance ("It's okay to be you, to move in your own way, at your own pace") and not in ways that command ("In order to be acceptable to us you *must* do what *we want* you to do"). If I have a behavioral issue I want to work on and the group tells me I must do it immediately and in such-and-such a way, I find that suddenly I have *two* issues, the second one being, "How do I deal with my feelings about being pressured and threatened?" Group pressure is likely to lead either to counter-pressure (and consequent escalation) or to obedience, neither of which seems helpful in creating a learning atmosphere.

*Describing behavior* is more likely to be perceived as helpful and collaborative than is making self-serving ("You do that because you know it bugs me!") or psychoanalytical ("You have a father hang-up!") guesses. For one thing, if you describe what I am doing, you help me see my behavior as you see it; you give me an opportunity to check your perception with that of others in the group and with my own perception, and I may learn something. In addition, description leaves me to focus on the behavior itself, rather than on defending myself against what may sound like accusations. A defensive crouch is not the best learning posture.

### Dealing with Consequences

If the individual can be helped to see that a *specific behavior has specific consequences* rather than being told "you shouldn't do that," he is free to decide for himself whether he is willing to accept those consequences. Or he may want to experiment with new behavior which will remove them — a decision which is much more likely to produce learning than is a struggle over whether or not he *should* do something.

For example, if you tell me that when I interrupt you it makes you angry and therefore less likely to listen to what I am saying, I am then free to decide (among other alternatives) whether I want to stop interrupting you because I don't want you not to listen or whether I will continue interrupting you because that behavior is more important to me than is its impact on you.

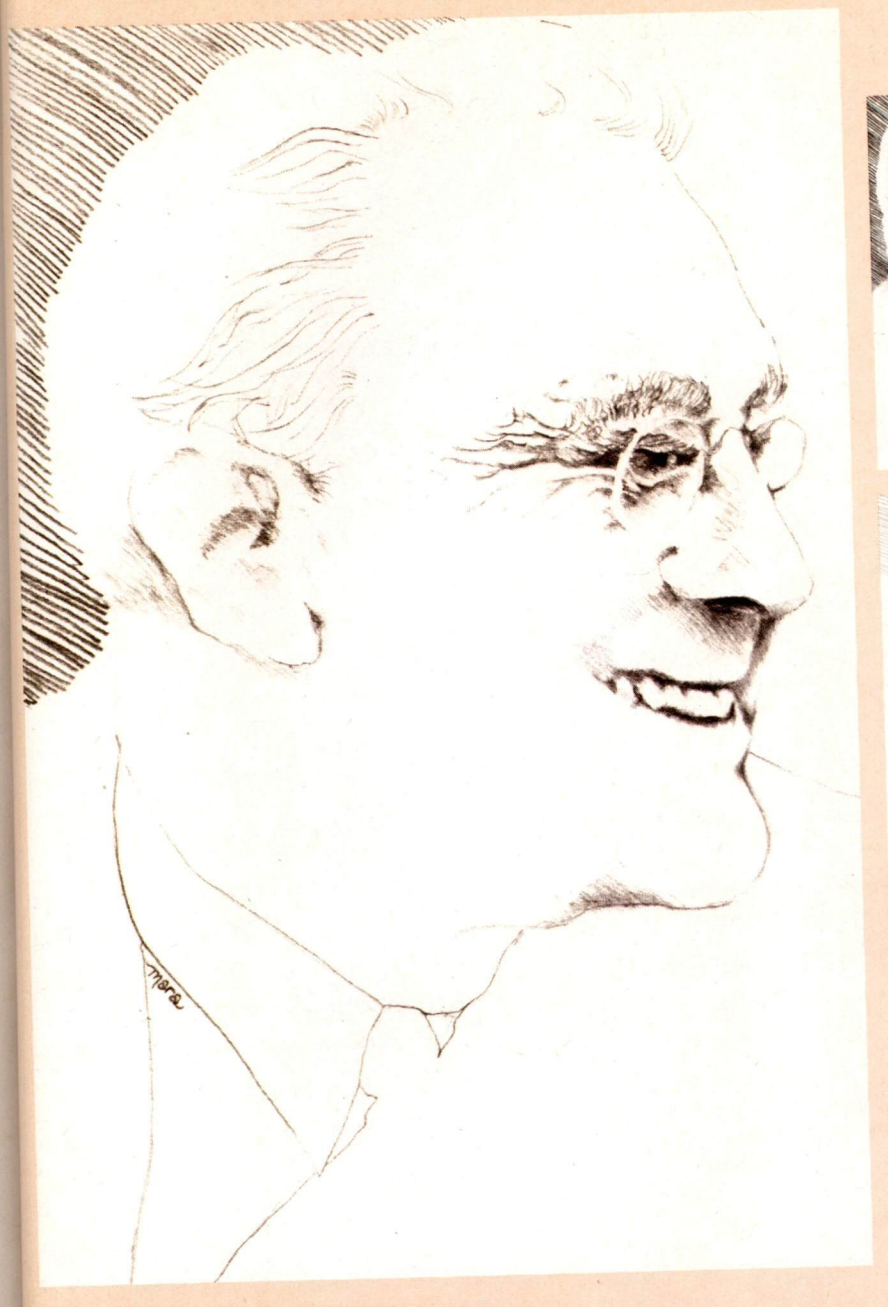
In other words, your statement leaves me in a decision-making mode rather than in a defensive one and is likely to encourage me (and others in the group who observe this) to be open in my behavior. But if you say "you shouldn't interrupt me," I may begin defending myself. I may hear you giving me an order, and I may counterattack

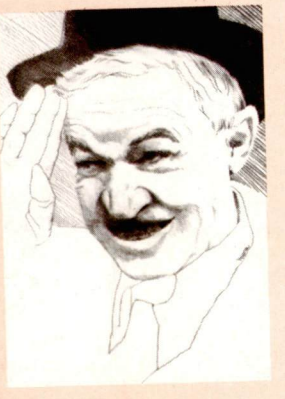
**A defensive crouch is not the best learning posture.**

("Well, *you* shouldn't be such a blabbermouth!"). The issue then is not my behavior or its consequences, or even what we might learn from the interaction; instead it is who will win or who's boss. In a group in which the norm is that people will be told how they should behave, the risk of self-disclosure is likely to be high, and when it comes, it may carry a chip on its shoulder.

Openness, risk-taking, self-discipline, helpful feedback, experimentation are all necessary to the learning process. But they will not exist simply because the group wants them to, insists that they should, pretends that they do. If a group has to say, "Come on, Henry; you can be open in here," the chances are that Henry will not be open or self-disclosing. Solid trust is not built on rules, promises, desires or illusions; it is built on *behaviors* that say (perhaps over and over, until most people in the group believe it), "We have behaved toward each other in ways that have not punished, coerced or tricked. If anyone in here is not yet concerned, let him keep watching until he is. Then, in his own good time, he may come to trust us."

Norms are not good or bad; they are effective or ineffective — they help the group or they hinder it. Often we are not consciously aware of them, but most of us must know they exist because we behave in ways that are responsive to them. Identifying and examining them is often hard work and we may struggle against it, but sometimes — especially when nothing seems to be going right — our best hope may lie in paying some attention to our *behavior* and to what that behavior says about "what it's okay to do in here and what it's not okay to do."





# FDR On the Bright Side of Truth

by Dominic Martia

*This is the third article in a special series examining the speechmaking techniques of historic figures.*

In his book *English Prose Style*, Herbert Read defines eloquence as "the art of exposition animated by an intuitive grasp of the greatness of its theme." The meaning of this definition is not as elusive as it may first appear. The definition refers simply to those occasions when speakers feel a surge of emotional and intellectual energy generated by their awareness that they are saying something of great moment.

Few occasions demand or inspire eloquence. Usually the speaker sets out to transmit information, explain concepts or persuade the audience. On such occasions, eloquence as defined by Read is neither expected nor necessarily appropriate. But there are occasions when eloquence is fitting — an extended invocation, a commemoration or an appeal for sacrifice, to mention a few. For such speeches, it would help to

With simple, direct language demonstrating a deep sensitivity to the mood of his audience, FDR inspired millions.

have an understanding of eloquence from some of the great models of the past. One of the more recent and familiar models is Franklin Delano Roosevelt's "First Inaugural Address."

This famous speech can be divided into four parts. The introduction sets the basic pattern for the rest of the speech. The second part deals with the overriding domestic problem of unemployment. The third section addresses foreign affairs, and the fourth part consists of an affirmation of faith in the Constitution, which leads directly into the conclusion.

Let's examine the introduction. The date is March 4, 1933. The country is in the depths of depression, and Roosevelt wants to present himself as a responsible leader, as an unflinching but sensitive and compassionate realist.

In his opening statements, he creates a sense of personal honesty by expressing several variations of the concept of truth. The people expect "candor and decision," he says. He promises to respond to their hunger for truth by speaking "frankly and boldly." He refuses to shrink from "honestly facing conditions in the country."

Roosevelt's passion for candor does not prompt an immediate recital of the dismal conditions facing the nation, as might be expected. As he sees it, the truth is double-sided. Having promised to face the dark side of truth, he points to the bright side. He affirms the basic strength of America, proclaiming: "This nation will endure as it has endured, will revive, will prosper." In the face of economic collapse and in full awareness of the uncertainty and frustration facing his audience, he delivers the most memorable line of his speech: "The only thing we have to fear is fear itself."

**Building Optimism**

In his opening section, Roosevelt lays the groundwork for an eloquent exposition. His theme of truth is important, serious and unifying. It transcends party politics. FDR could have indicted his predecessors for their mistakes, or he could have boasted about the vigor and resourcefulness of his own party.

He does neither. Instead, he directs the eyes of his audience toward his vision of the truth. In doing so, he honors them by assuming they have the courage, honesty and willingness to support effective leadership. In citing the continuity and strength of the American system, he affirms the creative relationship between the leader and the people. It is not "I" but "we." Without evading facts, Roosevelt conveys a sense of optimism. His direct, simple language, his repetition of the theme of truth and the sympathy and rapport inherent in phrases such as "understanding and support" are calculated to bring the thoughts and feelings of the audience into silent unison with his words. He is not speaking at them or even to them, but *for* them.

Roosevelt closes his introductory section by reminding his audience that the nation's difficulties "concern . . . only material things." Monetary values, income, markets for goods and family savings have fallen. FDR's important message to the people is that these are merely material failures. Spiritually, the nation is as strong as ever.

**FDR developed rapport with his audiences by conveying candor.**

In the section in which FDR recounts these material failures (the second paragraph of the speech), the language is factual and largely denotative. These are the grim consequences of the truth, which FDR refuses to gloss over; there is no soft-pedaling. But before the litany of misfortunes becomes monotonous and lulls the audience, Roosevelt dramatizes the situation with a striking but homely metaphor: "The withered leaves of industrial enterprise lie on every side." In this passage as in others, FDR's eloquence emanates from directness, sensitivity to the audience and discriminating variety of diction rather than from grandiloquence, high level abstractions, exhortations or appeals to authority. Now that the introduction is over, FDR will continue to call on the spiritual values of the American people to give renewed life to the nation's fallen material values.

This pattern is clear in the second part of the speech, which Roosevelt begins by referring to "a host of unemployed citizens." He accuses greedy profiteers, whom he calls the "unscrupulous money changers," of causing this human disaster. Then he challenges their ethic of greed by asserting that "happiness lies not in the mere possession of money." In a series of compact statements, he affirms his faith that out of economic adversity will come spiritual renewal.

In this brief section, Roosevelt's effective use of contrast and repetition can be observed. He weighs "possession of money" against "the joy of achievement, the thrill of creative effort." Repeating the word "joy" in the next sentence, he asserts that the "dark days" will teach "our true destiny." The words "dark" and "true" have occurred earlier and serve as leitmotifs to remind the audience of the major themes. Only after establishing a foundation of faith and confidence does FDR propose concrete solutions. These solutions are reduced to two basic lines of attack: 1) "a strict supervision of all banking" and 2) "an end to speculation with other people's money." The phrase "lines of attack" is important in view of FDR's later references to the depressio as a war and to the people as an army.

**Relating to Audience Values**

On foreign affairs, FDR offers a spiritual value rooted in the American experience. This is what he calls "the policy of the good neighbor." Again, FDR introduces a major idea in a compact passage — a single sentence of 54 well-coordinated words built on paralle structure: "I would dedicate this natio to the policy of . . . the neighbor who . . . respects himself, respects the right of others, who respects his obligations and respects the sanctity of his agreements . . ." In 54 words, "respects" and "neighbor" are repeated four times each. FDR reminds his audience that the crisis will require compassion and patience but also a military discipline among a "great army of people." Havir assumed the leadership of this "great army," Roosevelt shifts into the final stage of his speech.

Here he invokes the values of "the form of government we have inherite from our ancestors." He reminds his fellow Americans of the "strength, wisdom and feasibility" of the constitu tional system. In this final stage of the speech, FDR brings the lofty ideal of spiritual renewal down to earth and places it within the context of our for of government. In doing this, he takes

step that is patently political and highly controversial. He warns that if "the normal balance of executive and legislative authority" are inadequate to stem the tide of depression, he will seek "broad Executive power to wage a war against emergency." Here the eloquence of the speech becomes pertinent to FDR's presidential objectives. With a total avoidance of partisanship, FDR repeats the theme of leadership; he likens the depression to a war and the American people to a great army, and he clearly implies that as the leader of this army he will require nothing less than war powers.

Through the eloquence of the speech, FDR has bound his audience to him as he steps toward the assumption of expanded presidential powers. Now, in

**He proposed solutions only after establishing a foundation of faith.**

a carefully staged progression, he first pays homage to the Constitution as being "simple and practical." Then he calls our constitutional system "superbly enduring." In view of the "unprecedented task" facing the nation, he sees it as his "constitutional duty" to recommend unusual measures to the Congress. Thus, under his "constitutional authority," he will seek the "speedy adoption" of those measures.

Again we see FDR using repetition and simple phrasing. Again he invokes deeply imbued, commonly held values and conveys a tone of candor. All of this is done to deepen the rapport and strengthen the bonds between speaker and audience. Roosevelt is being political but not crassly so; he is being assertive but within the limits of what he sees as a sacred duty under the Constitution. His view of the Presidency imposes an ardous assignment on him. His eloquence enlists the much needed support of his countrymen. In the entire speech, but especially in the final section, eloquence is no mere embellishment. It is the heart and soul of FDR's appeal for unity, support and confidence.

### The Essence of Eloquence

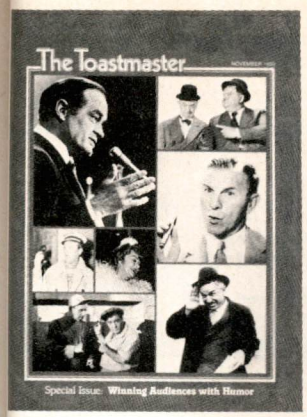
What are the general lessons in Roosevelt's "First Inaugural Address" for the speaker aspiring to eloquence? The speech exhibits FDR's deep sensitivity to the mood of the people. Roosevelt embraces the audience and reminds them of a common purpose and a common heritage. In his images and phrasing, he reaches beyond mere fact toward statements of abstract values. He asserts the triumph of spirit over matter, of history over the present crisis and of good over evil. The dominant themes are simple and powerfully expressed. The direct, honest language is discriminatingly heightened and intensified by metaphor. The structure is based on a simple plan. The links between major sections are compact and emphatic.

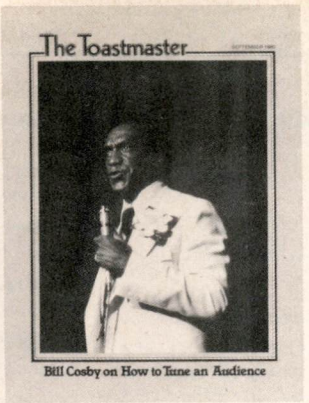
FDR's eloquence in this famous speech can be analyzed in much greater detail. But even if we take the speech completely apart and discover everything that has gone into making it eloquent, does that mean we can put these ingredients into our own speeches and become as eloquent as FDR? That may be unrealistic. So much cannot be borrowed — personal magnetism, voice, reputation. Nonetheless, when the occasion calls for eloquence, we can draw upon the elements in FDR's speech and use them to produce our own eloquent effects, if — and this is an important if — we somehow put the essence of eloquence into our speech.

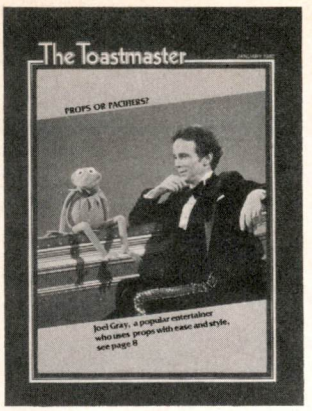
We must, above all, possess that "intuitive grasp of the greatness of the theme." Roosevelt obviously had this intuitive grasp. He knew in his bones and in his heart that he was speaking on matters transcending parochial interests and mundane concerns. He was addressing matters of historic moment. And he knew his speech represented the unspoken but deeply felt aspirations of his audience. He was able to tap the power of those aspirations and translate it into words of fire. That fire is eloquence.

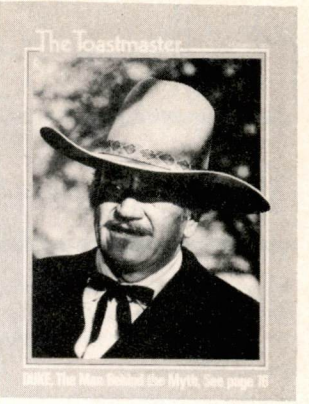
*Dr. Dominic Martia is a member of Park Forest Club 1717-30 in Park Forest, Illinois. He is dean of students and an associate professor of English at Roosevelt University in Chicago, Illinois.*

# TI Subject Index



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# New Clubs

**4346-3 Scottsdalians**
Scottsdale, AZ — Mon., 6:45 p.m., Scottsdale Public Library, Civic Center Plaza (949-5541). Sponsored by Voice of Motorola 2083-3.

**4363-3 South Mountain**
Phoenix, AZ — Tues., 6:15 p.m., Sambo's Restaurant, Central Avenue and Baseline Road (257-3818).

**4356-5 North Coast**
Del Mar, CA — Wed., 7:30 a.m., San Diego Federal Savings, 2751 Via de la Valle (436-4600).

**4359-5 Excalibur**
San Diego, CA — 2nd & 4th Tues., 7 p.m., Terra Title Building, 7474 El Cajon Blvd., La Mesa (560-5657). Sponsored by Saturday Savants 623-5, El Cajon.

**4345-8 Anheuser-Busch**
St. Louis, MO — Fri., 11:45 a.m., Anheuser-Busch, 721 Pestalozzi (577-2543). Sponsored by Ralston Purina 471-8.

**4358-11 Twin Lakes**
Monticello, IN — Thurs., 7:30 a.m., Sam's Kountry Kitchen, 131 South Main (583-7500). Sponsored by Logansport 621-11.

**4341-14 Swainsboro**
Swainsboro, GA — 1st & 3rd Mon., 7:30 p.m., Franklin Memorial Library (864-2741, 237-7282-President). Sponsored by Mid-Georgia 3366-14, Warner Robins.

**4343-14 PB/T**
Atlanta, GA — Mon., noon, Summit Building, 401 W. Peechtree St., NE (586-5541, 255-4022-President). Sponsored by MARTA 4001-14.

**4349-14 ATM**
Atlanta, GA — 2nd Tuesday, 7:30 p.m., Motor Host Inn, Spring & 14th St., N.E. (292-4232, 588-6047-Secretary). Sponsored by Dogwood 1901-14.

**4354-14 Snellville**
Snellville, GA — Thurs., 7:30 a.m., Walton Electric Coop, U.S. 78, West (972-7007). Sponsored by Gwinnett 833-14.

**4351-16 Reddy Lotawatts**
Oklahoma City, OK — Thurs., 12:05 p.m., Oklahoma Gas & Electric Company, 321 North Harvey (272-3000). Sponsored by Statesmans 3813-16.

**4357-23 Daybreakers**
Albuquerque, NM — Thurs., 6:30 a.m., VIP's Restaurant, Cononado Shopping Center (247-1494). Sponsored by Early Bird 2534-23.

**4362-24 INnovators**
Lincoln, NE — Fri., 3 p.m., R.D.C., Unit Penal Complex, P.O. Box 2500 (471-3161, Ext. 397). Sponsored by Sunrise 2788-24.

**4344-25 Irving Noon**
Irving, TX — Fri., 12:30 p.m., Duff's Smorgasbord, 2716 W. Irving Blvd. (254-9772). Sponsored by Irving 3365-25.

**4370-25 Flagship**
Grand Prairie, TX — Tues., 7 a.m., Executive Dining Room, AA North Building, Marshall at West Freeway (355-2640). Sponsored by Arlington 1728-25.

**4342-26 Lt. Francis B. Lowry**
Lowry AFB, CO — 2nd & 4th Thurs., 11 a.m., Lowry AFB, Denver (452-9617). Sponsored by George Sutton 3942-26, Aurora.

**4372-26 Host Toasties**
Denver, CO — 2nd & 4th Thurs., noon, Denver Housing Authority Conference Room, 1100 West Colfax (534-0821).

**4311-28 Toledo Area Couples**
Perrysburg, OH — Alt. Fridays, 7 p.m., Ramada Inn, Route 20 (639-2943). Sponsored by Ed Pohlman, Maumee Valley 1637-28 Toledo and Sherrill Corey, Motor City Speakeasy 1660-28, Plymouth.

**4347-30 AFBF**
Park Ridge, IL — 1st & 3rd Mon., 11:30 a.m., American Farm Bureau Federation, Board Room, 225 Touhy Ave. (399-5700).

**4353-30 Open City**
Glen Ellyn, IL — Thurs., 7 a.m., Holiday Inn, 1250 Roosevelt Road (834-2847, 858-5000-President). Sponsored by Elgin Motivated 3233-54, Elgin.

**4369-37 Verbal Abuse**
Buies Creek, NC — Mon., 5:30 p.m., Blue Lantern Restaurant, Main Street. Sponsored by Raleigh 843-37.

**4361-38 ASTM**
Philadelphia, PA — ASTM, 1916 Race St. (299-5477).

**4352-39 Capital I**
Sacramento, CA — Wed., 11:30 a.m., Fireman's Fund, #3 Parkcenter Dr. (927-3411). Sponsored by Flying I 2134-39.

**4366-39 Speakeasies**
Nimbus, CA — Wed., 4:30 p.m., Aerojet Services Community, P.O. Box 13400 (489-1570). Sponsored by Chanticleer 1624-39.

**4340-44 Talk of the Plains**
Lubbock, TX — Thurs., 5:30 p.m., Texas Instruments, P.O. Box 10508, M.S. 5806. Sponsored by Lubbock 884-44.

**3366-47 'K R'**
Nassau, New Providence, BHMS — Mon., 8 p.m., Uriah McPhee School, Kemp Road (32-52233).

**4350-47 Allstate**
St. Petersburg, FL — Wed., 5 p.m., Allstate Insurance Company, 3200 34th St., So. (366-7220).

**4367-47 Daybreakers**
Sanford, FL — Tues., 7:30 p.m., Rich Plan Training Center, P.O. Drawer G (232-2782). Sponsored by Helmsman 3674-47, Orlando.

**3340-52 Safeco Title Insurance**
Panorama City, CA — Tues., 7 a.m., Safeco Title Customer Dining Room, 13640 Roscoe Blvd. (873-7788). Sponsored by Burnt 914-52, Van Nuys.

**4360-52 Texaco Ambassadors**
Los Angeles, CA — Tues., Texaco, Inc., 3350 Wilshire Blvd. (385-0515). Sponsored by Westwinds 2436-F, West Covina.

**4348-56 Houston Junior Chamber of Commerce**
Houston, TX — Thurs., noon, The Inns of Court, Texas Commerce Bank Bldg., 707 Travis (658-0521). Sponsored by Greater Houston 2386-56.

**4355-56 NAS Kingsville**
Kingsville, TX — 1st & 3rd Wed., noon, Club 19, NAS Kingsville (592-5029, 595-6297-President). Sponsored by Corpus Christie 3439-56.

**4373-60 Consumers' Breakfast**
Willowdale, Ont., Can — Tues., 7:30 p.m., Consumers' Gas Co., 500 Consumers Road.

**2806-69 Port Moresby**
Port Moresby, Papua, New Guinea — 1st & 3rd Wed., 5:30 p.m., Conference Room 5, Central Government Offices, Waigani, National Capital District (PNG 257589).

**4365-70 Western Suburbs**
Sydney, N.S.W., Aust — 1st & 3rd Tues., 6:45 p.m., Western Suburbs Rugby Union Football Club, 28 A George St., Burwood (02 86-2619). Sponsored by Karingal 1665-70.

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**Cleveland 351-10,** Cleveland, OH
**Evansville Number One 337-11,** Evansville, IN
**Park River 2911-20,** Park River, ND

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**Marin 890-57,** San Rafael, CA

### 25 Years

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**Vernon 1929-21,** Vernon, B.C., Can
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**Courthouse 1886-5,** San Diego, CA
**Silver State 3017-26,** Denver, CO
**Ozaukee 3210-35,** Grafton, WI
**Exxon 3195-46,** New York, NY

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**Spartan Speakers 2376-6,** Richfield, MN
**Minuteman 2794-33,** Vandenberg Air Force Base, CA
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**Greeneville 2673-63,** Greeneville, TN
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**The Ordators 3342-4,** Fort Ord, CA
**Hartland 3587-35,** Hartland, WI
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**Capitol City 2998-41,** Pierre, SD
**Cobequid 1368-45,** Truro, NS
**Last Word 3853-53,** Pittsfield, MA
**Fox Valley 3399-54,** Geneva, IL
**Sun Valley 998-57,** Concord, CA
**Harbord Diggers 1126-70,** Harbord, N.S.W., Aust

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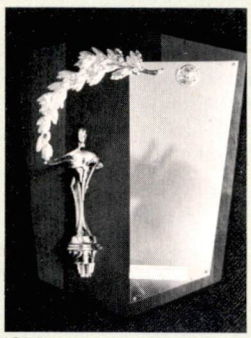

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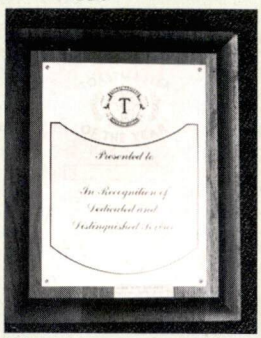

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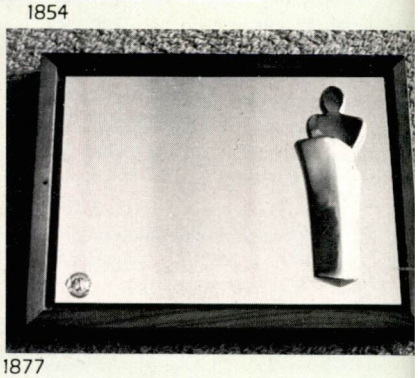

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