

November 1985

# THE TOASTMASTER



Special Issue: *Awaken Your Creativity*

## Give Wings to Your Creativity

*Creativity, Like Excellence, Must Be Brought Out  
and Presented to Attain Its Worth.*

As I watch my small granddaughter at play I am fascinated as she bounces about experiencing her world with creativity and imagination. She sees the wind at play among daisies, finds rainbows in gasoline spills and shares ideas



with me as she whisks us away to an old familiar place where sentences begin with "play like." There, the innocence of childhood allows presentation of all ideas and mutual acceptance of the best. When play time is over I am saddened to think she may allow maturity to inhibit her creativity or, at least, the sharing of her ideas. Adulthood too often brings fear of laughter at finding rainbows or viewing the wind at play; and yet, this is the source of laser research and electricity produced by wind power.

Although for many of us maturity smothers the flame, the creative spark lives on deep within waiting for the chance to flare. Creativity, like excellence, must be brought out and presented to attain its worth.

I am reminded of a cartoon strip I kept in my desk drawer for years. In it ideas were expressed as birds, something like this:

The first was a good idea; an attractive, strong, healthy bird. The owner examined it from head to tail, straightening a feather here and plucking one there. When he was sure the bird was the best it could be, he released it. As he watched, it took flight to soar among others of its kind.

The second was not so good; a plain, somewhat scraggly bird. Then its owner added a peacock tail and a fancy crest. People began to get excited about it. But when it tried to fly, all the finery fell away and it was exposed for what it really was.

The third was a good idea; a pretty bird, much like the first. Reluctantly, the owner showed it to his friends. One by one, he allowed them to make changes. Soon the bird changed into an ugly creature no one liked. Worse yet, no one could bring back the original bird. It was lost forever.

The last was a marvelous idea. A gorgeous bird; splendor in every feather! The owner decided to wait for the perfect time to "unveil" this idea. Cautiously he placed it in a covered cage in a back room. Now and then he brought it out to admire and to assure himself it was still a good idea. Then he locked it away again, waiting for the perfect time.

In the last frame the owner lay in a casket. Beside him, readied for burial, was the marvelous, beautiful, still-splendid idea.

How sad. . .

*Helen M. Blanchard*

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John S. Latin, DTM  
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Terrence J. McCann  
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Santa Ana, CA USA 92711

**Secretary-Treasurer**

Frank Chess  
Toastmasters International, P.O. Box 10400  
Santa Ana, CA USA 92711

**Directors**

Andy Anderson, DTM  
RD 2, RT 31, Verona, NY USA 13478

Peter J. Crabtree, DTM  
1305 Cambridge Dr., Oakville, Ontario  
Canada L6J 1S2

Mary Margaret Dockendorff, DTM  
1627 W. Indianola, Phoenix, AZ USA 85015

Anna Frazier, ATM  
1706 Wayne Avenue, San Leandro, CA USA 94577

Joe Garmeson, DTM  
P.O. Box 61142, Marshalltown 2107  
South Africa

Jack Gillespie, DTM  
114 Savoy Crescent, Winnipeg, Manitoba  
Canada R3R 2N9

Margaret F. Hope, DTM  
195 N. Hythe, Burnaby, B.C.  
Canada V5B 1G3

Henry E. Hyche, DTM  
2260 Farley Road, Birmingham, AL USA 35226

Louis P. Novak, DTM  
3421 Roosevelt St. NE, Minneapolis, MN USA 55418

Herbert D. Nowlin, DTM  
309 So. A, Oxnard, CA USA 93030

Ted Randall, DTM  
R.R. #1 Box 241, O'Fallon, IL USA 62269

Howard L. Rivenson, DTM  
32 Webster St., Westwood, MA USA 02090

James E. Seale, DTM  
19 Lenora Dr., W. Simsbury, CT USA 06092

Frank L. Slane, DTM  
1742 W. Latimer Place, Tulsa, OK USA 74127

Suzy Smith, DTM  
1922 Huntsman Rd., Aiken, SC USA 29801

Jerry P. Starke, DTM  
3179 N. 58th St., Milwaukee, WI USA 53216

Les E. Stubbs, DTM  
2763 Gobat Avenue, San Diego, CA USA 92122

**THE TOASTMASTER**

**Editor**

Tamara Nunn

**Art Director**

Bob Payne

**Editorial Assistant**

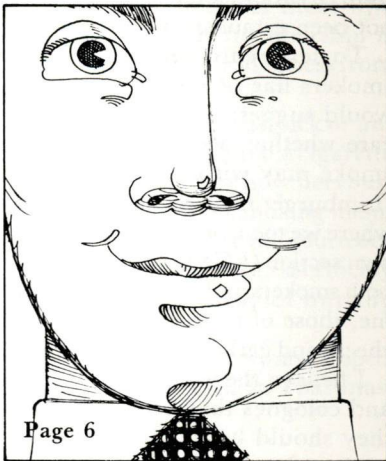
Ann Odle

**Intern**

Kristi Heim

**To Place Advertising Contact:**

Toastmasters International  
Publications Department  
2200 N. Grand Ave., P.O. Box 10400  
Santa Ana, California 92711  
(714) 542-6793



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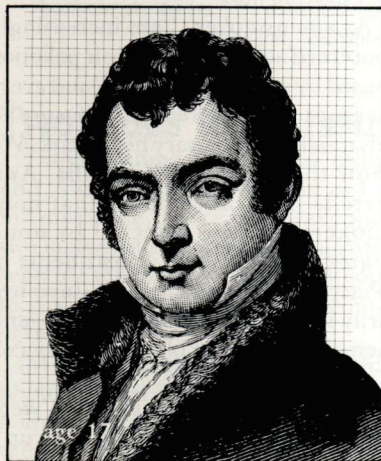
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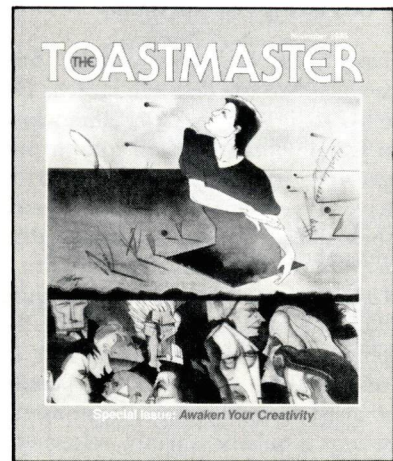
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## COVER

An artist lives inside each of us. Researchers have found that everyone has the capacity to be creative—some just have more access to that part of themselves. In this special issue we'll try to help you awaken the perceptive, innovative side of yourself—to make you more creative in all areas of your life. (Cover art by Geoffrey Krueger.)

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# LETTERS

## A Smoky Debate

Do you like to breathe smoky, tar-laden air when you deliver a speech? Do you like to tie your shoes together when you go bowling? Do you like to put sugar in your gas tank when you go for a drive? If you answered "yes" to any of these questions, you must admit that you're more than a little eccentric.

In his letter published in the August 1985 issue of *The Toastmaster* ("Is Everybody Welcome?"), Paul J. Sander, ATM, proposed that people who insist on smoking at Toastmasters meetings should be warmly welcomed. In doing so, he has proposed that those whose nervousness is heightened by the chemical stimulant nicotine, those who are distracted by the flicking of cigarette lighters and those with asthma, emphysema, heart disease and allergies should not be welcome at Toastmasters meetings.

Smokers easily abstain for two hours or more at church, at the library, at the movies, on the bus, at the supermarket, and on tours of ammunition factories. Therefore, it is not unreasonable to ask them to refrain from smoking at Toastmasters meetings. This seems to be the most practical way to avoid non-productive conflict.

Perhaps Mr. Sander is aware that one-third of all cancer is caused by smoking, that nearly all emphysema is caused by smoking and that smoking is a major risk factor in heart disease. And perhaps he is aware of a recent EPA study which found that 5000 nonsmokers die every year from degenerative diseases caused by breathing other people's tobacco smoke.

And I sincerely hope he is aware that 30 million Americans have kicked the habit since the Surgeon General's report was published in 1964, and that the local chapters of both the American Lung Association and the American Cancer Society have Quit Smoking programs that can help him if he's ready.

*George J. Hamper, ATM  
EPA Toastmasters Club  
Chicago, Illinois*

In the August issue Paul Sander, ATM, wonders if smokers are welcome

in Toastmasters.

As a nonsmoker, I am increasingly concerned about the indoor air pollution caused by smoking and I applaud every measure taken to reduce exposure to this totally unnecessary health risk. We know the facts: smoking kills. And there is medical evidence that nonsmokers are also affected to some degree. After all, the constituents of tobacco smoke are inhaled—involuntarily in the case of nonsmokers—and then carried by the blood to every cell of our bodies.

For many years nonsmokers were expected to be "sociable," to "put up" with the "small annoyance" of tobacco smoke. Now that we know the annoyance isn't so small, that our health and longevity is the price we nonsmokers must pay for our sociability, it's the smoker's turn to "put up," to exercise a little self-control for the sake of the people around him—not only in Toastmasters but in any gathering of mature adults.

By all means, smokers are welcome. But not smoking.

*William Broderick  
Belleville, Ontario, Canada*

As a Toastmaster and a nationally-recognized authority on smoking ("The Snuffed Out System" (c) 1968, a program guaranteed to make a person quit or money back, no refunds in 16 years), I am replying to Paul J. Sander's letter in the August issue.

It has been my experience from these programs that perhaps 99.9 percent of people accept what the government tells them about smoking; but it is what they leave out that is so important. The government only tells you what they want to have you know.

As far as passive smoke is concerned and any harmful effects to nonsmokers, that it is not harmful but may be irritating was established at a workshop on environmental tobacco smoke and health at the University of Geneva, Geneva, Switzerland, in March 1983. Medical researchers from nine countries including the United States all agreed that "leads to the conclusion that an increased risk for nonsmokers

from environmental tobacco smoke has not been established."

To segregate smokers and nonsmokers has now become a fetish. I would suggest anyone that does not care whether people smoke or don't smoke may wish to join my LC&G (Limburger Cheese and Garlic) club, where we too would expect to have our own section (LC&G club members are both smokers and nonsmokers). Believe me, those of us that enjoy limburger cheese and garlic usually have our way.

I believe there are many perfumes and colognes that are so obnoxious, they should be banned and anyone (male or female) that wears them should have their own section to sit in. Punk rockers with orange hair should have their own section.

I do believe that it's about time that we get back to basics and the real issue and that is how to become better public speakers in all situations and all the rest that goes along with Toastmastering.

*Myron M. Streeter, Senior Director  
Snuffed Out System, Inc., NFP  
Eglin Orators Toastmasters Club  
Eglin, Illinois*

In regard to the letter "Is Everybody Welcome?" (August '85), I would like to say, "YES, EVERYBODY IS WELCOME," because Toastmasters is a club where courtesy and diplomatic manners are used, and the respect toward those with nonsmoking habits is supported and smokers' habits are tolerated in their right place.

Personally, I stopped attending Toastmasters meetings for seven years due to an illness created by eating my breakfast under a cloud of smoke (we met at breakfast time then). The meeting day was a sick day for me and for fear of offending the smokers, I endured it until I could stand no more.

My Toastmasters club, Vigilante 2699-17 of Twin Bridges, Montana, solved its problem when the smokers themselves, on their own, decided to enjoy their cigarettes or pipes before the meeting in the lounge of the restaurant where we met. During the one-hour duration of the meeting no one died of abstinence. During convention time

there is always a break for those who cannot hold on. Our membership is growing because of this kindness from smokers.

If a smoker gets nervous, sick or uneasy when he cannot light his cigarette or pipe, please consider how nervous, sick and uneasy the nonsmoking members also feel. Usually we are courteous enough to tolerate smoke, sacrificing our own health for fear of hurting smokers' feelings.

Understanding, courtesy and respect for others should prevail in Toastmasters meetings.

*Leah Moulton  
Twin Bridges, Montana*

Your Editor's Reply to the letter of Paul J. Sander in the August issue requested solutions on how individual clubs dealt with smoking/nonsmoking policies.

Our club, Anaheim Achievers 263-F, Anaheim, California, does not allow smoking inside the meeting room during its hour-and-a-half session for the following reasons:

1. The meeting room requires seating in close proximity to one another.
2. There are no windows and little or no ventilation.
3. At least 90 percent of the club members do not smoke, and the majority find smoking offensive.

However, in no way are smokers discriminated against. When they join our club, they are warmly welcomed, but requested to please restrict their smoking to the 10-minute break given during each meeting. Smoking ashtrays are conveniently provided in an outside hallway.

Each request has been met with total cooperation. The smokers are happy to abide by the policy, knowing they may freely smoke before, during the break and immediately after each meeting, without ever being met with snide remarks by the nonsmokers. With smoking allowed in the hallway, the room in which we meet is kept smoke-free. In this way, all members are kept happy, and a positive atmosphere prevails.

*Linda Paine, Past President*

*Anaheim Achievers Toastmasters Club  
Anaheim, California*

## Two Sides to an Issue

I enjoy reading the "Letters" column and always turn to it as soon as I get my magazine. There are always one or two indignant letters in each issue which send me searching through back copies to discover what created the controversy.

More often than not, the article, photo or cover in question strikes me as being rather innocuous. This proves there are two sides to every issue and we make a major error in assuming everyone thinks alike.

The same phenomenon surfaces in Toastmasters meetings, when fellow club members give speeches which contain ideas and opinions totally at odds with many of our deep-held viewpoints. Somehow we all listen attentively to each and every speaker and are enriched by the experience.

*Kenneth Lee  
Bootstraps Toastmasters Club  
Kansas City, Missouri*

## Give Us a Sign

On a recent vacation trip, I covered nearly 2700 miles through the midwest and southeastern states and looked in vain for a Toastmasters sign at the outskirts of each city and town. Not a single one did I see! Plenty of Rotary and Kiwanis clubs advertised their presence.

The Toastmasters Supply Catalog contains a handsome highway sign (Code #363) with the Toastmasters emblem beautifully colored, in Scotch-lite. It costs \$25 and only takes five minutes to install on a community sign board. Why shouldn't every Toastmasters club have one?

*George H. Shyrook, ATM  
District 47 Governor*

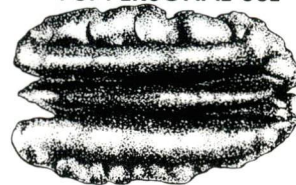
## In Summary

*Toastmasters' year-end summary, including the Board of Directors Report and the 1984-85 Financial Statement, will appear in the December 1985 issue.*

*The Editor*

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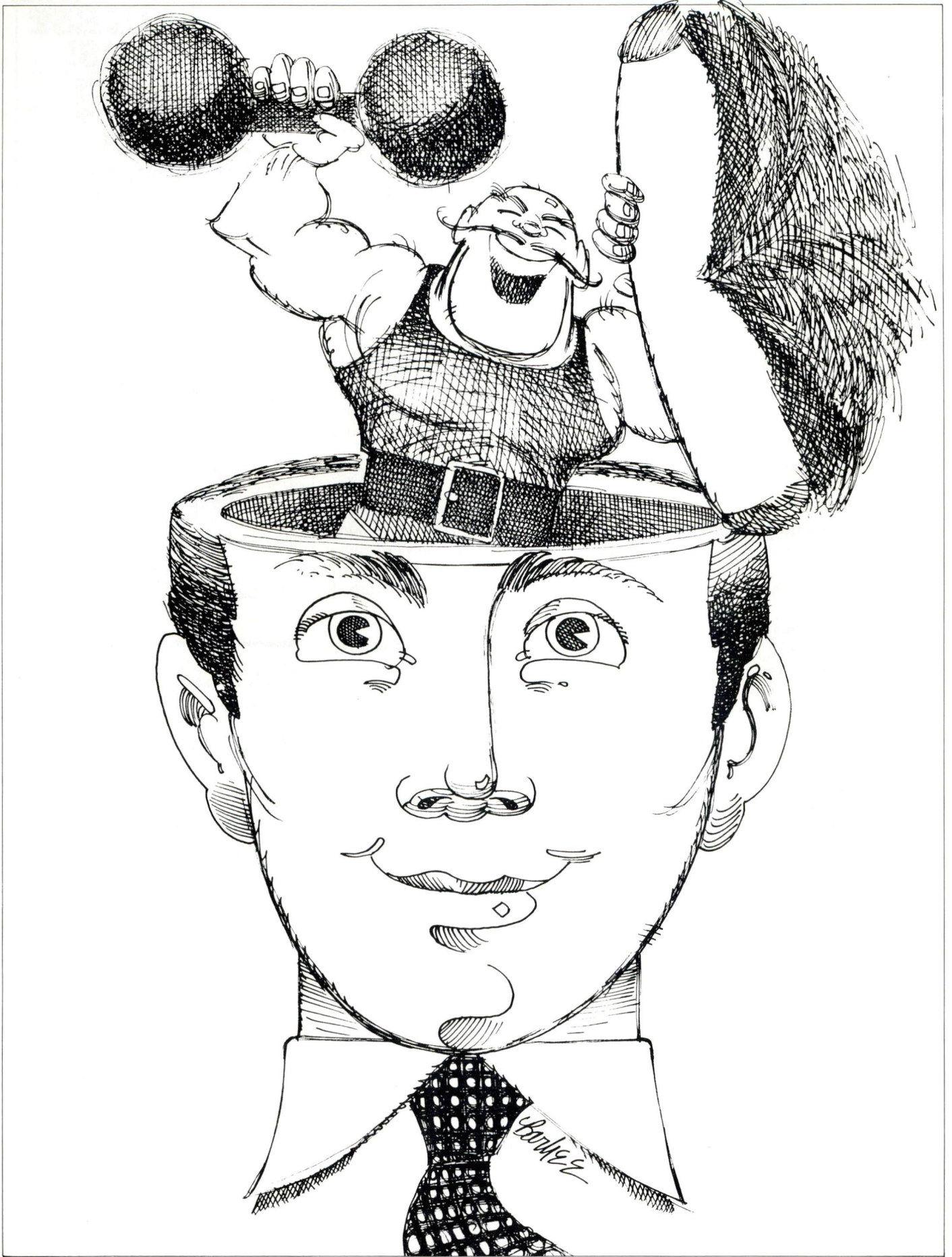
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# Flex Your Mental Muscles

*We need to exercise our minds, like our muscles,  
in order for them to develop.*

by Thomas Montalbo, DTM

**I** don't have *any* idea," is a phrase commonly heard. Since most of our formal education steers our minds away from thinking creatively, we find it hard to come up with new ideas. In all my years of schooling, only one teacher spoke about how to develop ideas. That was the concluding lecture in a postgraduate course on advertising management.

Throughout elementary school, high school and college, teachers stuff the student's mind with facts. Passing grades and graduation depend on memorizing those facts. That glorifies the accumulation of facts but stifles the creation of new ideas.

Facts are certainly important because they're the raw material of ideas, but we should be taught how to use facts creatively rather than only to memorize them. In his book, *The Aims of Education*, Alfred North Whitehead cautioned, "We must be aware of what I call 'inert ideas'—ideas that are merely received into the mind without being utilized, or tested or thrown into fresh combinations."

## Schools Inhibit Creativity

Edward McCabe, president of a New York advertising agency, said in a recent speech, "We, as a society, don't treat creativity with anywhere near the reverence it deserves. The negative attitude toward creativity begins with our system of education. . . . When I was a little boy in school a long, long time ago I used to get rapped on the knuckles with a ruler for writing with

my left hand. The early lesson here: don't be different.

"Today our educational institutions are still dedicated to standardization and regularity. By favoring the predictable, the efficient, the practical and the measurable, schools inhibit the capacity for spontaneous invention or fantasy."

Education that neglects to sharpen imagination runs the risk of making "a straight-cut ditch out of a free, meandering brook," as the naturalist Henry David Thoreau put it. His "free, meandering brook" concept is not unlike Albert Einstein's view of creativity.

Einstein's vision of time and space was conceived in what he himself described as "a wildly speculative way." When asked what he meant, he explained that he allowed his brain to play idly with all kinds of images and ideas.

An advertising executive with dozens of award-winning ad campaigns to his credit shares the secret of his success: "None of my best ideas come through a logical thought process. The logic comes afterwards, as a justification, a way to make a wild idea seem less risky to a client."

The advertising executive doesn't imply that he gets his ideas by chance or accident; he gets them by acting on intuition. Nor is his procedure irrational, since he's aware of the need to justify the "wild idea" to his client.

Thoreau's "free, meandering brook," Einstein's "wildly speculative way" and the advertising executive's "wild idea" should not be construed as hit-

or-miss methods but rather as unhurried ways of creating new ideas.

Experiments substantiate that most people think better when not unduly pressed for time. Morton Hunt in his book, *Your Hidden Brain Power*, advises: "When you're seeking new ideas, relax. Don't try too hard, don't push, don't strain. Get away from it all and contemplate in peaceful surroundings."

You don't have to be an Edison or an Einstein to create an idea. Anybody can. The human brain can produce complex ideas such as the computer and simple ones like the paper clip. The computer may stagger our imaginations but the paper clip makes us wonder why we didn't think of it first. What could be simpler than the paper clip—a few twists of a single strip of wire?

## Calisthenics of the Mind

But the human brain won't create automatically. You must *want* to create and *work* at it. The brain can be cultivated, developed, extended and broadened simply by making conscious efforts to think up ideas. Thomas Edison said, "The brain can be developed just the same as the muscles can be developed, if one will only take the pains to train the mind to think."

"Use it or lose it," recommend a number of researchers who find that the brain can continue to grow and develop throughout life. But such a growth requires nurturing.

Many persons find it easy to exert themselves physically but not mentally.

*(Continued on Page 22)*



by Leslie Sherman Jackson

# DAY

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## Escape t

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next block, the busy stoplight at the next corner.

According to Dr. Jerome Singer, a well-known researcher and author in the field, daydreaming can be defined as “a shift of attention away from an ongoing physical or mental task or from a perceptual response to some internal stimulus.”

Daydreams differ from nightmares in that the daydreamer is fully aware of being awake and has voluntary control of the dream. Furthermore, these waking dreams are thoughts which develop without the need of external stimuli. Your paycheck doesn't necessarily prompt daydreams about a raise. Thoughts relating to your raise can occur at any time for any reason.

Currently, the terms fantasy and daydream are almost synonymous. Both terms relate to a mental state involving a combination of memory and imagination, and the situation or people may be known or unknown. Daydreams reflect past situations or anticipate future events.

The vividness of daydreams varies from person to person. Some people lose total contact with the real world while others remain totally conscious of what is going on around them. Many people do not separate themselves from their daydreams. In fact, daydreams are often as close as people can get to actually re-living or participating in a real-life situation.

Dave walked confidently into his boss' office and said, “I'd like to talk with you about my performance review.”

“Okay, have a seat,” his boss replied.

“I'm unhappy with my review,” Dave said. “I've taken on extra projects, trained a new employee and solicited five new accounts for the firm these last six months. Because I've taken on added responsibilities and kept up with my old ones, I believe I deserve a higher rating.”

“I'm glad you told me that, Dave. I didn't realize you were that involved. I'll talk this over with your immediate supervisor and get back with you.” His boss stood up and the meeting was over.

Dave walked out with a smile on his

face, thinking, “Now that wasn't so bad.”

Then the telephone rang, bringing Dave back to reality, back at his desk still mulling over his problem.

How many times have you caught yourself daydreaming and reprimanded yourself saying, “This is a waste of time”? Many people view their daydreams in a negative way, considering them silly, private, intimate or beyond recall.

You can daydream and get away with it because most of the signals in the environment are redundant. For example, driving to work day after day, it's easy to daydream because all the cues are ingrained in your mind: the stop sign at the corner, the school zone at the



# DREAMS

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## a Brighter Reality

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*Daydreams are much more than a means of escape from reality—they can actually enhance your reality. They can help you cope better, achieve more and nourish yourself.*

### **Fulfill Repressed Emotions**

Scholars concur that daydreams often express repressed emotions and desires. They provide opportunities that are wanting. How many times have you imagined yourself walking into your boss' office and announcing, "I'm fed up. I quit!"? You therefore seek to fulfill those needs through daydreaming because few people can afford to quit their job in such a hostile manner.

Sexual, violent and angry feelings are often expressed in daydreams because many of our motives and secret desires are unattainable in real life. Our great demand for an enjoyment of novels, movies, TV shows and advertisements further reflects our need to fulfill these desires.

Last November when the ultra-rich "Dynasty" line of clothes was presented in New York's Bloomingdale's, 20,000 extra shoppers converged on the scene and the store doors were ordered temporarily closed. What generated this consumer demand for extravagant fashions such as \$700 dresses and \$500 peignoirs? The five-year "Dynasty" TV show has been called an hour-long commercial and the theory is that Americans greatly want to identify with the upper class. Even if it is only the fictitious Carringtons, Americans fantasize living like the powerfully rich.

Humans are the only beings that can imagine being someone else. We all daydream of an alternative self with a

dashing career as a pilot, movie star, spy or novelist. Often when you are away from your job on a vacation, you fantasize of not returning. You might imagine just living in the mountains and becoming a lift operator at a ski resort. But more than likely, you will pack your bags, return to your fate and the fantasy passes.

Percival Symonds, author of *From Adolescent to Adult*, states, "Daydreams are invariably egotistically concerned with successful display or domination with a purely selfish mastery of others for the sake of pleasure to the individual. They reveal an attitude toward the environment, a 'protect' against reality and a conception of the mode of attack upon life which will lead to success and master." In other words, we all like to control situations. Therefore we are often the hero or heroine of our daydreams.

### **Types of Daydreams**

Throughout a person's life, four different types of fantasies, relating to that person's stage in life, are apt to occur. The first type involves fantasies of independence which stem from the desire of teenagers to break away from home through such events as marriage, college or military service.

Erotic fantasies, the second type, often occur when a person considers marriage and starting a family. In a study at Wayne State University, it was

discovered that 20 percent of students were pursuing erotic thoughts at *any given time* in a lecture.

Aggressive desires, the third type, can be expressed through involvement in work or fights with one's parents. The fourth type, fantasizing about achievement, can later help establish a successful career. On the other hand, individuals lacking self-confidence often develop fantasies of incompetence and failure.

After much research, Dr. Singer (mentioned earlier in this article) categorized people's daydreams into three basic types:

- **Guilty-Dysphoric**—This kind of fantasy is dominated by guilt. Perhaps you daydream of taking a position with a competitor's company and then telling your boss about your decision.

- **Positive-Vivid**—These daydreams are more pleasurable and uplifting—such as daydreaming of a promotion to Vice President of the company or becoming an Olympic Gold Medal winner.

- **Anxious-Distractable**—These daydreams cause apprehension. Many people feel anxiety just thinking about making a speech.

Most daydreaming occurs right before sleep. It also is most likely to happen when performing a dull, monotonous or repetitive task that doesn't require our full attention. We tend to daydream when our minds are not fully occupied with the task at hand. Instead our

thoughts revert to more personal concerns.

For instance, when you are driving for any length of time or sitting in a boring meeting you will probably resort to daydreaming. Fortunately, frequent daydreamers seem better able to cope with boredom and fantasy.

Daydreaming is more likely to happen when you are alone and in a quiet and undisturbed atmosphere. It follows, then, that you would probably daydream more if you allowed yourself *more time* to daydream.

Often the first inclination is to attribute daydreaming to fatigue, but in fact, the mind does not rest while wandering. Sometimes daydreaming can signal that your mind needs a break from your work.

George Green, author of *Psychoanalysis in the Classroom*, concludes that daydreaming does let the mind pursue an easier activity than those we attempt to direct it to. That is why whenever constant attention is demanded in a lecture or sermon, daydreams are almost inevitable. At first daydreaming is repressed, but unless the lecture or sermon is unusually interesting, the mind succumbs to daydreams.

Whenever you give constant attention to any visual or sensual stimulation, such as when watching a suspenseful movie or playing a demanding game of tennis, the frequency of daydreaming is reduced. A study by Singer and McGraven showed that the least amount of daydreaming occurs upon awakening in the morning, during meals and during sexual activity.

### Daydreams and Demographics

Psychologist Dr. Leonard Giambra believes that women of all ages daydream more than men. Women aged 40 to 49 and over 60 mostly daydream about success in their careers or personal life, since this is a time when their children are grown and leaving home.

Both sexes often daydream of failure between the ages of 24 to 34. Members of this age group are often just beginning to start their own careers and financially stand on their own. Both sexes, however, daydream less and less as they get older, except for those between the ages of 45 to 49. This is when many adults experience such matters as dead-end jobs, divorce and children leaving home.

Contrary to the belief that elderly people only reminisce about the past, it has been found that they daydream

about the present and future as well.

Frequent daydreams are about sexual satisfaction, unusual good fortune, various magical possibilities and altruistic attitudes such as selflessness and generosity, which are much less likely to happen in our daily lives. Some people have unconventional daydreams about topics such as homosexual relationships, murder of family members and being the Messiah.

All daydreaming isn't pleasurable and those that cause anxiety can make your blood pressure rise, your palms sweat and tears fill your eyes just like any real experience.

Freud, speculating on the relationship between poets and daydreaming, wrote: "Unsatisfied wishes are the driving power behind fantasies." Furthermore, he pointed out the similarity between daydreams and nightmares and their wish-fulfilling function.

In Freud's opinion, the work of artists was disguised representations of unfulfilled infantile desires; art served as a defense against direct recognition of these desires. As Freud put it: "Happy people never have fantasies. Only unsatisfied ones do." This is debatable.

### Benefits of Daydreams

As we grow older, we often experience a great deal of repetition and sameness. Our lives fall into a pattern. Daydreaming allows us to plan change and derive pleasure at the same time. It gives us something to look forward to because yesterday's happy memories fade fast.

Dr. Giambra revealed that daydreams more often concern solutions to personal or job-related problems rather than just being fantasies about sex, achievement, failure, aggression or heroism. They allow us to perform mental rehearsals of upcoming experiences.

Before you ask your boss for a well-deserved raise, it is very likely that the imagined encounter has crossed your mind many times before you actually get up enough courage to approach him or her. You may also play a memorized piano piece or rehearse a speech in your head. Although this method cannot substitute for the physical practice, it can mentally prepare you for the actual event.

Daydreaming lets you explore new possibilities. In fact, most people's daydreams consist of projections into the more immediate future based on their daily lives. This is not wish-fulfill-

ing but a review of alternatives. Should you change careers or continue in your present position? Should you take time out from your career now to have a baby or wait until you become sales manager?

Although many people see daydreaming as a foolish waste of time, it often serves a purpose. Many problems are solved "out of thin air" due to daydreaming. Instead of consciously mulling over a problem, the answer often comes to you after reviewing all the alternatives subconsciously in your mind. You can view the problem from a broader perspective. You abandon considering only logical solutions or view them from another angle.

Fantasies allow you to cope with your emotions. In daydreams you can blow off steam in private rather than run the risk of telling off that uncooperative client in real life. You can re-run those aggravating situations in your mind and this time, come out ahead by changing the dialogue. You're the one with the clever idea at the staff meeting this time.

### Changing Your Reality

Through fantasizing, far-fetched notions can become realities. A man daydreams while adding up debits and credits in his accounting job. He enjoys managing people more than figures and eventually takes the plunge to open his own restaurant. A housewife, bored at home, envisions herself speaking before a court jury on behalf of her defendant, and returns to school to pursue a law degree.

Creative people such as scientists, writers and artists often use fantasy in their work. A musician composes a piece in his head while standing in line at the store; a mystery writer devises a plot while driving in the car.

So despite the fact that in the past daydreaming has received a negative reputation, it's obvious that it is a necessary and purposeful activity for many people. Now that you've finished this article, go back to your daydreaming and perhaps you will solve some of your own problems. 📌



**Leslie Sherman Jackson** holds Bachelor's and Master's degrees in Communications and is the editorial/production assistant for *Boy's Life* and *Exploring* magazines.

*The creative process is much like communication between people, according to a psychologist-painter.*

*Try too hard to control it—and ignore what “the other” is saying—and you’re likely to fail.*

# How To Unblock

by Desy Safán-Gerard

I sometimes conduct group-therapy sessions for artists who are having trouble with their work, or in their personal lives. Among other treatment techniques, I ask them to paint to music, and to let it guide their thoughts and hands. One woman was particularly bothered by the idea, feeling that the music interfered with her control over her painting.

She demonstrated the same need for control in joining therapy sessions with her husband. The woman seemed unable to listen closely to what he was saying. When she finally realized the problem, she told me, “I think I know what Tom means when he complains that I don’t listen. I thought I did, but I notice that sometimes when he’s talking to me, I feel as uncomfortable as I do when I draw without the music. I want to know what I am drawing, just as I want to hold onto what I am thinking when he is talking to me. I don’t like to let the music in, I don’t like to let his words in.”

This artist’s insight into her work and marital problems illustrates the similarities between the creative process and communication with other people. Creativity—like communication—is a process of discovery, and the end product is usually quite different from what the person or persons had in mind originally.

Experienced artists know that they can’t impose their will on the creative process; they must let it lead them. Picasso talked about the absence of plan-



*This classic picture contains two distinct images: an old woman turned slightly toward the viewer or a young woman looking away. The old woman’s mouth is the young woman’s choker; her nose is the young woman’s chin.*

ning, an attitude of exploring without trying to reach a specific goal: “When I paint, my objective is to show what I found, not what I was looking for.” Julia Child identifies the creative cook as one who is able to recognize and capitalize on an accidental combination of ingredients.

According to psychoanalyst Otto Rank, the neurotic and the artist are similarly dissatisfied with themselves. Both try to

create a new self-image, but while the artist’s creation transcends the self, the neurotic is stuck striving only to maintain his self-image. The latter’s energy is diverted from the immediate sensory experience, thus eliminating potential raw material for creative work. This difference underlies Rank’s claim that the neurotic is an artist who cannot create.

I think it is more instructive to look at the creative process from the middle, while the work is going on, particularly if one wants to understand the nature of creative blocks. From this viewpoint, creativity is an interplay between the person and the matter at hand, a special quality of connection and communication. I am a painter myself, and I’ve worked as a therapist with many painters and writers. But creativity is not restricted to artists. Businessmen, teachers, scientists, engineers—everyone looking for answers to problems is engaged in creative work.

Whether the end result is a painting, a report or a reorganization plan, creativity occurs when there is successful communication between a person and his work. It is an information-processing sequence much like the one psychologists use to describe communication between persons: according to their model, something is perceived, elaborated, expressed and evaluated.

In the perception stage, we listen to the other person and gather information about him and his ideas. (For the sake of

## Creative Exercises: Starting the Flow

It's easy to say, "Ignore your inner critics. Respond to what is in front of you, not to your preconceptions." But this is hard to do. In a creativity class at UCLA and in group-therapy sessions with clients, I've found two exercises especially useful in helping people see how their inner critics inhibit creativity.

One is a three-part exercise. In the first part, group members doodle on a piece of paper for 20 seconds. Then they get up and move to the chair on their right, to doodle on their neighbor's drawing. After 20 seconds, they shift again, and work on the next person's doodle. No one tells them what to strive for. They are just asked to look at the doodle and add to it.

The second part of the exercise is the same, except that they are told to deliberately spoil the designs of their neighbors. When asked to compare the spoiled drawings with the designs from the first exercise most people are surprised to find them equally interesting. The spoiled drawings often have darker lines, use more of the space and seem stronger; the collective drawings from the first exercise are whiter, lighter and more delicate. Overall, group members usually like both sets of drawings equally although they find it hard to believe that someone can do something appealing even when he sets out to spoil another's work.

In the exercise's third part, everyone is asked to do "what the drawing requires," to catch and continue the spirit of the original design. The word "requires" seems to awaken the artists' inner critics. Their spontaneity and freedom are gone; they worry about disappointing the person who began the drawing.

When I ask the group members about these drawings, they have difficulty responding to them. When they are doing what is required, the drawings seem dull and reflect the participants' feelings of discomfort.

The second exercise is verbal rather than graphic, and shows the creative advantages of responding freely to what is in front of you rather than making it fit some preconceived idea. Each person in the group receives a sheet of paper with a short sentence written at the top. I have used excerpts from poetry written by clients as well as phrases overheard in everyday conversation. For instance: "I'd better stop at the bank." "It will need a little gray." "We form a tragic pair."

Each person reads the line and adds the first line of his own that comes to mind. He then folds the paper so that only the bottom line is visible, and passes it along to the next person. The idea is to approach each new sentence without preconceived notions and let the sentence determine your response. People who are able to do this easily say they feel exhilarated. They realize they have an enormous reservoir of experience to draw from in responding to the sentence and enjoy letting it out appropriately and effortlessly. Those who find the exercise difficult are torn between expressing their own ideas and the demands of the sentence.

In a recent seminar at the American Film Institute, I heard an actor say that his best performances occur when he loses his sense of himself. The sentence exercise calls for this same loss of identity; it asks individuals to forget who *they* are and what *they* want to say, and respond to what is in front of them.

The exercise produces a flow of communication, which I let continue for about 20 minutes. People report that it usually takes a while to turn the situation from a struggle to an easy, pleasurable interchange with the sentences. One woman told me that she felt as if she were plugged in to an energy source that clarified her perceptions and made her feel powerful. Others likened the experience to the effect of an hallucinogenic drug. Their comments parallel what creative people in any field say when their work is going well.

When most members of a group manage to reach this open state, the results are striking. When read later on, the sentences do not appear to have been produced by different individuals, each responding only to the last sentence. The tone set by the first line—dramatic, playful, hopeless, banal—is carried through the entire sequence of sentences.

simplicity, I will use "he" throughout the article, with the understanding that it refers to both sexes.) In the elaboration stage, we start to understand his message and interpret its meaning. In the expression stage, we give our interpretation of his message in what we say to him. Finally, in the evaluation stage, we assess what we have expressed by listening to the other person's response.

Writers on creativity usually describe a similar process: incubation of an idea, illumination, elaboration, expression and verification. One goes through all these stages—with the possible exception of incubation—many times during the execution of a single piece of work.

### Perception

Of the four stages of creativity, perception may be the most critical in both generating and blocking the flow of communication. Perception is of both external and internal events. Allowing time for an idea to incubate is a vital part of this stage, since it is then that internal perception occurs. The high value we place on conscious effort can block creativity by trying to force work before we are ready to do it. Most of us feel tense and uneasy during this incubation stage. We feel that what we do before "getting down to business"—thinking, sharpening pencils or just looking out the window—is a waste of time. Too much of it can be, of course, but we must allow our ideas and feelings to sort themselves out before they can become completely available to us.

I learned this shortly after I began studying painting. Before settling down to paint, I would often sit and watch the others in the class. Or I might simply relax for an hour, although the class lasted only three hours. Whenever I would virtuously decide not to "waste time," however, my work suffered. My inner command to get down to work seemed to override the experience, and the sense of urgency translated itself into work of inferior quality.

Trying to force work before we are ready is a common cause of creative blocks. When a person expects instant creativity and then fails to measure up, he blames himself, becomes discouraged, and decides, "This just isn't my day." Or, still worse, he may conclude, "I'm just not creative." Incubation can also take place while we are working. There is no full involvement, but we go through the motions, exercising skills until we make a deeper connection with the work.

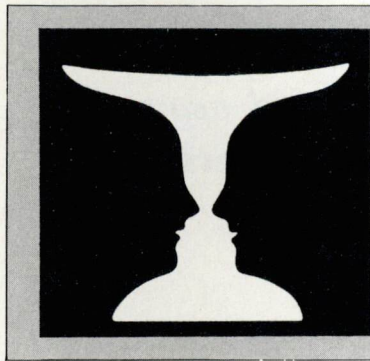
I am often asked whether creative people see things in an unusual way. They do seem more fluid in their ability to reverse figure and ground in what they perceive or think about. Many of us are familiar with figure-ground illusions that demonstrate how we structure what we see (see figures). Each illusion contains mutually exclusive perceptions: when one side is seen, the other does not exist. Switching perception requires relaxed concentration, effortless attention. The viewer becomes immersed in the figure and his eyes seem to wander in and out of it. Reversing cannot be accomplished by an act of will; we must wait for it to happen. The artist achieves perceptual freedom by giving himself access to both figure and ground, which helps him integrate figure and background as a painting achieves unity.

When I show slides of figure-ground illusions to students, I find that some of them see the second figure quickly. Others seem fixated on the first figure, and find it hard to spot the second figure in the ground, even when other students point it out to them. This rigidity in perception is another major contributor to creative blocks.

Perception is more than the identification of objects. It offers the perceiver the possibility of either a stable, safe world or a dynamic, unstable one. Because we prefer to perceive ideas and elements that do not threaten our view of the world and, more importantly, our view of ourselves, our preconceptions play a large role in the perceptual stage. The more willing we are to accept ambivalence and inconsistency, the wider the range of stimuli available to us.

Students who have the most difficulty with life-drawing seem to rely heavily on their knowledge of the body rather than on what they see with their own eyes. I know of one art teacher who has her students draw their own shadows as they stand in front of a big sheet of paper on the floor. Many insist on drawing a neck on the figure, although in that position the neck can't be seen. The teacher has a hard time convincing the students to draw only what they see, not what they know.

Another teacher works with individuals who don't know how to draw. He asks half of them to draw a human figure from an existing drawing, the rest to copy the same figure upside down in such a way that it can't be recognized as a figure. The second group is generally able to draw the figure with little difficulty,



*Reversible goblet is a favorite demonstration of a figure-ground reversal. Note that either the light portion or the dark portion can be perceived as a figure against a background.*

while the first group has trouble with it. The concept they have inside their heads interferes with what is in front of them.

We sometimes make the mistake of foreshortening the perceptual stage and entering the elaboration stage prematurely. If we are talking to someone, we reach a quick conclusion about what he means and then react to this conclusion. If we are writing, painting or working on a problem, we come up with the "right answer" too soon, and act on it. This usually leads to work that misses the mark.

As an artist works, he receives a message from what he has done to that point. He perceives and reacts to his last paragraph or to his last brush stroke. But if he has a definite goal in mind, he will be unable to respond to what he has just done. The work at hand should acquire a life of its own. No matter how accomplished the painter, unexpected things are bound to happen. Artists who are overly concerned with technique are not open to these "accidents"; they are likely to consider them mistakes.

The choice of a medium in painting reflects this tolerance of accidents. An artist can exercise far more control in oil painting than he can in watercolor, where the demands for quick reaction and solution are greater. But even among watercolorists, I have noticed a definite difference between those who can tolerate, and even marvel at, some accident and those who are so worried about having something go wrong that they wage an ongoing battle with their work. One artist told me recently that you must be especially strong to come back and paint again after the bad days when everything goes wrong. "A painting is not going to control me," he said proudly. "I have to control it." This is one way to look at a relationship with your work or with another person, but I don't see how anyone can derive lasting fulfillment from a relationship he thinks of as a constant struggle for control.

### **Elaboration**

In the perception stage, we allow something to affect us. In the elaboration stage, we begin to reach conclusions about what we have perceived. If we are talking to another person, we reach decisions about his meaning and intentions. These decisions often change or completely suppress our original perceptions. We make our decisions rapidly, so rapidly that we get the impression that our conclusions—our way of structuring reality—are reality. In dealing with others, we impute intentions to them, unaware of the part our preconceptions have played in defining those intentions.

Similar steps occur in the creative process. When someone paints, for example, much of what looks like trial and error is actually the result of following leads. Suddenly the artist is into something quite different from what he had in mind originally, until the painting begins to make sense as a whole. I had a recent example of this myself.

I wanted to try out a new kind of watercolor paper, but I had no idea what to do with it. Glancing through a magazine, I came upon an article that contained a color picture of surgeons at work. I saw the subtle color gradations—from the bluish room and uniforms to the soft pink of the patient's flesh—and decided to work on a wash drawing that would capture these colors. I let my hand draw on the paper while I looked at the picture. The grain of the paper felt exquisite. I still had no clear idea of where I wanted to go with it, but I was enjoying how the paper reacted to the water and ink.

A few days later, back in my studio, I noticed the bloom of an epiphyllum I had picked that morning. "Life is in there, like in the flesh," I thought. I took my "surgeon" painting and began to draw the flower where flesh was in the original picture. I liked the flower and began to draw another one where the design needed it, not necessarily where the flesh was.

The painting was turning into something else.

A good painter must have the ego strength to tolerate ambiguity and not force a story or painting into a preconceived mold. Researchers working with architects and writers have found that both score high in tests of tolerance of ambiguity. The creative person apparently has less need to make his self and the world around him stable.

### Expression

Each time a person creates something he projects part of himself into it. If he has been open to experience during the perception stage and has allowed the time necessary for elaboration, he may project parts of himself he doesn't know, and may not like. At this point, he often produces an "accident." I have seen students in art classes angrily trying to cover up such accidents. Then, slowly, they begin to appreciate the connection between the mistake and the rest of the work.

Carl Jung, working with his own creations and those of his patients, claimed that it is the reconciliation of opposites that promotes growth and personality integration. We integrate these opposites in our work, and later absorb them as part of our self-concept—making it wider, richer, more encompassing. By taking this larger view of ourselves, we learn to tolerate inconsistencies and ambiguities in ourselves as well as in our work.

An artist who wants to be truthful to himself must be just as concerned with authentic communication as is the person who wants to communicate effectively with others. This is difficult in both cases. In communicating with others, we may respond to one message when another is intended or we may ourselves transmit two messages out of our own ambivalence about exactly what it is we want to say. Many of us achieve only the semblance of communication with others; what we say is often not contingent on what the other has just said, and neither of us is aware that we are not communicating.

A young artist worries about not finding a truly self-expressive style until he learns to rely on his own inclinations and accept his work at this stage as reflecting his own limited experience. There are not words or colors or gestures that can convey an emotion that is not really there. The poet Goethe expressed the idea this way: "I have never tried to pretend in my poetry. I have never put into verse or expressed otherwise things I do not

*Your creative work  
should acquire a  
life of its own.*

live, things that did not make me feel hot under the collar or that did not keep me awake nights. I wrote love poems only when I was in love."

Most artists are aware of an internal dialogue between the self and ever-present authority figures within themselves—critics who sound like angry and abusive parents rather than helpful advisers. The most disruptive quality of these internal critics is that they come into play before we need them. Evaluation should take place *after* expression.

Our internal critics are powerful because most of us believe we can create something worthwhile only while trying to do the "right thing." Doing something simply because it feels good seems inherently wrong.

Creative people develop ways to quiet the nagging voices within and free themselves to pursue the perception, elaboration and expression necessary to the creative process. Timothy Gallwey, for example, has become famous by pointing out that we cannot really do well in tennis without winning the "inner game" first. Winning, in this case, means enlisting the critics in the experiencing "I" or quieting them down so things can happen naturally.

There are two basic ways of coping with this internal dialogue. Fritz Perls, the father of Gestalt therapy, assumed that the critics and the experiencing "I" represent two sides of an ongoing conflict in the personality, and that we must listen carefully to both to bring about integration. We should acknowledge the fears and objections of the critics with the expectation that they will then side with us and let us do our work.

An alternative approach assumes that since we cannot directly free ourselves of the critics, we must divert them or satisfy

their needs by assigning them jobs. By busying them with tasks like attending to what is happening within our bodies, following the seams of the ball as it approaches us, counting our breaths or repeating a mantra, we are free to be spontaneous.

### Evaluation

The thrust of the humanistic movement in psychology has been to help people overcome the crushing self-criticism that we internalize from criticism by others as we grow up. I would argue strongly, however, against the assumption that all we need to be creative in art and successful in our relationships with others is to express ourselves without restriction. Perls' dictum "I do my thing and you do your thing. . . ." has been taken to mean that only self-expression is important; connection with our work or with someone else, if it occurs at all, is a happy accident. In fact, however, creativity requires both freedom and containment.

When the work is done, the creative person must be able to disrupt his oneness with the work; to stand back and assess coolly what has happened. Few people associate the joys of creativity with these self-confrontations, but they are a vital part of creation. If we are too involved in the product, editing becomes excessively painful. By washing over part of our painting, deleting several nice-sounding paragraphs or eliminating a pet idea from a report, we feel that we are eliminating a part of ourselves. But while involvement in what we do is essential to creativity, we must also be detached enough to assess whether what we have done is fitting.

The inability to let go of irrelevancies and excesses marks the amateur in any field. In watching student painters work, I have seen the same pattern many times. The student becomes aware that something is wrong, that a section of the painting is too busy. He asks the teacher for help and is told, "Do what the painting requires." After a good deal of painful scrutiny, he gathers up the courage to wash over the troublesome area. As he does so, he is overcome both with a sense of loss and an intense anger at the teacher.

But as he continues to work, the anger dissipates. The student lets himself be affected by what is happening in front of him. It is a different painting now, and he adjusts to its impact. The teacher does not seem like such an ogre after all.


Much of what strikes us as bad art, bad filmmaking or bad writing is also self-indulgent. Such unwillingness to edit or change has its counterpart in communication between people. "Letting it all hang out" does not really improve communication. There is only so much a listener can take in at any given time. Although free expression may be cathartic for the communicator, it does not necessarily improve a relationship, a painting or a novel. The creative person must develop a trust that the sense of loss he feels in revising his work does not last forever.

Just as we accept the "otherness" of people with whom we interact, so we must also accept the otherness of the work in front of us. Rigidity of perception, a need to control others, a need to maintain a certain concept of them—all stand in the way of the detachment and separation required for real communication. Allowing other people a life of their own requires generosity and humility. Similarly, we may want a painting, a poem or a report to come out a certain way, but if it starts turning out differently, we should not impose ourselves on it, but listen to it.

*Don't force your work into a preconceived mold.*

Trying to make work fit a preconceived idea often produces what artists call a creative block. Other mistakes I've also mentioned earlier can have the same blocking effect: forcing work before you are ready, without giving your ideas time to develop; being so concerned with technique or form that you interrupt your flow of thoughts and impressions; setting your expectations too high, making you discouraged with what you pro-

duce; and starting to evaluate your work too soon, before the expression stage has run its course.

I've heard people say they create because they need to express themselves. In fact, just the reverse is true. What they need comes back to them from their work. One of my students asked others in the class, "What do you usually do when you feel blocked in your work?" A large percentage of the students said that they eat. It is the self-nourishment of the creative encounter that we long for, not the need to give nourishment by communicating something to others. 

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**Desy Safan-Gerard** is in private clinical practice in Los Angeles, California. She was born in Chile, where she received a B.A. in psychology. She later received an M.A. in psychology at the University of California, Berkeley, and a Ph.D. in clinical psychology at the University of California, Los Angeles, where she is currently doing research on close relationships. Safan-Gerard is also a painter who has exhibited her work in Los Angeles and San Francisco.

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# CREativity

## Takes Sides



Here's how to recognize and develop the creative potential stored in the right half of your brain.

by  
*Kristi Heim*

The essence of creativity has forever eluded explanation. In the past, the definition of a “creative” individual was reserved mainly for people like artists, writers and inventors—those thought to have a special imaginative talent.

This misconception slowly is being eroded, however. And though the mystery of creativity may never be completely solved, researchers now make one point clear: Everyone has creative ability. Inherent in each person is a creative side, but in many people, that side simply hasn't been accessed and developed.

“Creativity is basic problem-solving that relates to any field—putting together two existing ideas to form something new and beneficial. I don't believe it depends on talent,” says researcher Betty Edwards, Ph.D., an art professor who has written extensively on brain processes and creativity.

Edwards, who teaches at California State University, Long Beach, has focused her research on the differences between the brain's left and right hemispheres. In the thought process, each side deals with the same information in a completely different way, she says. While the dominant left brain is responsible for “verbal” functions such as language, reasoning and numbers, it is the right brain that controls creativity.

This visual, intuitive side handles only

about five percent of the brain's total work load. Right brain activity includes imaging, or “seeing” pictures in the mind, but not connecting them with words.

Seeing relationships between parts and a whole and perceiving overall concepts are other jobs the right brain performs. However, most of the time, the left brain—its logical and rational counterpart—takes over mental tasks because it tends to do the work faster.

“The left brain likes to be boss, so to speak, and prefers not to relinquish tasks to its dumb partner unless it really dislikes the job,” Edwards says.

Drawing is something the left brain can be “tricked out of doing.” Artists rely on their right brains more frequently than most people do, she explains, so they've learned how to tap into the visual system with greater ease. Though real artistic talent is a gift, anyone can access their creative ability.

### Adjusting Sight

One way to do this is to practice “seeing” in a different way. Edwards teaches her beginning art students to draw using their right brains, essentially by fooling the other half.

Students are given a copy of a famous Picasso drawing and told to reproduce it on paper. At first the students' drawings





only show a vague resemblance to the original and have obvious flaws in proportion.

But the procedure is altered the next time; the students have to copy the drawing upside down. The left brain finds no familiar objects to label, so it turns the difficult task of drawing over to the right brain.

The results are astonishing. The second drawings look professionally done, as if a different person had rendered them than had drawn the first ones. Edwards says the process of adjusting the students' "sight" takes only a few weeks.

But more common functions we might take for granted also involve this switch to the right mode. Here are a few typical instances in which transitions from the verbal mode to the visual mode occur.

- A speaker in the middle of an important address concentrates on communicating an idea, yet has an instinctive awareness of outside influences such as doors opening or movement inside the room. She "feels" her audience and senses its reactions.

- A person is having trouble finding a solution to a particular problem. After turning the problem over and over in his mind, he finally puts it aside. Later, when he expects it least, the answer suddenly becomes clear.

- A manager interprets raw data and statistics to find patterns that show new trends in the field. These predictions or "leaps of insight" can help her plan for the future.

This kind of creative problem-solving can be done by the right brain when it is freed from the left's dominance, according to Edwards.

How can someone unleash that creative spirit?

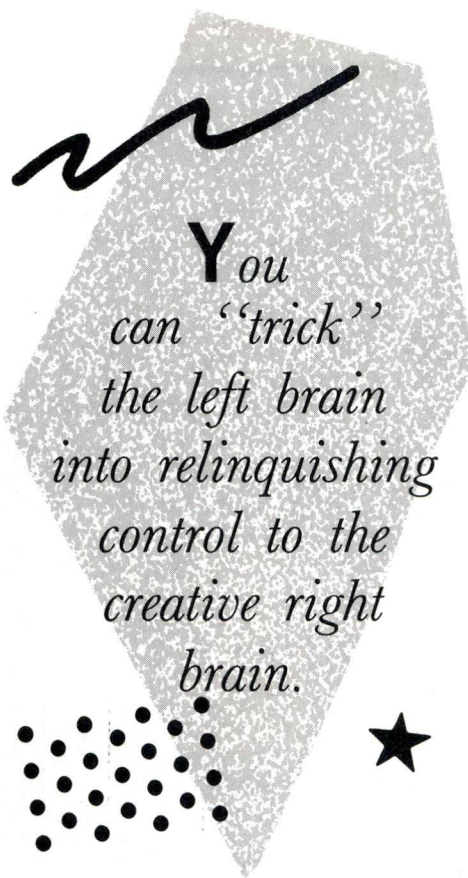
### Take Risks

"A lot depends on your willingness to take risks," she says. "Some people are just less fearful. It's partly cultural and partly personality. You're either willing to chance something or you're afraid."

Education has played a big role in the way creativity is perceived, Edwards believes. Very little emphasis is placed on teaching creative courses for general problem-solving.

"The right hemisphere is confined to the 'frills,'" she says. The amount of money spent on the Arts is no comparison to the amount spent on other programs. This is seen time after time when art classes are the first to get cut because they are considered disposable.

But a change is coming soon, Edwards



predicts. Computers now can perform left brain functions, such as computation and spelling, better than humans. Scientists realize the next step is to computerize the visual and perceptual skills.

"Scientists want to program things like association, pattern-finding and global cognition—it's the big push now—but they cannot get it because it's too complicated."

The simple detection of a change in facial expression is beyond present computer capability because it involves higher levels of perception. Corporations are searching for ways to enhance these higher-level right-brain skills in their managers, so the push to change education may start here, Edwards says.

"We're at a point in time where I think that the visual mode could be trained. The efficient way is through drawing. You don't always study drawing to become an artist in the same way you don't have to be a writer to take reading classes."

### Global Approach

Edwards is writing her second book on training the visual system, called *Drawing on the Artist Within*. People should

take a more global approach to problem-solving, she contends. Rather than focusing on the specifics of the problem, one should focus on the area around it, which is a function of the right brain.

"Japanese businessmen apparently think that way," she says. They've identified and labeled aspects of right brain thinking and have integrated them into their everyday business methods.

"I'm convinced that speaking requires global awareness. A good speaker has the nuts-and-bolts skills on automatic. What makes a polished speaker is the ability to process huge amounts of information (i.e. facts, ideas, reactions). When speakers become frazzled it's because they aren't seeing the global picture."

Often an element in speaking, humor is an example of thinking that seems to require input from the visual right hemisphere. In cases involving damage to the right brain, people were left essentially humorless and could only tell long stories that had no apparent meaning. They could not understand metaphors, analogies or jokes. If any wit remained, it resembled sarcasm.

In contrast, damage to the left side did not take humor away, but people understood mainly puns and physical types of comedy.

"The person who could shift easily from both sides would be a great humorist—someone like Bob Hope," says Edwards.

There is some indication that left-handed people make this shift a bit more easily than right-handers, which may have given rise to the notion that left-handers are more creative. No evidence exists to support this notion though, Edwards says.

Many creative geniuses throughout time have expressed the idea of being in a different state of mind, which is the fragile, not easily described visual state.

"Creative people have always said the answer is in pictures," Edwards says. Perhaps the answer to creativity can also be found inside all of us. "People wonder or doubt that they can be creative, but the ability is there."

Most of us wouldn't consider dabbling in art as a way to enhance creativity in other areas of our lives. But, by opening our minds to visual activities like drawing, we can unleash our creative spirit. 🎨

**Kristi Heim** is an intern at The Toastmaster. She is studying journalism at California State University, Fullerton, where she is feature editor for the campus newspaper.



# Try a Change of View

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*Sometimes all you need to solve a problem is a new perspective. You can change your viewpoint, simply by using key words in the English language.*

by Alice W. Chen, Ph.D.

**D**rop a handful of corn on the ground in front of a hungry chicken. Tactfully put a transparent barrier, such as a piece of plastic, between the chicken and the corn. Now watch quietly.

The poor chicken tries in vain to reach the corn directly through the transparent barrier, pecking the same way again and again. It never occurs to the fowl that all she has to do is either jump over the barrier or go around it. The chicken is wearing a relational filter before her mind's eyes.

This experiment, by Dr. Herbert Crovitz, is a classic in the psychology of problem-solving. It pinpoints the dilemma of solving a problem.

It's easy for us as bystanders to laugh at the experiment's stubborn chicken, but the relational filter before our own minds' eyes may also get stuck. To us, it is perfectly clear from other people's mistakes that the key to solving their problem is to change the viewpoint—to approach it from a different direction.

Yet when we are too close to the situation personally, our vision also may be clouded by emotion. We don't always look at the "situation" rationally from different angles.

## Word Lists Spark Ideas

How can we get out of the dilemma of emotional involvement? Dr. Crovitz suggests a clever strategy. Equip yourself with a word list. A versatile word list naturally comes from the relation words in basic English; for instance, those included in the Ogden Word Wheel. According to the Word Wheel, there are 42 relation words (Fig. 1).

All we have to do is sit down and check our target against the relation words cool-mindedly. Take the chicken problem as an example. Using the words *over* and *opposite*, we can see possible solutions as to how the hen can reach the corn. The chicken can jump *over* the barrier, or go around it to the *opposite* side.

This is an excellent illustration of how to use a linguistic device to stimulate the generation of ideas for solving a problem. Language, a linguistic symbol system, is a marvelous invention to express our thoughts. Whether used to speak or to write, language makes us think!

Another handy reference for problem-solving comes from creativity research. Divergent thinking is often stressed in creativity. When thinking in

divergent directions, change or transformation is usually involved. To benefit from the change or transformation, have a list of action words for transformation at hand.

When a problem arises, simply check the action words to get ideas about how something can be changed to meet your needs. Alex F. Osborn, the author of *The Applied Imagination*, created the original idea of a checklist for inducing transformations (Fig. 2).

## Use Visuals

Based on the same principle of change, Dr. Paul Torrance, an enthusiastic veteran in encouraging creativity starting with school-aged children, uses visual illustrations. He explains how changes can be made by drawing examples. The visual approach enables us to grasp at a glance how to develop new ideas from a basic formulation. Dr. Torrance shows how a square can be changed, illustrating the ways to modify a basic idea (Fig. 3).

How can we take advantage of these innovative devices (Fig. 1, 2, 3)? Let's use the device in the figure to solve problems associated with speech making.

About	At	For	Of	Round	To
Across	Because	From	Off	Still	Under
After	Before	If	On	So	Up
Against	Between	In	Opposite	Then	When
Among	But	Near	Or	Though	While
And	By	Not	Out	Through	Where
As	Down	Now	Over	Till	With

Fig. 1. Relation words in Basic English: According to the Ogden Word Wheel, there are 42 relation words (Crovitz, Herbert F. in *The Creativity Question*). This is an example of stimulation of problem-solving through a linguistic device.

Adapt	Modify
Substitute	Magnify
Minify	Rearrange
Reverse	Combine

Fig. 2. A Checklist for Inducing Transformations (Osborn, Alex F. in *Way Beyond the IQ*).

The first phase in speechmaking undoubtedly involves putting down on paper what we want the audience to know. This is the speaker's subjective view. Yet in order for the message to reach the audience we need to switch to the *opposite* viewpoint (Fig. 1), to *reverse* the direction (Fig. 2), or to *change the position* (Fig. 3). What are the general interests and concerns of the audience? Are they a group of university students, parents or business executives?

If it is a large gathering of people from all walks of life, select a topic which will cut *across* (Fig. 1) the interests of the audience. In other words, it may work better if we *magnify* (Fig. 2) the content of the speech in order to touch everyone's heart. Another way to express the approach is to *make* the subject *larger* (Fig. 3).

On the other hand, if the target audience is a special interest group such as an astronomy club, then it pays to aim *at* (Fig. 1) a specific theme, or to *minify* (Fig. 2) the extent of the talk, slanting toward the audience's area of interest. To use figure three's list, *make smaller*

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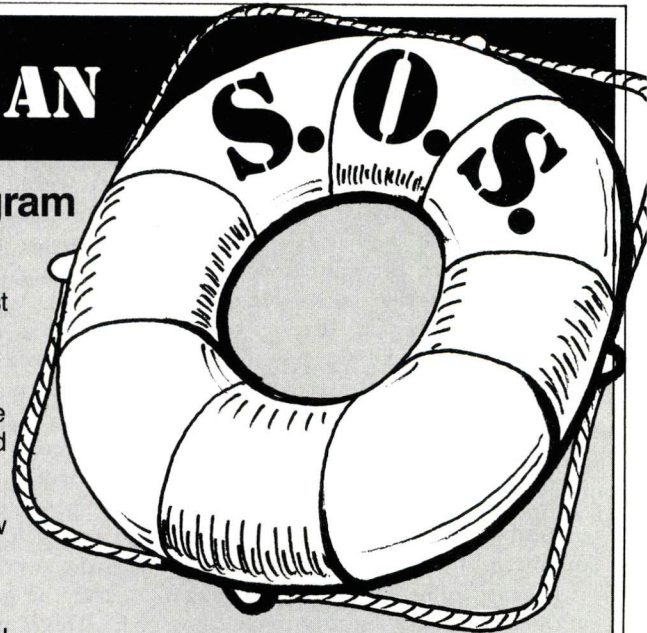
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would be the choice.

There should be a delicate balance between a speaker's viewpoint and the audience's interest, however. We should not sacrifice our viewpoint to the degree of catering exclusively to the interest of the audience. On the other hand, having only one's idea in mind without any understanding of the audience may also turn out to be a disaster.

### Learning Styles

One of the most effective means to deliver a lecture is to define one's vital message, and to discern the learning styles among the prospective audience. Usually an audience will include a mix of abstract thinkers and concrete learners. Make your message comprehensive and interesting to the audience by drawing analogies or giving appropriate examples, and give both positive and negative examples when necessary.

Try to observe how others get their points across. Look at how Lawrence LeShan, Director of Research in parapsychology at Trafalgar Hospital and The Institute of Applied Biology in New York City, emphasizes the importance of a holistic approach to a cancer cure:

"Trying to treat cancer by treating only malignant cells is like treating automobiles to cure a traffic jam," he said. "We've been finding out for the past 20 years that cancer is a disease of a person—not of just a group of cells." He points out that cancer patients need psychological counseling and spiritual encouragement—in addition to cancer drugs, surgery and radiation—in order to successfully combat the disease.

We do not have to restrict ourselves to the three references presented here for problem-solving. Trigger words for changing the viewpoint can be found

in a variety of ways. Many adjectives and adverbs can give us inspiration.

For instance, try using the words earlier, higher and simpler to solve your problem. Sit down and make a specific checklist for yourself, focusing on the unique nature of your problem. Here is a scenario to keep in mind as encouragement.

"A well-dressed gentleman, desperate to catch the subway, ran as fast as he could. Alas, the train left without him. A bystander remarked, 'If only he could've run a little faster.' Another bystander, being more realistic said, 'You know, he could have started a few minutes earlier.' "

No matter what area the problem is in, problem-solving has a lot to do with the way we see things and our ability to change our viewpoints. A checklist can be a helpful aid to shift our perspectives to a wider search. 🗣️

*Alice W. Chen, Ph.D., teaches courses in Gifted Education at Greece Central School District in Rochester, New York. She has had a number of articles published in professional journals and magazines.*


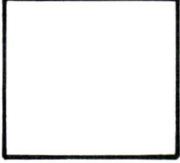




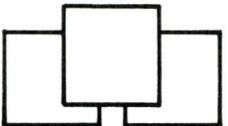
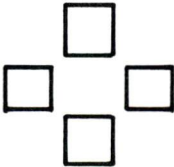




		
Square	Make Larger	Make Smaller
		
Add Something	Add Other Things	Subtract
		
Multiply	Divide	Substitute
		
Combine	Change Color	Change Position

Fig. 3. Modification of a Square: Illustrations of principles for developing new ideas (Torrance, E. Paul, *Education and the Creative Potential*).

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**Use Anniversary Month** to help your club grow! (New, reinstated and dual members count; transfer members do not qualify.)

## MENTAL MUSCLES (Continued from Page 7)

Yet we need to exercise our minds, just as we do our bodies, in order for them to develop. Walt Disney, whose ideas resulted in hundreds of honors and awards, referred to our thinking apparatus as a set of "mental muscles." So did Alex Osborn, author of *Applied Imagination*, who wrote, "If we keep our mental muscles supple, we are likely to think creatively."

One way to stimulate the mind is to read widely and effectively. Rather than read passively or solely for pleasure, use effort and energy to exercise the mind. To gain enlightenment we must think as we read. By putting ourselves into what we read, we exercise our imagination. Reading provides even better creative exercise if we make notes as we go along, since this exerts more energy.

What you put into your mind becomes a continuing supply of facts, figures, words, pictures and other items of knowledge. You'll realize the benefits of wide reading as you call on your mind to produce ideas.

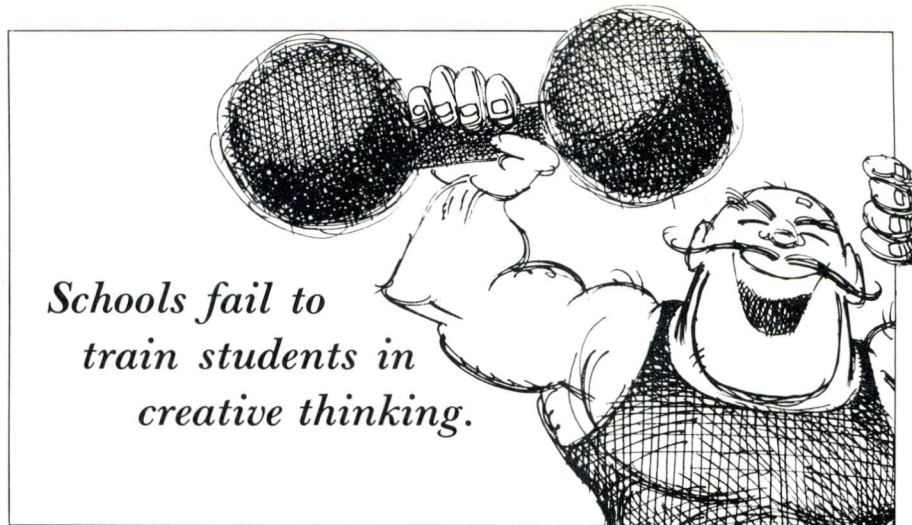
Another way to exercise the mind is to perform daily "mental calisthenics." These serve as a self-starter for your imagination. Just as athletes do push-ups and sit-ups to develop strong, trim bodies, you can do setting-up exercises to stimulate your mental faculties.

Every day, as often as possible, look around you at your office, home, club, wherever, and observe objects and routines. Ask yourself, "Does it have to be that way?" or "Is there a better way of doing it?" Your answers may sometimes appear foolish, but they serve to exercise your mind in idea-creation. Make such exercise a part of your regular daily activity. Make it a habit.

That's what happens in the advertising business, which lives on ideas. Ideas are expected of advertising people—it's ideas or no job. It's almost impossible for them to see a product without wondering if it could be manufactured, packaged or sold better. Whatever your occupation, you can create new ideas by doing what the advertising person does. The principles and techniques are the same.

### Training Techniques

To start off, pick out the problem. Identify the need and implant it in your mind. Planting the need in the minds sows the seed and possible an-



*Schools fail to  
train students in  
creative thinking.*

swers begin to grow anytime, anywhere. As the proverb says, "Necessity is the mother of invention."

Next, gather relevant material. Tackle the job with curiosity, interest, dedication and commitment. All this involves collecting and focusing your thoughts and efforts. Indispensable in this preparation are conscious effort and intense concentration. An author confided: "I have to lasso, hog-tie and sit on my thought-process to get anything out of my mental meandering. I believe that exercises in imagination should include exercises in concentration itself."

Einstein once said, "Curiosity, obsession and dogged endurance, combined with self-critique, brought me my ideas." Edison's success, according to his own estimate, was due to this perseverance. He despised being called a wizard or a genius. When an acquaintance spoke of his "Godlike genius," Edison described genius as "One percent inspiration and 99 percent perspiration."

During the mental meandering and concentration phases of idea-creation, various techniques come into play. These are:

#### 1. Ask yourself "Why not?"

This question's fighting tone challenges the imagination and approaches inventiveness on a positive basis.

For example, modern milling provides the white flour people want in their bread but removes from the wheat some of the nutrients they should have. Looking at these facts, someone established new relationships between them by simply asking, "Why not manufacture nutrients synthetically? Why not add the synthetic nutrients to the flour in the milling process?"

By meditating over these "why not?"

questions and answering them, a new idea was born—putting synthetic vitamins into flour.

#### 2. Try "Supposing"

In your search for possible alternative solutions, cast your mind hither and thither, forward and backward. Ask yourself a series of "what-if," "what-else" and "how-else" questions.

Anne Bernays, who has written seven novels, was asked where she got the idea for her latest work, *The Address Book*. She answered, "What if? That's how I get a lot of ideas, by saying 'what if?' What if a woman who was going through a personal crisis lost her address book and then found it and it had new names written in it, in her handwriting, but she didn't know who they were?"

Edison, who created more than a thousand inventions, also asked himself "what if?" and tried this and that and everything else in building a pile of hypotheses. He once said, "I'll try anything—I'll even try Limburger cheese!"

Such freewheeling may result in strange and even unworkable alternatives, but may also trigger useful ideas that might otherwise have been overlooked. Author John W. Gardner says, "Creativity requires the freedom to consider 'unthinkable' alternatives, to doubt the worth of cherished practices."

Advertiser Edward McCabe says, "The single best prod to creativity is freedom. When people are inspired by their own interest and enjoyment there is a chance that they will explore unlikely paths, take risks and, in the end, produce something unique and useful."

#### 3. Experiment with "Word Magic"

Years ago Elmer Wheeler acquired an enviable reputation as a public

speaker with his famous talk, "Magic Words that Make People Buy." His idea was to increase sales through a more effective use of words. Said Wheeler, "When you see a steak sizzling on a platter, when you hear it sizzle, your mouth waters. You want it—you're sold. So, in my lexicon, the sizzle stands for salability."

By "sizzle," Wheeler meant anything that arouses people to want something. Believing that every person, place or thing has sizzle, he said, "Find the sizzle in whatever you are trying to get across; then express the sizzle in a telegraphic statement." Here are examples: "Don't sell the steak—sell the sizzle;" "Don't write—telegraph;" "Say it with flowers."

Wheeler was on the right track in suggesting rhetorical exercises for creativity. In his book *Wake Up Your Mind*, Alex Osborn wrote, "It makes a good stretching exercise to try to stretch synonyms into figures of speech." Public speaking itself can be a strong exercise for creativity, since it forces one to stretch the mind to its utmost in both preparing and delivering speeches.

#### 4. Test the "Reversal" Principle

One night newspaperman Theodore Bernstein was talking to a friend who couldn't think of a word that conveyed his meaning. Bernstein knew the word but couldn't think of it either. The next morning he telephoned his friend, saying, "You know what we needed? A reverse dictionary." He was referring to a dictionary that would list meanings alphabetically and give you the words—the reverse of a conventional dictionary that lists words alphabetically and gives you their meanings. That's how *Bernstein's Reverse Dictionary* was born.

An inventor saw the wind blow dust around. So he reversed that action and created the vacuum cleaner to pick up dust. The natural fiber laxative "Serutan," advertised as "Nature's Remedy—Read It Backwards," is the reverse spelling of "nature's."

Scientists had learned that an electric current could magnetize pieces of iron or steel placed near it. Then the English scientist Michael Faraday reversed the process. He passed wire through a magnetic field and produced electricity.

#### 5. Apply the "Adaptation" Principle

First came the ball-point pen which rolled ink on paper. Then came the deodorant which rolled liquid on the

body. Later came the lipstick which rolled color on the lips. All three ideas were adapted from one basic concept: the roll-on idea.

The Diesel engine was adapted from a cigar-lighter. Both air and fuel are in the cigar-lighter's cylinder. The fuel is ignited by a piston which suddenly compresses the air in the cylinder. That's how Rudolph Diesel conceived the idea of igniting fuel directly in the cylinders of the first Diesel engine.

Henry Ford, the apostle of mass production, adapted the conveyor belt and the assembly line to automobile production from the meat-packing industry.

This "adaptation" principle also applies to a speaker's multiple use of a basic idea. The idea can be treated differently by: (a) fulfilling the requirements for an entertaining, informative, inspirational or persuasive speech; (b) slanting so as to appeal to special audi-



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ence interests.

### 6. Try the Association Technique

Linking an earlier idea with another is a fast and easy way to develop additional ideas. From one idea or product you can create related items. For example, associated with the idea of "cold medication" are products such as cold capsules, nasal mist, inhalors, cough syrup and chest rub. This process is based on the marketing principle of "line extension"—adding related items to the product line—but it can also prove helpful for other types of creative projects.

This technique prods the mind with a word, phrase or picture to provide you with associated reactions which produce the idea you seek. For example, an advertising man was searching for a trade name for an over-the-counter sleeping tablet. As he passed a hotel one night, he saw a woman getting into a taxi. She turned and waved to the friends she was leaving, saying, "Night, all!" That's the name the ad man was looking for. He jotted it down on the back of an envelope.

Later he played around with the phrase, both in his mind and on paper, rewriting it with different letters, and finally coined the name "Nytol" to make it sound medical. The product "Nytol" was advertised for years on television with a woman in bed switching off the night-table light saying, "Night, all" to the viewers.

### 7. Exaggerate

Comedians and public speakers know the value of exaggeration in creating humor. So do advertising people. To demonstrate the roominess of the Volkswagen compact car, an advertisement showed long-legged basketball superstar Wilt Chamberlain, who stands seven-feet-two-inches, sitting in the front seat. Eliciting at least a smile or chuckle, that advertisement proved its point about the Volkswagen having enough leg room.

### 8. Use Analogy

There's a relationship between our capacity to make comparisons and our ability to create ideas. We compare things because that's the way the brain works. By using analogy we can reason from what's known to what's unknown.

A physician passed by a school and saw two boys using a seesaw. The first boy held his ear to one end of the seesaw while the other boy tapped the opposite end with a rock. This observation gave the physician an idea that resulted

in his invention of the stethoscope for listening to sound within the body.

A man looked curiously at a loaf of bread during baking. He observed its spongy nature caused by air spaces from the rising of the loaf when the leavened dough was baked. That started him thinking about making cushions out of rubber. So he leavened rubber latex and cooked it like bread. From that experiment came foam rubber.

### 9. Combine Things

By combining two or more things you can create new ideas. Here are three simple, yet highly successful applications of the "combination" principle:

- Putting adhesive tape and bandages in strip form to create the Band-Aid.
- Joining the alarm clock and the radio to create the clock radio.
- Adding an eraser to the end of a pencil.

### 10. Do Something Different

An advertiser told his client he would like to use a different approach in promoting the sale of a man's shirt. He said it would be "something outrageously unorthodox" such as using the picture of a man with a black patch over one eye. The patch, explained the advertiser, would attract attention and give the ad a story appeal—people would wonder why the man was wearing the black patch. The client agreed to try the unusual approach. Soon the shirt factory couldn't keep up with the demand for its shirts. The client's annual sales tripled.

Merrill Lynch brokerage house used a stampede of bulls as an attention-getting device to emphasize how really bullish they are about the stock market.

In its TV commercial an electric shaver company demonstrated the shaver's closeness by shaving a peach, and its ability to overcome a tough beard by shaving a hairbrush.

### 11. Change the Form

Ask yourself if changing the form of something would make it more useful and practical or more attractive. Sugar was first granulated, then powdered, then put into cubes. Dentifrice has been marketed in the form of a liquid, a powder, a paste, a lotion, an aerosol cream, a gel and even a stain-removing stick. Shaving preparations have undergone various changes in form: cake; sticks with brushes; tube-encased; brush-on type; brushless lather; aerosol.

## 12. Recognize Unsought Ideas

Develop the habit of alertness so that you'll recognize ideas when they come your way without your bidding. Some of the greatest ideas in history came to pass because individuals recognized the significance of unanticipated or common events.

Once you learn to spot ideas, you'll find them everywhere—remarks heard on the street, television, radio and at the supermarket; signs seen in store windows and on highways; stories and pictures appearing in newspapers, magazines, books and advertisements.

That's how author Joseph Heller got the idea for the title of his latest novel. He says: "I was on Fifth Avenue and there was the sound of two automobiles colliding. Two kids who were there said, 'Come on, something happened.' As soon as I heard it I thought, 'That's a good title.'" So Mr. Heller titled his novel *Something Happened*.

Here's what happened at the 3M Company: Some fluorochemical spilled on a part of a tennis shoe and tests showed that that part just couldn't be easily soiled. That was the birth of "Scotchgard," the soil and stain repellent for carpets and fabrics.

The above idea-making techniques are intended as guides in the process of creativity. When we consciously use them, we can't help but flex our "mental muscles" and stretch our minds. You may never reach the stature of such giant idea-creators as Edison or Einstein, but you won't know whether you can unless you try. W. Clement Stone, president of an insurance corporation and founder of *Success* magazine, says, "Where there is nothing to lose by trying and a great deal to gain if successful, by all means, try!"



**Thomas Montalbo, DTM**, a member of Sparkling Toastmasters Club 3602-47 in St. Petersburg, Florida, has been active in Toastmasters since 1963, is a Past Area Governor and has received a Presidential Citation for his articles in *The Toastmaster*. A former Financial Manager for the U.S. Treasury Dept., he holds a BA degree in English and an MBA degree in management and is the author of *The Power of Eloquence*, a public-speaking book published by Prentice-Hall, 1984.



# BRAINSTORMING

*Unleash the Power*

**W** by Sam A. Marshall

hen you hear the term 'BS session,' what's the first picture that pops into your head? A fun, but unproductive round of loose talk? Well, not all 'BS sessions' are created equal. Believe it or not, some can actually be useful in finding solutions, making decisions and getting work done. But the difference is in the 'BS' itself. This useful kind is called BrainStorming.

Can you picture a brainstorm? Imagine what a 'storm' of ideas would look like. A furious flurry of ideas... good, bad, complicated, crazy, extravagant, great, clever, even just okay. Well, now just imagine yourself 'storming' your problems with that whirl of ideas. One thing leads to another. And another. And another. And before you know it, you've weeded out all the useless ideas and have all kinds of solutions ready

## Read Up a Storm

For further reading on the topic of brainstorming and improving creativity, you will find the following books of great interest:

- *Brainstorms and Thunderbolts*, by Carol Madigan. McMillan, 1984.
- *Brainstorming*, by Charles H. Clark. Doubleday, 1958. (Out of print, but available through libraries.)
- *A Whack on the Side of the Head*, by Roger von Oech. Warner Books, 1983.

## Brainstorming Benefits

Brainstorming is a powerful technique for problem-solving because it puts you back in touch with imagination and lets you tap into ideas buried in your subconscious.

Here are just a few of the numerous benefits of brainstorming:

- **Number of ideas increases**—A 30-minute brainstorming session can produce as many as 150 new ideas.
- **Quality of ideas increases**—As the quality of ideas increases, useful solutions will increase, too.
- **Future problem-solving is easier**—Many times, more useful ideas are generated than are needed. Keeping an inventory of ideas saves time with future problem-solving.
- **Sense of teamwork increases**—With greater openness, communication and cooperation among individuals and departments increase.
- **New ideas trigger other new ideas**—As people feel more free to contribute, enthusiasm becomes contagious and more new ideas are generated.
- **Creative abilities snowball**—The more you brainstorm, the more easily new ideas will come to you.
- **Overcome resistance to change**—As you gain momentum in making changes, change becomes easier to accept.
- **Flexibility toward problem-solving**—You learn to see that there is more than one answer, or at least, more than one way to the answer.

to put to work. That's brainstorming.

Brainstorming is many things: a creativity tool, a communication tool, a management tool. Since the inherent assumption of brainstorming is that there is "always a better way," there's really no limit to what you can do with it. Think more creatively, understand other staff or team members better, meet objectives, you name it. Even avoid forming a committee!

Of course, there's no reason why you can't brainstorm on your own, but the decided advantage in doing it in groups is the sharing of ideas that comes from ganging up on a problem. And if your group happens to be a committee, brainstorming just might help you and your colleagues agree and work more efficiently.

### Green-Light Thinking

Brainstorming enthusiast Alex Osborn has dubbed the technique "green-light thinking." For brainstorming to work at its peak potential, he explains, criticism and pessimism are outlawed. Sluggish, conservative thinking is checked at the door and discouraging attitudes are not taken seriously.

Accordingly, participants are free to be as wild, impractical or even 'stupid' as they like without fear of judgment. The point, Osborn says, is not "correct" or "practical" or "affordable" ideas, but ideas. Period. The wilder, the better of course, he says.

The time for evaluating ideas is not during the brainstorming sessions, but after all ideas have been generated. All too often what passes for judgment gets in the way of creative thinking, essential to problem-solving. You've heard some of these familiar phrases. . . "That's out of our budget" . . . "We're already over-extended" . . . "We've never done that before" . . . "The customers won't like it."

Those are all judgmental statements. Nothing kills an idea faster. Let them wait till after the brainstorming session. If an idea is too expensive, it can be trimmed down. Too ambitious, scaled down. Too wild, tamed.

Psychologists have said that what sets the human mind apart from that 'intelligent machine,' the computer, is the mind's ability to *associate* words, memories and ideas and to come up with new combinations.

Sure, a computer can store vast amounts of information and perform logical functions at inhumanly fast speeds. But that doesn't mean it's intel-

ligent or creative, does it? If left to its logical devices a computer will attempt to solve problems by *mindlessly* searching its memory, one logical sequence after another.

In contrast, the human subconscious has the potential to process information in not only the 'logical' mode, but also more randomly, by association. It stores every bit of information and experience, but we can't always recall these bits at will. Unfortunately, the subconscious doesn't yield its secrets easily under pressure or negative influence.

### Take Off Your Blinders

While it's undisputable that brainstorming can break your habit of always thinking in logical sequence, the real beauty of brainstorming is that it helps you overcome routine, narrow thinking and intimidation. It takes off your blinders, neutralizes negativity and lets your subconscious come to the surface. Then you can openly throw ideas about with others, or alone, and see them in the problem-solving context. And then you can solve the problems.

Hundreds of businesses and organizations use brainstorming every day to unlock creativity and to tackle tough problems. In fact, many large corporations such as Eastman Kodak, RCA and Campbell's Soups have been 'brainstorming' for 25 years and more . . . with great success. So, it's not another overhyped, trendy gimmick. It just makes downright good business sense.

Perhaps you have used brainstorming or are using it now. But, as you have probably discovered from working with it for any length of time, you can always have better and better brainstorms. Since the techniques are more of an art than a science, there are no rigid rules, no set rituals demanding strict adherence. Brainstorming is wide open to interpretation and experimentation, and thus allows you to become comfortable with your own effective style. Why not let your mind play with problems instead of fighting them?

The more you work with brainstorming, the more you will see that the possibilities are endless. As newer, tougher problems arise, you can develop newer methods to break them down into solutions. In the end, it's a matter of trusting the subconscious and letting success be your proof. 🗨️

*Sam A. Marshall is a writer and editor based in Cincinnati, Ohio. He is also a frequent contributor to The Toastmaster.*

## Brainstorm Better

At a loss for good ideas? Try these sure-fire brainstorming techniques:

- **Be specific**—Attack a specific problem and ask pointed questions that get to the root of the problem, i.e. "How do we increase membership in the face of rising membership dues?"
- **Be brief**—Phrase questions and ideas in brief form and keep discussion to a minimum in order to cover a lot of ground in a short time.
- **Set a time limit**—Combined with brief statements, a time limit motivates you to generate more ideas in a short time.
- **Discourage criticism and pessimism**—Blow a horn, ring a bell or use some other 'penalty' to discourage participants from analyzing ideas in the brainstorming session.
- **Include key staff people**—Choose people with good imaginations and who work closely to the problem.
- **Include new people**—Invite people to the session who are not typically involved in the problem area. They can see things in fresh, objective ways.
- **Document the session**—Get everything from the session down on paper or on a tape recorder. Preferably, write and tape what's said since inevitably some things will get by you if you use only one of the two methods.
- **Use cues to trigger thought**—Pictures, news clippings, music or even a visit to a problem site in the factory or in one of the offices can stimulate thinking on the subject.
- **Keep the meeting 'spontaneous'**—Avoid mentioning the problem until the session, to prevent people from premeditating their solutions for too long.
- **Keep participation open-ended**—Don't obligate people to attend. People will feel more in touch with their creativity and more open to future cooperation if you don't insist on their participation.
- **Pick conducive times**—Hold sessions at times of day that are most convenient and conducive to creativity; avoid the 'drowsy' period right after lunch.
- **Make the atmosphere conducive**—Choose a pleasant neutral setting (not the vice president's office) and keep distractions to a minimum.
- **Encourage 'hitch-hiking' of ideas**—Do anything to encourage participants to build upon other people's ideas.
- **Be open-minded about tangents**—The best ideas frequently come when creative minds are allowed to ramble.
- **Keep it a team effort**—Never let any individual, even a session leader, dominate. Everyone should be free to give as much as they can.
- **Brainstorm on your own**—Be prepared to catch fleeting ideas any time, any place. Carry a note pad or a pocket tape recorder to get your ideas down while they are fresh in your mind.

# HALL of FAME

## DTMs

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

**Samuel Stanley Eiferman**  
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Pal II 5411-15, Salt Lake City, UT

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Westinghouse Motivators 3898-18, Baltimore, MD

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Pioneer 272-20, Moorhead, MN

**Cecil R. Allen**  
Haworth-Wichita 193-22, Wichita, KS

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Garland 1207-25, Garland, TX

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**Neville John Rosenberger**  
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**Marjorie Seddon**  
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**Thomas A. Clark**  
Bellevue Breakfast 3369-24, Bellevue, NE

**Dick Kilpatrick**  
Littleton 2177-26, Littleton, CO

**Alan Paul Swartz**  
Rocky Ford 2909-26, Rocky Ford, CO

**James E. Park, Sr.**  
Tuesday Mourners 4023-33, Las Vegas, NV

**Hazel Hagans**  
Albemarle 1811-37, Albemarle, NC

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Huntington Park Bell 14-1, Huntington Park, CA

**Henry L. Covington, III**  
Santa Monica 21-1, Santa Monica, CA

**H. Gordon Kehmeier**  
Inglewood 114-1, Inglewood, CA

**Richard R. Rahder**  
Forty-niners 1049-1, Long Beach, CA

**Robert Richard Dunning**  
Beach Cities 3921-1, Manhattan Beach, CA

**George Stebbings**  
Superstition 73-3, Mesa, AZ

**Kaie Daniel**  
Prescott 104-3, Prescott, AZ

**Madeline S. Edwards**  
Thunder Mountain 777-3, Fort Huachuca, AZ

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Budding Professionals 5042-3, Phoenix, AZ

**Dianna Lynn Adair**  
Memorex Speech Masters 4511-4, Santa Clara, CA

**Ralph LeRan**  
Fireside 851-5, San Diego, CA

**James Robert Oliver**  
Albert Lea Area 534-6, Albert Lea, MN

**Beatrice L. Huston**  
Antlers 725-6, Minneapolis, MN

**Richard Wiberg**  
Zumbro Valley 1013-6, Rochester, MN

**Jean H. Fritz**  
Portland 31-7, Portland, OR

**Gerald G. Waud**  
Papillon 4720-7, Tigard, OR

**Arlan Duane Gadeken**  
Tumbleweed 916-9, Pasco, WA

**Duanne "Wild Bill" Reagan**  
Speakeasy 4379-9, Spokane, WA

**Ralph E. Bruner**  
Cleveland Engineering Society 1778-10, Cleveland, OH

**Gary L. Bly**  
Diamond 2486-10, Painesville, OH

**Donna Critchlow**  
Daybreakers 1155-11, Indianapolis, IN

**Jenny K. Pagano**  
Daybreakers 1155-11, Indianapolis, IN

**Sue Stuart**  
Checker Flag 2007-11, Indianapolis, IN

**Don Pergal**  
Greater Greenwood 4081-11, Greenwood, IN

**Robert E. Pharis**  
Greater Greenwood 4081-11, Greenwood, IN

**Stephen I. Meiners**  
Southside 5536-11, Indianapolis, IN

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Aliquippa 902-13, Aliquippa, PA

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AM Air Toasters 2341-16, Tulsa, OK

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Up & At-M 2585-16, Oklahoma City, OK

**Mary E. Thompson**  
Up & At-M 2585-16, Oklahoma City, OK

**Bobbie S. Taylor**  
The Governors 3031-16, Oklahoma City, OK

**Harry Odum**  
Speaking Singles 3816-16, Tulsa, OK

**David B. Friesen**  
New Dawn 4101-16, Lexington, OK

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Chief Joseph 1177-17, Laurel, MT

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**Louise E. Harkness**  
Gallatin Valley 4880-17, Bozeman, MT

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Executives 335-19, Des Moines, IA

**Theodore W. Telle**  
Hon After Hours 4251-19, Muscatine, IA

**Yvonne Marts**  
Lake Region 377-20, Fergus Falls, MN

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Hub City 1591-21, Nanaimo, B.C., Can

**Gale Brearley**  
Telespeakers 2328-21, Burnaby, B.C., Can

**Leonard C. Schaan**  
Surrey 2590-21, Surrey, B.C., Can

**Eric Brinton**  
Summerland 3872-21, Summerland, B.C., Can

**Russell L. Gibbs**  
Springfield 527-22, Springfield, MO

**John H. Kartsonis**  
Farmland 3355-22, Kansas City, MO

**J. B. Harrington**  
Los Alamos 607-23, Los Alamos, NM

**William A. Bostick**  
Sun Masters 4248-23, El Paso, TX

**George A. Snider**  
General Communicators 872-24, Lincoln, NE

**Beth MacArthur**  
NPPD 1029-24, Columbus, NE

**Margaret J. Anding**  
Morning 1725-24, Norfolk, NE

**Kay A. Putters**  
Morning 1725-24, Norfolk, NE

**George S. Hruska**  
Revellers 1796-24, Omaha, NE

**Lynn Randall Prier**  
John C. Brockway 2393-24, Offut Air Force Base, NE

**Christine M. Carpino**  
Energizers 3010-24, Omaha, NE

**Ralph E. Gano**  
Rail Talkers 3420-24, Omaha, NE

**Maureen C. Proksel**  
Rail Talkers 3420-24, Omaha, NE

**Barbara Kay Starns**  
Sunset Speakers 5382-24, Grand Island, NE

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Wichita Falls 305-25, Wichita Falls, TX

**Asher Cohen, Jr.**  
Plus Two 349-25, Ft. Worth, TX

**John S. Sessions**  
The Big D 713-25, Dallas, TX

**Mary Ann Childs**  
Garland 1207-25, Garland, TX

**Robert H. Levy**  
Metro Speakers 1470-25, Dallas, TX

**J. W. Wharton**  
Arlington 1728-25, Arlington, TX

**LaVerne A. Wharton**  
Arlington 1728-25, Arlington, TX

**Sherry Caillier**  
Executive 1783-25, Dallas, TX

**William Clark Scarborough**  
Executive 1783-25, Dallas, TX

**George A. Wheeler**  
Noon Express 2008-25, Ft. Worth, TX

**Joseph C. Allinder**  
Richardson Noon 2146-25, Richardson, TX

**Wallace J. Tharp**  
Waco Speakeasy 2348-25, Waco, TX

**Henry F. Eady**  
Hi-Noon 3172-25, Shreveport, LA

**Lowell A. Johnson**  
Lewisville 4137-25, Lewisville, TX

**Keith K. Williams**  
Tyler Morning 4154-25, Tyler, TX

**G. Edward Brown**  
Sky High 4678-25, Arlington, TX

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Mile High 741-26, Denver, CO

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Early Risers 784-26, Greeley, CO

**Richard Arlin Stull**  
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The Daybreakers 2429-26, Rocky Ford, CO

**Ray M. Hickman**  
Horizon 4450-26, Grand Junction, CO

**Gail Molinaro**  
Motivators 4950-26, Lakewood, CO

**Nancy Hedensten**  
Colorado Orators League 5618-26, Colorado Springs, CO

**Lee Ringel**  
Monroe 1661-28, Monroe, MI

**M. Frank Beam**  
The Gabby AAA's 1701-28, Detroit, MI

**Michael James Gresock**  
Washtenaw 3054-28, Ann Arbor, MI

**Robert Douglas Edwards**  
Good Time 535-29, Eglan Air Force Base, FL

**Richard L. Gissel**  
Andrew Jackson 704-29, Niceville, FL

**Marlene E. Towner**  
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**Bonnie O. Mudd**

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**James F. Janco**

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The Quaker Oats Co. 3766-30, Barrington, IL

**Stephen Sichak**

HTC 4042-30, Harvey, IL

**Jerrold F. Maxwell**

HTC 4042-30, Harvey, IL

**Charles Raymond Mencil**

Sound Barrier 384-33, Edwards Air Force Base, CA

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China Lake 853-33, China Lake, CA

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**Artie T. Swayne**

Golden Tongued 4452-33, Lakewood, CA

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**Timothy Scott Norris**

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Mainland FAA 1107-38, Atlantic City, NJ

**Roger Joseph Brown**

Buffalo Valley 2643-38, Lewisburg, PA

**L. Lynda Martin**

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**Michelina Smith**

Moundbuilders 511-40, Grandville, OH

**Betty Donihe Lucas**

Unity 4695-40, Columbus, OH

**Darlene L. Davignon**

Skyline 3258-41, Rapid City, SD

**Janet Amber Freer**

Bowmen 2161-42, Sherwood Park, Alta., Can

**Phillip Stewart**

Vicksburg 2052-43, Vicksburg, MS

**Thomas H. Baskins**

Federal Employees 2287-43, Little Rock, AR

**Dave Phillips**

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

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Palm Beach Noon 22-47, Lake Worth, FL

**Donald M. McCartney**

Freeport 1425-47, Grand Bahama, Bahamas

**Betty Perry**

St. Petersburg 2284-47, St. Petersburg, FL

**Joan R. Lewis**

Davie 2508-47, Davie, FL

**Donald Allan Weir**

Winter Park 3674-47, Winter Park, FL

**Donald Craig Clark**

727 4841-47, Winter Park, FL

**Gerald G. Barrett**

Tejas 966-56, Austin, TX

**Carole R. Gaynes**

Magic Circle 1458-56, Houston, TX

**Paula Denise Tunison**

Upeeka 4638-56, San Antonio, TX

**Dick Murdock**

Southern Marin 1441-57, Mill Valley, CA

**Esme' Temple**

Queens Park 3234-60, Toronto, Ont., Can

**John L. Scouller**

Sandgate 3721-69, Sandgate, Qld., Aust

**Russell John Woods**

Mount Roskill 4748-72, Auckland, NZ

**Leo Dobson**

Industry House 3952-73, Melbourne, Vic., Aust

**John William Anderson**

Sunbury 4185-73, Sunbury, Vic., Aust

## New Clubs

**5925-F Chamber Masters**

Newport Beach, CA—2nd &amp; 4th Wed., 7:30 a.m., Newport Harbor Area Chamber of Commerce, 1470 Jamboree Rd. (644-8211).

**5963-1 Monday Night**

Torrance, CA—Mon., 7:00 p.m., Lion's Den Restaurant, 21180 Hawthorne Blvd. (618-9234).

**5951-3 Scotts Talk**

Scottsdale, AZ—Every other Thurs., noon, Scottsdale Center for the Arts, 7384 E. 2nd St. (994-2797).

**5959-3 Morning Voices**

Phoenix, AZ—Wed., 6:30 p.m., Arizona Dept. of Economic Security, 1130 E. Washington (997-0636).

**5965-3 Heartbeats**

Tucson, AZ—Tues., 6:30 a.m., Tucson Medical Center, Palo Verde Room, 5301 E. Grant (889-3329).

**5947-5 Audacious Orators**

San Diego, CA—Tues., 11:20 a.m., Naval Training Center, Building 201 (225-5256).

**5948-6 Pru Toasters**

Plymouth, MN—Wed., 7:00 a.m., Prudential Insurance, 13001 County Rd. 10 (553-6131).

**5927-9 My Time-Our Time**

Richland, WA—2nd &amp; 4th Tues., noon, Training Dept., 2101M/200 East Area, P.O. Box 800 (373-1091).

**533-10 Parker Speakeasies**

Cleveland, OH—Mon., noon, Parker Hannifin, 17325 Euclid Ave., 3rd Floor Training Room (531-3000).

**5937-10 Aetna's North Coast**

Cleveland, OH—Wed., 11:30 a.m., Aetna Life &amp; Casualty, 400 Huntington Building (623-4038).

**5967-10 AGMC & Friends**

Akron, OH—Wed., 7:30 a.m., Akron General Medical Center, 400 Wabash Ave. (384-6948).

**5969-10 University Hospitals**

Cleveland, OH—2nd &amp; 4th Wed., 5:30 p.m., University Hospitals of Cleveland, 2101 Adelbert Rd. (844-1835).

**5930-15 Night Express**

Ogden, UT—1st &amp; 3rd Wed., 7:30 p.m.,

IRS, 1160 W. 1200 S., IRS East Cafeteria (621-0444).

**5938-16 Toastmasters of 1999**

Oklahoma City, OK—Wed., 3:30 p.m., U.A.W. 1999 Meeting Hall, 7125 S. Air Depot Blvd. (681-2230).

**5975-16 Telex Teletoaster's**

Tulsa, OK—Telex Computer Products, Inc., 6422 E. 41st St. (627-1111).

**5952-21 Goldstream**

Victoria, B.C., Canada—Wed., 7:00 p.m., Westwind Motor Inn, 741 Goldstream Ave.

**5968-22 Wings of Speech**

Lee's Summit, MO—2nd & 4th Tues., 6:30 p.m., Golden Corral, Highway 291 & Chipman Rd. (524-3550, ex. 361).

**5929-23 ZIA**

Santa Fe, NM—Wed., 7:30 p.m., KSAF TV Channel 2, 2009 Pacheco (982-4461).

**5944-23 Aztlan**

El Paso, TX—Thurs., 7:00 a.m., Bertha's Restaurant, 2720 Montana.

**5949-24 FirsTier**

Lincoln, NE—Fri., 11:45 a.m., First National Bank & Trust Co. of Lincoln, P.O. Box 81008 (471-1050).

**5957-25 Aerospatiale**

Grand Prairie, TX—Thurs., 11:50 a.m., Aerospatiale Helicopter Corp., 2701 Forum Dr. (268-0129).

**5962-25 Rowan Ramblers**

Fort Worth, TX—Tues., 11:45 a.m., Logistics Center, 2501 Montgomery St.

**5950-26 Laramie Noon**

Laramie, WY—Thurs., noon, The Precinct, 405 S. 21st St. (766-5621).

**5964-30 Claim Masters**

Elmhurst, IL—Every other Wed., noon, State Farm Insurance Co., 160 Industrial Dr. (941-1020).

**5954-31 Renaissance**

Northboro, MA—1st Thurs., monthly, 6:30 p.m., The Grille Restaurant, Solomon Pond Rd. (853-6188).

**5956-36 Stonewall Expressions**

Elkton, VA—2nd & 4th Fri., 6:45 a.m., Merck & Co., Inc., P.O. Box 7 (298-1211, ex. 4310).

**5958-36 American Management Systems**

Arlington, VA—Wed., noon, American Management Systems, 1777 N. Kent St. (841-6222).

**5939-37 Smithfield Selma**

Smithfield, NC—2nd & 4th Wed., noon, Western Steer Restaurant, Rose Manor Shopping Center.

**5941-38 Philadelphia Mint**

Philadelphia, PA—1st & 3rd Wed., noon, United States Mint, 5th & Arch St., Presidential Room.

**5931-39 Sprint**

Rancho Cordova, CA—Wed., noon, GTE Sprint, 3075 Prospect Park.

**5945-41 Datamasters**

Rapid City, SD—Tues., 11:30 a.m., Magnetic Peripherals, Inc., 222 Disk Dr. (394-6263).

**5961-45 Upper Valley**

Hanover, NH—1st & 3rd Thurs., 7:30 p.m., Dartmouth-Hitchcock Medical Center, 2 Maynard St., 7th Floor (448-6139).

**5942-46 Montrose VA**

Montrose, NY—Every other Wed., 11:30 a.m., F.D.R. Veterans Administration Hospital (737-4400, ex. 2814).

**5943-46 Prudential**

Newark, NJ—Wed., noon, The Prudential, Prudential Plaza, 7th Floor (877-7743).

**5970-47 PW Miami**

Miami, FL—Bimonthly, Thurs., 8:00 a.m., Price Waterhouse, 3500 One Biscayne Tower (358-3682).

**5935-56 Daniel Smooth Talkers**

Houston, TX—Fri., 11:45 a.m., Daniel Industries, Inc., 9720 Katy Rd. (467-6000).

**5940-57 Centerpointe Communicators**

Pleasanton, CA—Thurs., noon, AT&T Centerpointe, 5918 Stoneridge Mall Rd. (460-4166).

**5953-58 Classics**

Charleston, SC—Sat., 7:00 p.m., various locations (572-3110).

**5966-68 Canal Street Chatterers**

New Orleans, LA—1st & 3rd Tues., 5:30 p.m., Odeco Building, 1600 Canal St. (561-2853).

**5971-69 Capricorn Coast**

Yeppoon, Qld., Aust.—1st & 3rd Wed., 7:30 p.m., Keppel Bay Sailing Club, Main Beachfront, P.O. Box 32 (391639).

**5974-70 Belmont**

Belmont, N.S.W., Aust.—Tues., 7:00 p.m., Belmont 16' Sailing Club, The Parade (680477).

**5946-72 Whakatu**

Whakatu, Hastings, NZ—Tues., noon, Whakatu Fire Station, Railway Rd.

**5960-72 Airport**

Mangere, Manukau, NZ—Mon., 7:30 p.m., Mt. Industries, 8 Kirkbride Rd. (275-4863).

**5972-73 Myer Dandenong**

Dandenong, Vic., Aust.—2nd & 4th Wed., 6:00 p.m., 25 McCrae St. (791-0211).

**5932-74 Knysna**

Knysna, Cape Province, RSA—2nd & 4th Mon., 7:00 p.m., Leisure Isle Hotel, Leisure Isle (22077).

**5936-U Western Memorial**

Corner Brook, New Foundland, Can.—Western Memorial Regional Hospital, P.O. Box 2005.

**5955-U Y.M.C.A.**

Penang, Malaysia—Thurs., 7:45 p.m., Young Men's Christian Association, 211 Jalan Macalister (362211).

**5973-U Club Toastmasters de Merida**

Merida, Yucatan, Mex.—Tues., 8:30 p.m., Asociacion de Ejecutivos de Venta y Mercadotecnia, Calle 62, #309 N.

## Anniversaries

**35 Years**

Astoria 775-7, Astoria, OR  
Monument 898-36, Silver Springs, MD

**30 Years**

Dallas 1933-7, Dallas, OR  
Demosthenes 972-9, Yakima, WA  
Executive 1783-25, Dallas, TX

**25 Years**

McDonnell Douglas 2389-8, St. Louis, MO  
Ada 3143-20, Ada, MN  
Southern Valley 2752-33, Bakersfield, CA

**20 Years**

Daybreakers 814-6, Edina, MN  
Greater Fairmont 2773-13, Fairmont, WV  
Cookeville 2744-63, Cookeville, TN  
Dauphin 2991-64, Dauphin, Man., Canada  
Waitemata 2017-72, Auckland, NZ

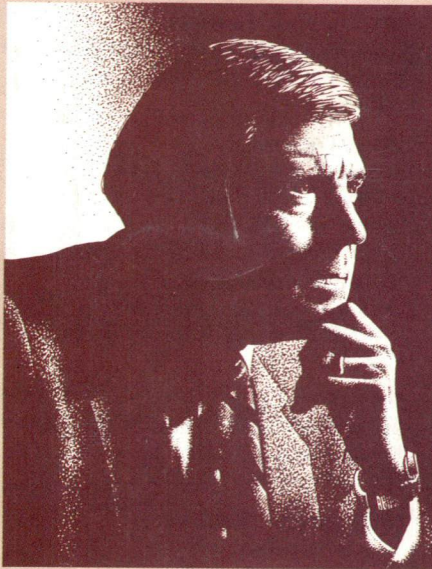
**15 Years**

Kachina 1473-3, Phoenix, AZ  
Panama City 531-29, Panama City, FL  
Parklawn 502-36, Rockville, MD  
Huber Heights 1740-40, Dayton, OH

**10 Years**

Georgia State 3494-14, Atlanta, GA  
Revenuers 3847-43, Memphis, TN  
Charles S. Swan Memorial 2084-47, Avon Park, FL  
Waterford 3794-71, Waterford, Ireland  
Paris 3230-U, Paris, France

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