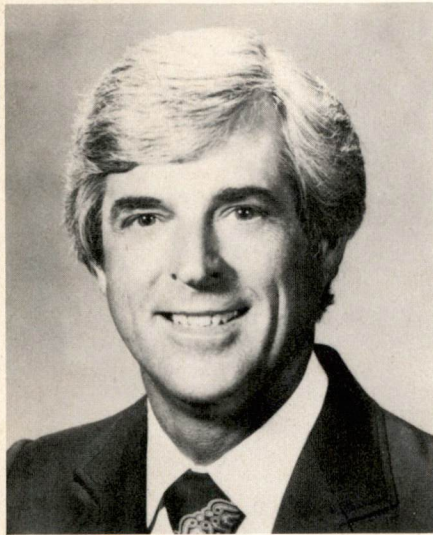


The Toastmaster

JANUARY 1982





Taking the Easy Way Out

During my undergraduate college days years ago, at the beginning of each semester, some of the students would hang signs on their doors, offering to research and write term papers for other students for nominal fees. Although I never took advantage of their services, others did, including a friend of mine's roommate, Bob. In fact, I don't think Bob ever wrote a paper himself during the entire four years. He just coasted along from semester to semester, having fun and taking each day as it came. After graduation, Bob got a job as a bank teller and we lost contact with each other as we went our separate ways.

Several years ago I ran into a friend of mine from college. Oddly enough, Bob was working for the same company as Dan. Dan, though, had worked his way up the ladder and was vice president of the division. Bob had gotten as far as a secondary management position and had been there for quite some time.

What was holding Bob back?

"Bob is holding himself back," said Dan. "He can't write a single coherent sentence. His reports are a mishmash of thoughts. None of it is organized. His secretary tries to rewrite them, but she has other work to do, too. He thinks it doesn't matter, but it does."

Bob had taken the easy way out all

through school, but it caught up with him in the end. What did he have to look forward to? He'd never be able to advance where he worked, and he certainly wouldn't last long in some other company once they discovered his cover-up. As long as Bob continued to avoid facing his handicap, he'd never succeed in life.

Too bad no one had told Bob about Toastmasters and how Toastmasters could help him overcome his problem. Sure, it would take some work, but aren't the best things in life worth working for?

By joining Toastmasters, Bob would learn how to organize his thoughts, assemble them and deliver them, in speaking and in writing, in an entertaining manner. He would develop his listening and thinking abilities and learn new leadership skills. He'd learn how to help and understand fellow workers and to motivate them to reach higher goals. He'd learn the importance of teamwork. He would be able to move out of his dead-end job and step forward into a better one.

And Bob would discover that he could still have fun while learning all of these things. He would make new friends with people with different personalities and backgrounds, and these friendships would endure for years.

When I told Dan about Toastmasters and what it had done for me, Dan's eyes brightened. He had never heard of Toastmasters, either, but he was certainly interested when I told him about it.

"I may be doing well now," he said, "but there's always room for improvement."

Before we parted, I gave him the name and meeting place of a club in his area.

Dan called me several weeks ago.

"I just wanted to thank you," he said. "I joined Toastmasters shortly after I talked with you and it's been great. It's really helped me. I've just been selected to open our company's newest plant in Washington and I think I was chosen because of my Toastmasters training."

"How is Bob doing?" I asked.

"Well, I helped start a Toastmasters club in our company a year ago," Dan reported. "Bob was one of the charter members. He's coming along fine, now, and he's up for a promotion."

Bob finally stopped taking the easy way out.

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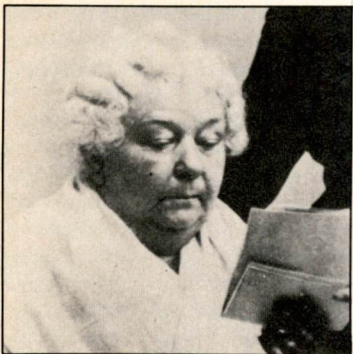
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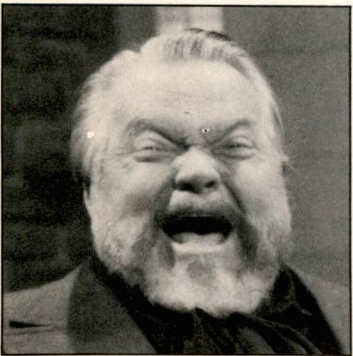
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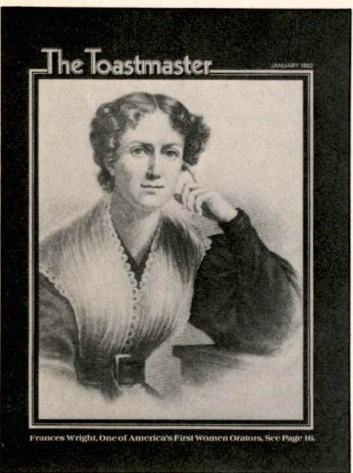
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COVER

It's hard for many Americans today to imagine a time when women were not free to vote, work outside the home or to speak in public. But, as author Thomas Montalbo, DTM, points out in this month's cover story, women did not always enjoy such equality. Women in early 19th century America were subject to "... loss of their good reputations, abusive language or physical violence... contempt and ridicule..." for doing these things. Yet a few women of the time chose to defy traditional women's roles and speak out against such social injustices in our country — and it's because of their work that women today can become doctors, lawyers and government officials. Read more about these courageous but almost forgotten women — and be inspired.

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The New Version of the Old Game of Office Politics

by M. C. Kirkland

You've got to know how to play the game if you want to get ahead.

The traditional strategy for winning in the business world has been to work hard and perform well. But, in many cases, employees who kept their shoulders to the wheel and noses to the grindstone did not earn the highest wages or fastest promotions. Many times it was the employees with flash and sparkle — the employees who practiced office politics — who earned that star status.

Until recently, office politics received little attention with hardly more than vague references in management training manuals. No more. Office politics have come out of the closet. Newer management texts include sections on power and politics. Popular books have been published on the subject. Employees are

ready and willing to get in on the action and "play the game."

Office politics, a game of employee interaction, is won or lost on the basis of high visibility and strong relationships.

Phyllis White, manager of American Management Association's General Management Division, sums up the game as "being able to create an awareness of who you are in the organization." Edward Hegarty, management and training consultant, believes the essence of the game lies in creating favorable impressions. Dr. Andrew DuBrin, professor of behavioral science at Rochester Institute of Technology, agrees. He believes the game hinges on cultivating good relationships with fellow employees.

Office politics is not played by only the executive elite. Everyone plays the game, whether consciously or unconsciously. And because they're involved in the actions of their company, every employee has a stake in the outcome.

Dr. DuBrin, author of *Winning at Office Politics*, has devised a scale to measure a person's level of participation in office politics. At the low end of the scale are the Innocent Lambs. These are people who hardly believe office politics are real; as a result, they become easy prey for the Machiavellians at the top of the scale. Named after Niccolo Machiavelli, 15th century Italian statesman and writer who espoused the view morality and ethics have no place in politics, the Machiavellians are of the belief anything goes. Of course, the majority of people fall somewhere between the two extremes.

The object of the game is success in the working environment. Edward Hegarty notes, "Work and skill may get (a player) started, but as he or she goes up, politics can give an added push."

According to DuBrin, the game is played to "get ahead or gain advantage or get more power in an organization." Jim Cathcart, management consultant, calls it "jockeying for position." The specific goals of the competition are as varied as the

"You won't get anywhere by being a mouse in the corner."

people who play. Some players may want an office in the executive suite, while others may want to get through the work-week with as few hassles between them and their paycheck as possible. Others may utilize office politics to defend against the activities of Machiavellians.

Playing the Game

The playing field is the place of employment. Everyone working in the same environment is on the field of play. Jim Cathcart says there is no way to avoid being on the field because "any time an organization grows beyond just a few people, some of the people are going to position themselves for future benefits."

In office politics there are no set rules; each employee plays the game as he or she wishes. There is no formal scoring system; employees must evaluate their own success. There is no time duration; the game begins when an employee begins working and participation does not end until he or she leaves.

In office politics each player fulfills dual roles as competitor and teammate. Players strive to achieve their own goals and, in doing so, compete with others who have similar goals. Regardless of personal

objectives, players need the help and support of fellow players (teammates) to win. Cooperating with each player, players strengthen the prospects for their success.

Success in office politics also depends on game structure. Office politics may seem unorganized, but successful office politicians realize the game must mesh with the controlled world of business transactions. Here are some guidelines for a successful game plan.

Credibility. According to Phyllis White, "moving up in your career (comes through) establishing credibility." Credibility ranges from answering letters and returning phone calls to demonstrating competency in a specialized field. Credibility, most of all, is honesty. A player caught telling one small lie demolishes his or her hard-earned credibility.

Company Loyalty. Dr. DuBrin notes: "There are no secrets in the organization. Any critical comment. . . will eventually get back to. . . people." Therefore, it is politically wise to avoid critical comments.

Loyalty can be displayed as a positive attitude. It can be anything from attending the company picnic to buying stock in the company.

Assertiveness. Alma Baron, associate professor of management at the University of Wisconsin, lists the qualities of the assertive player as: "states opinions, resists interruptions, says no, asks questions, reacts well to criticism." Prof. Baron continues, "You won't get anywhere in office politics by being a mouse in the corner. . . very frequently the non-assertive person is overlooked."

Ask Questions. School children are admonished to ask questions to insure instructions, messages and new ideas are understood. Edward Hegarty, author of *How to Succeed in Company Politics*, believes office politicians ask questions for different reasons. They ask questions to find out if a personal quirk is holding them down. They want to know what they need to do to earn a raise or a promotion. They want to know how to improve their job performance.

Visibility. Unless the boss is aware of the players' value to the organization he or she won't rely on the players when the action gets tough. Neither will the boss be inclined to grant raises or recommendations for promotions. Players can publicize themselves to improve their visibility. They can get their names in company or professional publications, participate in special projects, speak before groups and participate in training programs.

Communications. Communications is a very broad area, including such skills as listening, speaking and writing. When asked about the importance of good communications in office politics, Hegarty suggested considering whether the Ten Outstanding Young Men for 1981 could

have achieved their success without good communication skills. Hegarty believes they could not.

A company is not buildings, records or products; a company is people. The relationships employees form with each other is what office politics is all about. Basically, each player builds relationships with four types of co-workers: immediate boss, superiors, colleagues and subordinates. Each group is important to the successful outcome of the game. The experts have identified tactics that build good relationships. Some tactics relate to one group, others apply to all groups.

Working with the Boss

• **The Boss.** A player's immediate boss has the single greatest influence in his or her business life. Unfortunately, Dr. DuBrin says, "many people do not realize the tremendous power their boss has." The boss controls raises, promotions and transfers. The boss's power extends beyond the player's employment with the company. A former boss asked to evaluate an employee can seriously damage the employee's career with a few negative comments.

Loyalty. Just as it's important to show loyalty to the company, it's important to show loyalty to the boss. How can a boss trust or respect an employee who criti-

Any sign of instability will lessen chances for advancement.

cizes actions and decisions?

Loyalty includes defending the boss. If a superior at or above the boss's level comments negatively on a plan the boss implemented, the employee could defend the boss by mentioning positive results from the plan. Obviously, a player gains the greatest benefit when employing this tactic within earshot of the boss.

Make things easy on the boss. The successful player avoids running to the boss to solve small problems. Instead, he or she takes the initiative and rids the boss of as many headaches as possible.

Volunteer. Volunteering is a great way to gain visibility and build a reputation as a person of action. Many times the successful player volunteers for unpleasant or delicate assignments. Where there's great risk, there's also great gain.

Another point in building a good relationship with the boss is that he or she will be more interested in you and your career. If the boss heads the most efficient department in the organization, that reflects on his or her employees. If a player is a key subordinate in that department, he or she may be asked to move up when the boss is promoted.

• **Superiors.** Edward Hegarty points out that power starts with the immediate

boss and goes up. Thus, successful players of office politics do not neglect their superiors. As players advance in the organization, they will have to work more closely with their superiors. If a player's goal is to move up in management, he will certainly pay a great deal of attention to superiors.

Here are some tactics for success recommended by the experts.

Dress for Success. A May/June 1980 FUTURE article on the subject noted: "...appearance can be used to control others' impressions of you. . . by dressing authoritatively, you give the impression of having authority."

Appear cool under pressure. Hegarty points out any sign of emotional instability will lessen chances for advancement to key positions. On the other hand, people who stay cool under pressure are the kind of people management promotes.

Show ambition. Hegarty suggests signing up for management training programs and letting the bosses know you're interested in a promotion. If a player does not express interest in a certain opening, management assumes he or she is not interested.

Adopt company manners. White describes a successful office politician as someone who "develops the image of the corporation." DuBrin points out that a manager in pro baseball may chew tobacco because that's acceptable behavior, but chewing tobacco would be unacceptable in most business operations.

Fellow Employees

• **Colleagues.** Good relationships with colleagues enable office politicians to accomplish their job effectively. They can go a long way in building a good reputation through interaction with colleagues. Dr. DuBrin points out the essentials of forming good relationships: "It's very important not to alienate (colleagues), to look good, to be seen as a good performer. Be friendly and cooperative."

Here are successful tactics identified by the experts.

Give compliments. A sincere compliment sticks in people's minds a long time. It gives people a good feeling about themselves and the office politician. DuBrin says complimenting actions is much more effective than complimenting personal characteristics.

Share credit. No one wants to help a person who accepts the credit for a team effort. Successful politicians step into the role of the team spokesman, not team star. They share the credit directed toward themselves with members of the winning team. As a result, they earn respect and renewed support from fellow players.

Exchange favors. DuBrin says this tactic ensures office politicians they will receive help when needed. It builds respect and friendship among colleagues. Exchanging

The main reason that advice is cheap is that its supply is always greater than the demand.

Children always prefer the straight and narrow path... across your lawn.

Children seldom misquote you because their hearing is still perfect.

The sensible father of a teenager looks for the car before he searches for the keys.

The most universal of all human faults is that of trying every way possible to avoid having to correct any of them.

A brilliant man is one who is shrewd enough to recognize you're a genius.

All you have to do to increase the value of your property is decide you want to sell your house.

True intelligence consists in not getting upset when supposedly intelligent people think you're ignorant.

At no time is a little knowledge more dangerous than when you're using it to start a rumor.

The easiest way to crush your laurels is to recline on them.

Today, an old-fashioned girl is one who is still married to her first husband.

Middle age is the time of life when a man knows how much work he should do, but manages to get by on half of it.

Nothing raises your opinion of your immediate neighbor like a conversation with a prospective buyer of your house.

Man is never so hard of hearing as when his opinion is being challenged.

Silence is not always golden. Sometimes it means simply that the other fellow didn't listen to a word you said.

Perhaps the best way to get people out to vote would be to propose a law which wouldn't let them.

Running out of gas is one of the few remaining reasons you can get an American to take a walk.

Nothing encourages a man to quit work early like a boss who just did.

Most people have two motives for doing things — alternative and ulterior.

There would be fewer accidents if the law required motorists to own their cars before they could drive them.

Mountain climbing is never more exhausting than when it is up the side of a molehill.

All you have to do to get the world to beat a path to your door is decide to take a bath.

Nothing is harder to see than the naked truth.

Nothing makes something more valuable to you than throwing it away a day before you discover how badly you need it.

To get a job done well, assign it to the man who has the most to lose, not the one who has everything to gain.

There are not really difficult jobs; there are only people who make easy jobs difficult.

Americans will pay a big price for any invention that will help them to save time they won't know what to do with.

If nature really knows best, how can you explain why nylon has replaced the silk worm?

From **Quotoons**, by O.A. Battista. © 1981. Putnams Publishing Group. Reprinted with permission.

favours, office politicians show they're not cut-throat players with only their interests in mind.

Successful office politicians perceive their colleagues as their most immediate competition. A player can gauge his or her own success by the speed at which others progress. He or she can also observe and duplicate tactics colleagues use effectively.

Your Own Employees

• **Subordinates.** The final group of players successful office politicians work with are their subordinates. They need their support and respect to win. DuBryn points out bad relationships often culminate in sabotage and backstabbing. "In cultivating your subordinates, show a genuine interest in them, remember little facts about them, go out of your way to be nice to them." He believes these things are critical.

Get to know them. Phyllis White believes "getting to know others in the organization, whether it's a clerk or secretary or middle manager... is important for winning at office politics." If subordinates know the player is genuinely interested in them, they will be more cooperative and morale will improve.

Courtesy. Hegarty stresses the importance of courtesy. Among other things, he suggests: avoid making people wait; recognize accomplishments; return phone calls; and carry out commitments.

Explain actions. Explain why a special project involving extra work is necessary. Explain why it's important to meet a deadline. Hegarty notes it may take a little time to explain, but he believes it saves time in completing the assignment. White says "One of the reasons people become very angry and morale (ebbs) in an organization is because they're not aware of what's happening."

Anyone can win at office politics. Requisites for winning are: first, the player must be aware of the game; second, the player must decide to what degree he or she will participate and establish an objective; third, the player must realize the game involves publicizing his or her value as an employee and potential for growth; fourth, the player must be aware of the relationships between different groups of employees; fifth, the player must establish and maintain strong relationships with each group in the organization; sixth, the player must realize the existence of specific tactics which can be utilized to cultivate strong relationships. Finally, the player must recognize sincerity is his or her ace-in-the-hole. Jim Cathcart says, "look for genuineness in relationships and give genuine caring and service and you'll get it back."

Mary C. Kirkland is an assistant editor of *Future* magazine. Reprinted with permission from *Future* magazine, the official publication of *The United States Jaycees*.

MAKE THEM LAUGH!

How to Create And Use Humor In Speaking And Writing

Humor is how you say it, not just what you say! Trying to learn how to say it by reading joke books is like trying to learn how to fly by reading travel brochures. You don't **read** how to say it, you **hear** how to say it. For example, on the tape "Mastering Timing," you'll hear the punchline of a joke four times in a row so that you can hear the pause in it that grabs the audience's attention. Then you hear the punchline again four times so that you can hear how the speaker leans down toward the mike to increase the volume of it. Then you listen four times to his follow up line and how he starts to say it, but stops, so that he doesn't step on the audience's laughter. When your ears are trained to hear how to say it right, your mind understands timing and how to apply it to your jokes.

Ralph Smedley said, "We learn best in moments of enjoyment." In our entertainment oriented society, people want to laugh, they need to laugh. The ability to simply tell a joke will open up more doors for you as a communicator than a lifetime of knowledge. People don't just buy knowledge, they buy knowledge through a personality. Regardless of your message, humor is one of the most powerful tools for selling you, the messenger. This comprehensive course features over 20 top professional speakers and comedians showing you not only "what to say" but "how to say" it to make people laugh! It's time to get serious about being funny.

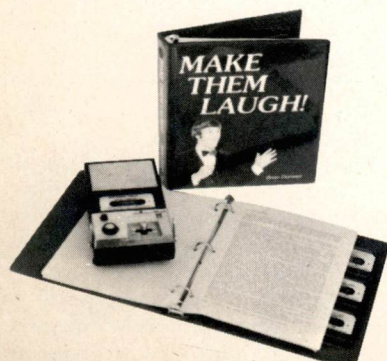
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"I not only understood how to use humor better, but I have now written three of my own jokes and people are laughing at my material, not at some joke book." **Don Hulén, Public Affairs Officer, California Highway Patrol.**

"I've heard other tapes on humor, but none had the practical analytical insight that Brian presents in his easy, entertaining style." **Kerry Johnson, Ph.D., Management Consultant and Speaker.**

"Brian, it's obvious that you've worked hard to make others laugh, but your ability to teach others how you can do it is a rare gift." **Margaret Stedt, Administrative Supervisor.**

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- Please send me more information on having Brian Dameier speak in my Toastmaster's District.

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WHQ Staff Honored

Two members of the World Headquarters staff were honored recently for their years of service to Toastmasters International.

Connie Kull, senior order clerk, has been with Toastmasters for 15 years. She initially was hired as membership records clerk. Pat Martinez, computer operator, has worked for the organization for three years. She originally worked in officer records.

"Connie and Pat are two of our hardest workers," said Executive Director Terrence McCann. "They are part of the dedicated corps that make Toastmasters International the great organization it is."



Pat Martinez (left) and Connie Kull are congratulated by their supervisor, Finance Manager Don Smith.



A FIRST — Susan B. Sands, 115th Public Affairs Detachment, Oregon Army National Guard, is promoted to major by Major General Richard A. Miller, Adjutant General.

Toastmasters Guest on AFN's "Gasthaus"

Thanks to the efforts of six European Toastmasters, the world of Toastmasters was recently brought into the homes of more than 200,000 American military personnel living in Europe.

Viewers of "Gasthaus," a nightly interview program on AFN-TV (the United States Armed Forces Television Network in Europe), had the double pleasure of observing a Toastmasters meeting and learning about our organization's history over two evenings.

The program idea came from Dennis Constant, then president of Stuttgart International Club 3658-U and an Air Force Lieutenant Colonel serving in Europe. Constant wanted to show people that public speaking can be fun and how Toastmasters can help them get ahead in all aspects of life. With the aid of Toastmasters Gavin Alexander, chairman of the Continental Council of European Toastmasters, Birney Pease, DTM, past council chairman, Bram van der Giessen and Julie Towers, both of the Stuttgart club, and Ruby Eiland of Barbarossa Club 1807-U in Kaiserslautern, Germany, Constant developed the idea of providing AFN-TV with a demonstration Toastmasters meeting.

With some concrete ideas and suggestions in mind, the Toastmasters contacted Herb Glover, host of "Gasthaus." Glover not only liked the idea for the show, he suggested devoting two seven-minute segments to Toastmasters, over a two-night period.

In the first segment, Pease discussed the history of Toastmasters International and the value of Toastmasters training. The second evening's segment featured a demonstration meeting, including one unrehearsed table topics response and one four-minute humorous speech.

"The timing was a real challenge, but it worked out superbly," said van der Giessen, who delivered the humorous speech.

A bigger challenge confronted host Herb Glover. The "Gasthaus" set had to be rearranged to accommodate seven program participants instead of the usual one or two. In addition, three television cameras had to be used instead of the standard two. All required Glover's personal attention.

"It was actually a lot of fun," said Glover. "It offered an interesting challenge and, more importantly, it provided the viewers of AFN-TV and me the chance to learn about the Toastmasters program."

Toastmaster Becomes First Woman Major in P.A. Guard Reserves

Major Susan B. Sands, president of Morning Glories Club 3788-7 in Portland, Oregon, is known among members of the Oregon Army National Guard for her string of "firsts."

Besides recently becoming the first woman major in the Oregon Army Guard, she is also the first woman to command a Public Affairs Detachment in the entire Reserve Component structure nationally and the first woman major in the Reserve Components Public Affairs field.

"It's essential to set positive role models for women enlisted personnel and officers," Sands says. "It's also important to raise the consciousness of other military leaders on the women's role in the Guard."

Major Sands began her military career in 1974 when she attended the Women Officer Orientation Course in Ft. McClellan, Alabama and Finance Officer Basic Course at Ft. Benjamin Harrison,

Indiana. She quickly advanced, becoming Chief Auditor, Quality Assurance and Chief Disbursing Officer, U.S. Army Command, Hawaii. She then left the army to start her own business in Eugene, Oregon and entered the Oregon Army National Guard in 1977. In 1979 she became commander of the 115th Public Affairs Detachment.

In civilian life, Sands enjoys challenges. She is manager of the Ride Share program for 14,000 federal employees in Portland. In addition to being president of her Toastmasters club, she is a member of the American Legion and the Portland PR Roundtable. She recently won first place in Toastmasters regional speech contest for her humorous presentation.

She also holds a bachelor's degree in science education, a master's degree in environmental education and has done other graduate work with the National Science Foundation.

"Now that I've been a student, a teacher, an Army officer, an entrepreneur and a federal bureaucrat by age 35, I'm looking for some new worlds to conquer," smiles Sands.

So, you've been appointed publicity chairman. Nobody else volunteered and you got stuck with it because you slept in and missed the meeting, right? Now everybody's on your back because you don't get more news in the local paper. You drop something off at the office every now and then, but it never gets in.

Maybe you're doing something wrong. At the newspaper where I work as "People" editor, we get hundreds of press releases a week from everybody — garden clubs, Lions, the local hospital, even from city hall, and we get them from Toast-

masters, too. Frankly, a lot of them get thrown in the wastebasket.

It's a shame. We need each other. We can't keep track of everything in the community without your help. There simply aren't enough hours in the day. Your publicity efforts can be a great help as long as you follow a few simple rules.

Keep it local. Make sure you're sending your news to the right place. Many weeklies and dailies call themselves "your hometown newspaper." They take great pride in the fact that they alone cover their town in depth. Editors of these papers frequently develop a sense that no place in the world exists except their little pocket of circulation. If it doesn't happen in Podunk, it doesn't happen.

So look for a local angle: the place, the people involved, the effect on Podunk. Once you find the local angle, play it up. Tell us exactly where and who and why we should be interested. Give the phone

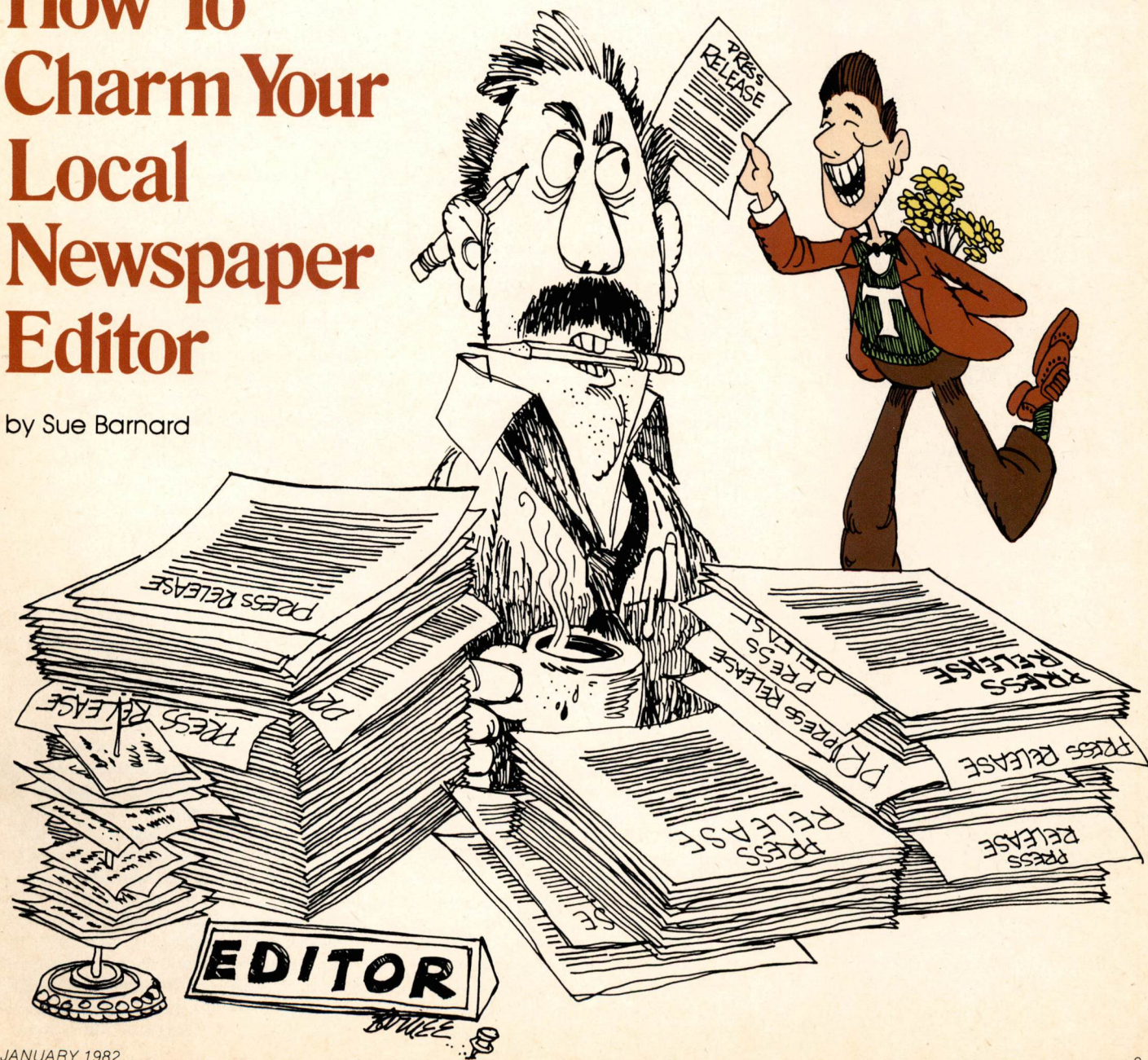
numbers of the local chapter president and others who are movers and shakers. Include the addresses, proof that these people live in Podunk. If it's really local, you may get even more coverage than you expected; we might assign a reporter and photographer to do a big story. But if it doesn't have a local angle, it could be an invasion of Martians and it won't get in the paper. Well, maybe in that case we might make an exception, but don't count on it.

Know the deadlines. Don't wait until the editor is laying out the pages to come in clutching your press release and a photograph. Chances are you know about whatever it is you're trying to publicize long before the deadline. For weeklies, try to call no less than two weeks in advance of the issue date if you have a story that requires photographs or interviews to be scheduled. Even if it's only a three paragraph release that requires little or

Getting the publicity
your club needs.

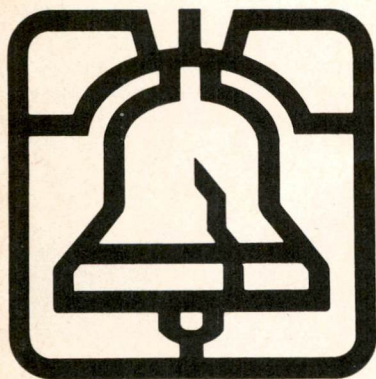
How To Charm Your Local Newspaper Editor

by Sue Barnard



*"All things considered,
I'd rather be in Phila-
delphia."* W.C. Fields

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in Philadelphia for
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Develop Your Leadership Potential



Do you have what it takes to be a leader? You probably have the potential, because leadership ability is learned — we're not born with it.

Would you like to turn this potential into a proven skill that can directly benefit your professional life? One of the best ways you can do this is by organizing a new Toastmasters club. As a club builder, you'll gain valuable leadership training and experience. You can also receive recognition as a sponsor or mentor, as well as credit toward your DTM.

New club opportunities are everywhere. For information on how to find them and turn them into strong new clubs, contact World Headquarters or your district governor.

no additional effort, get it in at least a week ahead of time. The same goes for daily papers. Editors need time to plan. The last thing they need when they're on deadline is something additional to do. Usually there are more things than they can handle already and they're apt to be dealing with photographers, typesetters, reporters, phone calls and walk-in visitors, all at once. If you're one of the latter, you'll be snarled at and your press release has a good chance of never being printed because it's physically impossible, the editor didn't have time to think about it or you made the editor angry.

Pertinent Information

Write readable releases. Nothing is more frustrating than a press release that is incomprehensible or missing vital information, like the date for an event, the location or how much it costs. It's more important to present the facts clearly than that you write like Hemingway. If writing isn't your forte, call and we'll ask you questions.

If you do put together a written notice, keep these things in mind. Start every release with the name of the organization you represent and your name, address and your phone number. Make it a number where you can actually be reached. If you work days, give the work number or give the telephone number of someone else who is available.

Tell us all those old requirements for a news story — who, what, where, when, why and how. Also, what time and how much? Keep the release short. It is amazing the amount of paper that piles up every day in the average newspaper's mailbox. Usually the pertinent information can be squeezed onto one sheet of paper, two at the most. If the editor wants to do an in-depth report, he or she will send a reporter to do it.

Please type it (double-spaced) so we can read it. If you don't have access to a typewriter, print clearly. Not long ago, a strange-looking, grey-haired woman came in and dropped several bits of paper on my desk. Although I couldn't read any of the words scrawled in pencil on those pieces of paper, she refused to answer any of my questions. Instead, she proceeded to whisper a series of tasteless jokes in my ear. Fortunately, my phone rang and she went away. Two weeks later she was back, wondering why the news of her retirement party didn't get in the paper.

Then there was the Coastside Country Fair. The press release was a jumble of superlatives. They had the world's best horses, the most gorgeous flowers, the most awe-inspiring photographs and the best-trained dogs. The only problem was that they didn't tell us where or what time anything was happening. We couldn't print an article that said, "Somewhere in Half Moon Bay sometime during the Fourth of July weekend, all this great stuff will happen. Go look for it."

Fortunately, there was a telephone number at the top of the page. No problem. Four days later, on deadline, we were still trying to reach someone. At 6:30 a.m. we managed to raise the culprit from her bed. Her reply: "I'm not sure. I'll have to get back to you on that." The Country Fair may have happened, but not in our newspaper.

If you don't have all the facts, be ready to refer us to someone who does. Don't tell us it's all in the press release. Would we have called you if it was?

Another picky little detail: Women have first names. While newspapers vary in their policies, most refer to women by their names, so it's best to provide the information. Thus, I am not Mrs. James Barnard, but Susan Barnard. Many papers will not print a woman's name without the first name, and if a press release is jammed with Mrs. Husband Smiths, it may be too much effort for the newspaperperson to call to find out the first names.

Photos. A couple of well-chosen photographs of local people can be a blessing to the harried editor and can certainly be a plus when it comes to deciding whether or not to use a publicity release. People would rather look at pictures than read.

One story a week can be too much unless there's a real news angle.

The newspaper staff may boil your information down to a caption beneath the picture, but the readers will see it and remember it.

However, if the picture isn't usable, it will go in the wastebasket. What do we want? We want 5" by 7" black and white photos taken with a good 35mm or 2 1/4" camera and processed professionally. Polaroids are used on some of the smaller newspapers because there is no photo staff and no one to process film, but most papers that consider themselves any good use 35mm cameras. Color pictures are out. So are the products of your Instamatic. They may look good to you, but in the newspaper, they'll come out muddy and out of focus.

Don't forget to keep the pictures as local as your story. Don't send the Millbrae Sun pictures of a guy from San Jose speaking in Pittsburgh.

Try to keep those photos lively. If your subject is a dynamic speaker, don't stand him against a wall for a posed shot. Get him talking and gesturing.

Remember the opening scene of the TV show "Soap," where the Tates and the Campbells are all huddled around a sofa trying to pose for a family portrait? Local organizations often do this. Everybody wants to get into the picture. The effect is

posed, and the faces are so small nobody can see anybody. No more than three people should be in one photograph. Pick the three who really count.

If pictures are not your forte, don't rule out the possibility of the newspaper sending a photographer to shoot your picture. If it's worth covering in the newspaper, it's worth sending a staff photographer to take the kind of picture the editor likes. Keep deadlines in mind. For a weekly, give the editor at least two weeks to set up the shot. For a daily, a week would be nice.

Keep Informed

Read the paper. Nothing is more irritating than to receive a packet of information after the staff has already prepared the story and it has been in the paper. Even if the press packet contains new information and fantastic photos, they're no longer of any use. Be aware of whether or not it's been covered. Often I get calls from people asking me to insert things in the community calendar or our club listings when they have been published there every week for a month.

Read the other papers, too. If the San Mateo Times ran the story, we may want to check on it, too, because it's news, but don't expect us to do anything just because they did it.

McDonald's restaurant chain sent us a letter last year offering to let a reporter spend a day working behind the counter at one of their restaurants to find out what it's really like. It was a great idea, but the release went on to tell us that several other papers in the area had already done it and made great features out of the experience. That's the worst thing they could have told us.

The same goes for the rock musician who calls and says, "Hey, the Chronicle did a big spread on us, the Times is going to do a story, and you should, too." Wrong. Why should we copy them? Tell us why it would interest our readers.

Chain gangs. A lot of newspapers these days are part of chains, put out by the same company. Find out which papers come out of the same office. Frequently they're put together by the same people. Sending a separate release to each paper is a waste of time and paper. For example, I worked for the Meredith Sun Newspapers, which published 18 weeklies in the San Jose area. Every day we received huge stacks of envelopes from the same people, each addressed to a different one of the papers. Don't do that. Find out who the release should be sent to and send just one. Usually one person gets them all anyway.

While we're on that track, a large percentage of those envelopes were addressed to reporters who had gone on to other jobs years before, people whose names were mere memories to the existing staff. Keep up on the people. Look in the newspaper or just call. Whoever answers the phone, usually a receptionist,

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Don't nag. Even the best press relations can become strained if a publicity person keeps calling to check on the progress of a story. Give us the information we need, then let us do our job. Trust us. Very few reporters are out to make you look bad.

Don't glut the market either. One of the local hospitals sends two long features and several short notices every week. We can't possibly use them all, despite the fact that they are well written and come with good pictures. We can't fill the whole newspaper with Mary's Help news. Even one story a week can be too much unless there's a real news angle. Decide which story is most important, most local and most interesting and send that. Wrap related items into one release, not a whole stack.

Buy an ad. There is a difference between the editorial and advertising sides of the newspaper. If you buy an ad, you pay money and you have the right to tell the paper what you want to say and where it will go. If you're not buying space, you can't do that. The bottom line is that editors and reporters do what they want to do. If they feel your story deserves page one treatment, they'll do it. If they

think it's only worth a one-inch filler on page 37, they'll do that.

A local rock group has been bothering me for months. Their shaggy haired emissary walks in without an appointment, sits down next to me and hands me a terrible photo, telling me he wants the calendar picture space this week. He proceeds to tell me how big the picture should be and what it should say underneath. I tell him "We'll see" and file it at the bottom of my stack, knowing I've already given his group all the publicity I can.

With these tips under your belt, though, you should be able to get your news into the paper. Your fellow Toastmasters will love you (maybe even vote you in for another term) and we'll smile when you call. It's a team effort, but it helps if you know the rules. 📻



Sue Barnard is the "People" editor for the Pacifica Tribune newspaper in Pacifica, California. She has written a novel, a book of poetry and short stories and has had her poems published in literary magazines.

TELLING THE BOSS BAD NEWS

by George Nelson

Sam's knuckles went white as he gripped the pencil. According to his calculations, the new computer wouldn't be running for another three weeks! Many small problems at the last minute produced the delay. But only last week several employees whose jobs were to be displaced by the new system were laid off, when it seemed the computer was on schedule. Sam knew the situation could be salvaged by overtime and hiring temporary workers. The problem was — how to tell the boss?

Mary's boss called from St. Louis while he waited for a connecting flight. As his secretary of many years, Mary took pride in keeping him fully informed. But today

Better the boss learn bad news from employees than from customers.

a budget crisis loomed. Her boss was scheduled for a round of crucial out-of-town meetings that week. There was no way he could return to the home office. His young assistant seemed to be tackling the problem. But Mary wondered: should she tell her boss the problem or wait until he returned?

Every day many of us are confronted with telling the boss bad news. No boss likes to hear it. No employee wants to be the one who says it.

In ancient times, runners returning from battles were subject to execution if the news they brought was bad. It's almost as if we, too, face a similar fate; at least we often act as if we do.

Are we all victims of an insoluble problem? Are we forever fated to be "administratively slain" by bringing the boss bad news? Are bosses doomed to isolation and lack of vital information because their employees fear to bring bad news?

Certainly not!

Remedies exist for the "bad news syndrome" which, if applied with insight, can free blocks to crucial information and make the prospect of giving the boss bad news a positive — not a dreaded — aspect of working life.

The first thing to realize is that there are different kinds of bad news. From past experience, I find most bad news falls into one of three niches:

• **News that's bad, but so easily correctable and minor that the boss doesn't even have to be told.**

News like this concerns minor ills and errors made in every business or governmental agency. Or, it's about problems that might have gotten worse, had they not been caught and corrected. The case of the customer's order that lay in someone's box too long, but was rescued and filled by the deadline; a grievance meeting with a shop steward that was settled amicably.

Some persons — grandstanders — like to give the boss that sort of bad news to make themselves look good. The boss, they hope, will see how much on top of their jobs they really are. In reality, passing on this type of bad news just erodes the boss's already precious time, and adds to the bearer's reputation as a breast-beater. This sort of news is best kept in house.

• **Bad news the boss must hear, but only after the problem has been solved.**

The more decentralized your firm or agency, the more of this news you'll handle. If your boss really believes in general supervision, he'll be quite willing for you to solve your own problems — as long as you have enough in-house resources to do it right.

A friend who managed the shipping department for a large firm tells of the time he shipped an order to the wrong customer — leaving out one of the company's most valued customers in the process. He quickly arranged transshipment, made hurried calls to his opposites in the two companies, smoothed troubled waters and got the goods in the right customer's hands on time.

He then told his boss about the mix-up. Why did he even bother? Because my friend knew that in his industry word gets around. Better the boss learn bad news from his or her own employee, than from a customer over lunch. That sort of surprise can wreck the credibility of the department that made the mistake.

• **News so bad the boss needs to know right now!**

Whether or not he can do anything about it, news of a fire on the plant floor, high rejects of incoming materials or an employee's sudden, catastrophic illness are in this category.

The test of this type of bad news is both operational and humanistic. Operationally, if the disaster has an impact on the entire organization the boss must know immediately. In human terms, the boss needs to know those major incidents in the employees' lives. Sincere bosses really care about those who work for them and genuinely want to show sympathy. Don't let the boss hear in church of Joe's heart attack, or worse, through the obituary column.

Breaking the News

The types of bad news are easily stated. The problem is, employees like to think that *all* bad luck, error and mischance falls into the first category, the kind you should never bother to tell the boss.

Realistically, most bad news is of the sort that, sooner or later, the boss must know. The question is: how to tell him or her?

Three principles for breaking bad news are guides to action that can help you over the rough spots. They are *speed, timing, and recoil*.

Speed. The sooner you get bad news to the person with resources and authority to salvage the situation, the less damaging the problem. That does not mean you immediately run to the boss with all bad news. Remember, it's up to you to solve as many problems as you can yourself before you lean on the boss. You may find, to your surprise, you spend less time crying on the boss's shoulder once you've adopted that strategy and you'll discover a more appreciative boss. But when the news is so bad the boss must hear it

immediately you do the boss and — yourself — a service by giving him or her maximum time to solve the problem by speedily bringing it to his or her attention.

Once experienced severe disappointment from a withdrawn job offer that showed me the importance of speed in delivering bad news. I received a call from a local university offering an evening teaching assignment. I had longed to teach that particular class and was euphoric as I accepted the position and replaced the phone on the receiver.

Not five minutes later the phone rang again. It was the same person from the university, apologizing. She had been instructed to offer the position in order of teaching seniority. In error, she skipped a name before calling me. The job offer was withdrawn.

But thanks to her quick action, I had not planned lectures, done brush-up research or begun serious preparation. Had she waited even a day, her error would have been compounded by my own actions. Although I still feel some resentment over the withdrawn offer, I feel gratitude toward the young woman who acted with dispatch.

Speed — in correcting a problem and

Don't immediately run to the boss with all bad news.

minimizing the damage of bad news — is just essential.

Timing. It was my first Toastmaster's speech contest. I was in a state of barely controlled nervousness.

Suddenly I had an awful thought! My car lights! Had I turned them off? And the opening remarks had begun!

A Toastmaster from my home club noticed my pained expression and asked what was wrong. He offered to check my lights. I gave him my keys and directions to my car.

Minutes later he returned and from across the room flashed a "thumbs up" sign. I relaxed, rose to the introduction and gave one of the best speeches of my life.

After the contest he approached, congratulated me and said, "Let me follow you out to your car when you leave." "But," I replied, "you got the lights out, didn't you?"

"No, I couldn't find the car! Come on, I'll give you a jump start if you need it."

I realized that night that often the best thing you can do about bad news is think before you spring it on someone. My friend understood that and by consciously withholding bad news at a critical time, he enabled me to excel.

So while speed is an important principle, it must be tempered with timing. If

the boss is already having "one of those days" and your bad news can wait until tomorrow, let it wait! Not only will the boss be better able to deal with it, but you'll find a more receptive listener; one who can focus on your problem instead of balancing it with five others.

Offer Recommendations

Recoil. I call the last principle "recoil" because it has to do with bouncing back. Remember, since the bad news the boss needs to hear is either about problems you've already solved or issues only the boss can solve, you should never, ever, go into the boss's office and say:

"Boss, we've got a problem!"

Either there was a problem and you solved it and are just informing the boss so he or she won't be surprised in the future, or there is a problem out there that only the boss can solve. If it's the latter, it's going to be the boss's problem. But you owe him one thing — a recommendation for solving it.

You probably got wind of the problem because it surfaced in your own work area. Ask yourself what you can do in your department to correct the problem. True, your efforts alone may not provide the total solution, but they will certainly contribute to it. Being ready to offer the boss whatever help is at your disposal can remove one of the many facets of the problems.

The payoff to this approach is that your credibility with the boss is enhanced because you stood up and told him about a problem you found, and your reputation for a "can-do" attitude is preserved because you offered all you had to give. Few bosses will say that sort of messenger.

Finally, there's one aspect of bad news that only the boss can control. If bearers of ill tidings are exposed to ridicule, anger or intimidation, few will willingly pass along bad news. It's a boss's job to deal with problems beyond the skill and resources of his or her employees. If you react unfairly when confronted with that aspect of your job, I assure you, you will hear less and less bad news, until finally, the last bad news you will hear will be from your own boss.

But it doesn't have to come to that. By understanding the types of bad news, following the principles for delivering it and being courageous enough to face bad news as an opportunity, lots of selective blocks between boss and employee can be removed. And then, people will start benefiting, rather than running from, bad news.



George Nelson has been a Toastmaster for four years. He is a full-time independent management consultant in San Antonio, Texas and is working on a book on communications in organizations.

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Are you guilty of any of these communications' killers?

The Seven Deadly Sins of Communication

by Mike LeFan

Getting through to people with an idea is, to say the least, challenging. The task of influencing another human brain with an idea, an insight, viewpoint or a fact is a difficult job.

We face this challenge every day. You run into it every time you make a speech, write a letter, voice an opinion or engage in simple conversation. You want your thoughts and words to have influence and to make a difference in the way others think and react, but everyone is bombarded with so many communications from all directions that it's not easy to penetrate the cacophony. It's difficult to override the blare of the messages beamed at us by radio, television, newspapers, magazines, billboards, family members, co-workers and a thousand other sources. We're all becoming immune to communicating.

Fortunately, if you communicate things that are helpful, appropriate and that foster understanding, you can effectively influence and inspire others. With the proper approach, you can create a climate hospitable to promoting your ideas, product or whatever else you're trying to "sell."

Your ideas do matter, and it does make a difference if you can persuade others. Good communications will sway people to do specific and beneficial things. Good communications can ease tensions, defuse explosive situations and dispel ignorance.

You know how satisfying it is to turn a bad situation into a good one by the power of your own persuasive efforts. Others notice that ability, too. But it's discouraging when poor communications skills not only make you fail at solving a problem but actually contribute to mak-

ing a bad situation worse. They can kill personal relationships, speeches and business deals.

Communications failures are largely due to seven deadly sins: *Bad Timing, Indifference, Hesitancy, Prejudice, Smoke Screening, Arrogance and Incompetence.*

Your words can be mortally wounded by this first deadly sin of *Bad Timing*. There's danger when your communication is either too early or too late. You know people who bring up a topic in a

You've got to tell them what they want to hear.

meeting long after everyone else has moved ahead three or four items on the agenda. For a minute, you think the person is crazy because his or her comments don't relate to the subject under discussion. Then it dawns on you—the person's talking about something that was finished thirty minutes ago! At best, you'll ignore his or her comments. But later everyone will talk about how this late contributor doesn't pay attention to what's going on. The person may have valid ideas, but his or her effectiveness will be hampered because of poor timing.

Remember, there's a time for everything, so stay alert.

Who Cares?

Indifference is a two-way street. The people who receive your communications are often indifferent and sometimes your own attitude is indifferent. You increase

the risk of communication failure if you ignore this possibility for apathy. If you want your message heard, you've got to tell your listeners what they want to hear. Pay attention to their needs, wants and dreams. If you do this, you'll get your listeners' attention quickly.

Hesitancy is also known as cowardice. Nothing is more offensive or frustrating than someone who refuses to take a stand when that's what is called for.

If you have an idea to express, then present and discuss it openly and honestly. You can't duck difficult situations and still be respected. Admittedly, this may be hard to do if it involves saying or doing things that may hurt others. Forget what your mother told you about always being polite.

The fourth deadly sin, *Prejudice*, can make it impossible for you to hear or communicate new ideas.

Prejudice is an emotional reaction, and our emotions often override our rational processes. We feel before we think. You need to understand basic human drives, identify their influence on your communications motives and understand their effect on what others hear.

A department manager in a furniture factory called his workers together one morning to talk about safety since a number of accidents had recently occurred in the plant. He quoted accident statistics and pointed out the cost of accidents to the company. He was exhaustively thorough, but his message never got through. If the manager had aimed his talk at the workers' desire for their own safety and self-preservation, he would have accomplished more than he did with his management-oriented recital of facts and figures.

Remember, people aren't interested in *your* problems — but they're vitally interested in their own. Use this emotional prejudice to your advantage. Appeal to people's self-interest by focusing on what your message will do for them.

Impressing Others

Smoke Screening is what you do when you don't really want to be understood.

It usually happens when you want to impress people. You probably know people who think that their use of big words

The secret is to learn big words and then forget about them.

will make others admire them. Not so. Pompous words only indicate pompous people. The secret is to learn big words and then forget about using them. Tailor your vocabulary to the audience. Don't use jargon. Your audience won't be impressed — just confused.

Never obscure your message's purpose. After all, no piece of communication ever travels from sender to receiver in the same shape as intended by the sender anyway. Distortion always interferes. Make your communications as clear and precise as possible.

This leads us to the sixth deadly sin — *Arrogance*. With its heavy-handed, know-it-all attitude, arrogance allows no questioning. It is averse to criticism, indifferent to truth that doesn't fit its own mold and it seeks to cram information down others' throats by edict.

Arrogance is really a sin of weakness


masquerading as strength. Arrogance is the hiding place of those who are unsure of themselves. No one will listen to the arrogant for long.

You can't afford to put a curse on your communicating because of a patronizing, dogmatic, closed-minded attitude. So control yourself. Focus your communication. Limit your comments to specific goals. Don't try to tell everyone everything you know.

The seventh sin, *Incompetence* is especially unnecessary. If you lack knowledge or know-how in communicating, you'd be wise to withhold your contribution until you can qualify yourself.

You need both knowledge and skill to inform, inspire or persuade others. Your Toastmasters training and other learning opportunities will equip you with the technical skills of communicating. Additional study, reading, observing, research and experience will give you material to communicate. Be curious about people, places, things and ideas. Knowledge will stand you in good stead.

Any one of the Seven Deadly Sins of Communication can kill the effectiveness of what you want to say. The principles apply in all phases of life — at home, or in your community.

There are other communications killers, no doubt, but these seven should help you examine your own techniques and attitudes toward your communications. A serious look at yourself might reveal that you're guilty of a few of them, yourself. 

Mike LeFan is a free-lance-writer based in Temple, Texas. His motivational and business articles have been published in Success Unlimited, Manager and other national publications.

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UNsung HEROINES: America's Pioneer Orators

by Thomas Montalbo, DTM

Their courage and drive changed the fate
of American women.

It was shocking and scandalous for a woman to speak on a public platform in early 19th-century America. She was considered unladylike, shameless, even unnatural. Horace Mann, the prominent American educator living at that time, said, "When a woman appears on the forum and makes speeches, she unsexes herself."

Where freedom of speech was as important as the air people breathed, America's first women orators had to defy tradition for their right to speak out in public. They faced: loss of their good reputations; abusive language or physical violence from individuals and mobs; contempt and ridicule by newspapers and the church.

The first woman to speak on the public platform in the United States was Frances Wright. Born in Scotland in 1795, she was orphaned at age two, raised by well-to-do relatives in England and given a fine education. Fascinated by the American Revolution and the Declaration of Independence, she decided to live in the United States. But she soon saw the need for reforms.

Slavery to Wright was "odious beyond all that the imagination can conceive" and she also objected to discrimination against women. On Independence Day in 1828 she delivered her first speech, saying in part:

"It is for Americans... to examine their institutions, because they have the means of improving them; to examine their laws,

because at will they can alter them... and remember that... liberty means, not the mere voting at elections, but the free and fearless exercise of the mental faculties..."

Even more important than what she said was the fact that this was the first time a woman stood on a public platform to speak as men orators did. Her daring generated adverse reactions, including these comments by a newspaper editor:

"Miss Wright...has with ruthless violence broken loose from the restraints of decorum...and with a contemptuous disregard for the rule of society, she has leaped over the boundary of feminine modesty..."

Wright had expected such criticism, but it didn't stop her because, as she said, "I am not one who speaks my thoughts in whispers nor who does things in corners." To her, the denunciations were further evidence of the prejudices she wanted to uproot. After her first speech, she traveled across the country to give public lectures.

Confronting the issue of stepping outside the so-called "woman's" sphere," Wright said, "Perhaps among those who hear me, there are some who deem it both a presumption and an impropriety for a woman to reason with her fellow creatures...I should be tempted to ask whether truth had any sex..."

Among her audiences were those who noted she spoke eloquently in a strong, pleasant voice with correct enunciation, smooth gestures, proper emphasis and



Elizabeth Cady Stanton



Sojourner Truth



Lucretia Mott



Susan B. Anthony

well-chosen words. Instrumental in organizing a speech class, Wright said, "Public speaking ought to be the special study of all Americans...Whosoever, in these days, would be listened to, must address himself to the reason; but in so doing he will be most injudicious who neglects the conciliation of the feelings, or even who despises the pleasing of the ear."

Wright's advice was generally followed by the other pioneer women orators, as you'll see in excerpts from their speeches. Their techniques will help you in your own speechmaking.

Opposing Slavery

Angelina Grimke, who came from an aristocratic slave-holding Southern family, was so agitated over slavery that she left home, went up North and became an eloquent reform orator. She felt compelled to help, as she said, "these degraded, oppressed, and suffering fellow-creatures... to do all that I can to overturn a system of complicated crimes, built upon the broken hearts and prostrate bodies of my countrymen in chains, and demented by the blood and sweat and tears of my sisters in bond."

Pioneer women orators Tubman and Truth never learned to read or write.

Notice her stirring words and their arrangement in series of three, including the phrase Winston Churchill made famous 100 years later.

While delivering another speech, Grimke was constantly interrupted by an angry, shouting and stone-throwing mob that had gathered outside the building to protest. Using eloquently the technique of asking questions, she said:

"What is a mob? What would the breaking of every window be? What would the leveling of this hall be? Any evidence that we are wrong, or that slavery is a good and wholesome institution? What if the mob should now burst in upon us, break up our meeting, and commit violence upon our persons, would that be anything compared with what the slaves endure?"

Asking these questions was like putting words into the listener's mouth. Grimke could have framed them in declarative sentences, but not with the same effect.

Pioneer orator Abby Kelley abandoned a teaching career to speak against slavery on the public platform across the country. In a speech referring to America as the land of the free, she said: "Free to snatch the babe from the arms of its father or mother — free to drag the husband and wife asunder! Free to scatter families to the four winds!"

Notice how she eloquently repeats

"free" at the beginning of each thought segment. This creates rhythm and emphasizes her references to separating members of slave families from one another. Her triple use of the word forcefully drives the message home and stirs the listeners' emotions. The brief passage is also noteworthy for its picturesque words: snatch, drag, scatter.

Eloquent pioneer speaker Ernestine Rose, called "Queen of the Platform," spoke on temperance, slavery and women's rights in some 20 states. Much of her eloquence resulted from rhetorical techniques. One was repetition, as in this example:

"The slave groans in his chains; woman groans in her supposed inferiority and in her oppression; man groans in his ignorance; men and women groan in poverty; society groans in dishonesty, in falsehood, in dissipation, in vice, in crime, in misery."

If Rose had substituted synonyms for "groans" and hadn't repeated "in" the last five times, the above passage would have lost its impact. Listeners' ears respond to repetition of sound, which also reinforces their memory. Here's how she used the question technique:

"What is it to be a slave? Not to be your own, bodily, mentally, morally — that is to be a slave... What does slavery mean? To work hard, to fare ill — to suffer hardship; and yet we are not slaves. Slavery is not to belong to yourself — to be robbed of yourself..."

The effectiveness of asking questions in the above excerpt is increased by Rose's simultaneous use of other techniques: definition, repetition and three-fold expressions.

Other Injustices

Pioneer women orators Harriet Tubman and Sojourner Truth, both former slaves, never learned to read or write. Deeply religious and speaking from personal experiences, they spoke with conviction. Tubman made many speeches on slavery. Physically strong and resourceful, she often traveled to the South to help slaves escape to safety in the North.

Sojourner Truth stumped the country on slavery, temperance and women's rights. A common argument in her day was that woman's physical frailty made it impossible for her to do a man's work. A tall and muscular woman with a deep voice, she thundered:

"Nobody ever helps me into carriages or over mud-puddles... And ain't I a woman?... Look at my arm! I have ploughed, and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man — when I could get it — and bear the lash as well! And ain't I a woman? I have borne 13 children, and seen most of 'em sold off into slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?"



Harriet Tubman



Lucy Stone

Note in that excerpt the rhythmic flow that stems mostly from the use of "And ain't I a woman?" as a refrain. When she spoke, eyewitnesses observed that even the most unruly hecklers quieted down to listen. Frances Gage, another pioneer orator, said Sojourner Truth "turned the sneers and jeers of an excited crowd into notes of respect and admiration."

Drunkness was widespread in the 19th century. Considering it a male problem and their own affair, men said it was none of woman's business. Pioneer orator Amelia Bloomer emphatically disagreed.

"None of woman's business! When she sees the husband of her love transformed into a bloated, staggering fiend! None of woman's business? When she is subjected to poverty, insult, and abuse... None of woman's business? When her starving, naked babies are crying for bread, and the cold winter blast almost congealing their life blood!... None of woman's business! What is woman? Is she a mere toy, a plaything, a slave?... Sisters, the liquor traffic does concern woman deeply; and it is her business to see that it is ended!"

Notice how Bloomer eloquently appeals to the emotions of her audience. In describing the desperate plight of the drunkard's wife and children, she sharpens the picture by using forceful words, arranging them in series of three and repeating over and over again the same key phrase.

Early in life, pioneer orator Lucy Stone resolved to prepare herself for public speaking because, as she said, "I expect to plead not for the slave only, but for suffering humanity everywhere. Especially do I mean to labor for the elevation of my sex."

But it was almost unthinkable in those days that a girl should attend college, and her father refused her plea. So she worked for nine years and was 25 when she entered college. Allowed to sit in the public speaking class only as an observer, she studied books on rhetoric and practiced speaking at women's meetings.

An eloquent orator, Stone told stories to support her arguments but kept them to minimum detail. She evidently remembered what she had learned about economy of words. Figures of speech added to the clarity and color of her talks, as in her metaphor: "Misconceptions and prejudices will melt away by the spread of the truth, just as the mountains of ice melt away under the rays of the sun."

Rhetorical training also taught Stone how to deal with audiences. For example, at a temperance convention the famous showman P.T. Barnum entertained the audience with an amusing speech on the comic antics of a drunkard. This created difficulties for Stone, the next speaker, who was to talk about the evils of drunkenness. How could she quickly shift the audience's mood from hilarity to seriousness? By improvising the following lines

she had no trouble:

"I feel, after the treat we have had from our friend Barnum, that you may not find so tasteful the sober facts which I intend to speak about; but I could not help thinking, when my friend Barnum was speaking of the drunkard... that while we would laugh at the picture made before our eyes, yet should that man have been our brother, our father, our son, we should feel the deepest pity and the deepest grief."

Women's Rights

In 1848 pioneer orators Elizabeth Cady Stanton and Lucretia Mott organized in Seneca Falls, New York, the first American women's rights convention. Here are excerpts from Stanton's eloquent keynote address:

"...in the degradation of woman the very fountains of life are poisoned at their source... You can't have scholars and saints so long as your mothers are ground to powder between the upper and nether millstone of tyranny and lust... We do not expect our path will be strewn with the flowers of popular applause, but over the thorns of bigotry and prejudice will be our way, and on our banners will beat the dark clouds of opposition from those who have entrenched

Wright was accused of crossing "the boundary of feminine modesty."

themselves behind the stormy bulwarks of custom and authority..."

Stanton included humorous stories in her speeches, despite her serious subjects. Speaking for equality, she said the spheres of men and women differ only according to a person's capacity.

Lucretia Mott also believed that "capacity determines sphere." At 25 she made her first appearance in the ministry at a Quaker meeting and three years later was officially recorded as a minister. After that, she became a public speaker for temperance, abolition and women's rights.

Mott spoke eloquently and usually appealed to reason. Expressing her convictions diplomatically, she was confident that truth would prevail. In describing her platform speaking, one critic said, "she stitched on proposition to proposition as adroitly, yet calmly, as if she were home knitting a pair of socks for her sleeping grandchild, while she gently jogged its cradle with her well-employed toe."

Susan B. Anthony, the best known of the pioneer women orators, gave speeches on temperance, slavery and women's rights. Her eloquent speech, "On Woman's Right to Suffrage," is a model of organizational structure and logical analysis. She began by introducing

her subject quickly, clearly and specifically. Then she plunged into the body of her speech with a chain of reasoning based on facts and logic.

Starting with a quotation from the U.S. Constitution, she emphasized that "It was we, the people, not we, the white male citizens, nor yet we, the male citizens, but we, the whole people... women as well as men who formed the Union." In defining "people" she drew analogy between sex and race discrimination.

To further support her thesis, she presented other points addressed to the listeners' intellect. She compared democracy with other forms of government. Next, she examined the results for both victims and government when people are deprived of the right to vote. Then she defined "citizen" by citing three dictionary authorities who agreed on the same definition. All this logically led to her conclusion, "The only question left to be settled now is: Are women persons? And I hardly believe any of our opponents will have the hardihood to say they are not..."

These are but a few of some 30 pioneer women orators who paved the way for a great expansion of public speaking by American women in the 1850s and thereafter. Only two decades before, this activity was taboo.

All women together ought to lay flowers on the grave of Frances Wright in Spring Grove Cemetery in Cincinnati, Ohio, for she earned them the right to stand on public platforms and speak their minds. Wright and the other pioneer orators who followed her proved they could talk eloquently before any audience and withstand the hardships of traveling public speakers.

The courage, determination and drive of these women were of historic proportions. Because of their heroic efforts, states passed laws protecting women's property rights; women's educational opportunities multiplied; women could enter professions previously closed to them; and the trail was opened for other women's rights in succeeding generations.

Yet their remarkable speaking achievements have been slighted or ignored by historians. General history books fail to give the early women speakers due credit. Encyclopedias either overlook them or provide little information about those shown. Standard anthologies rarely include their speeches or quotations.

Surely, America's pioneer women orators deserve better recognition and remembrance. ■



Thomas Montalbo, DTM, is currently a member of Sparkling Toastmasters Club 3602-47 in St. Petersburg, Florida. A former financial manager for the U.S. Treasury Department, he is a frequent contributor to *The Toastmaster*.

PLANNING A SLIDE PRESENTATION

by Graham Pomeroy

Planning an effective slide presentation, as most speakers soon find out, is far more involved than talking about pictures on a screen. To capture your audience, you must create a special blend of sight and sound, combining visuals with vocal variety in such a way that each one supports the other. Say what you can't show, and show what you can't say!

Needless to say, a good slide presentation is not something that can be thrown together at the last minute. It requires careful planning weeks in advance, a lot of thought and, of course, a knowledge of photography. The following guidelines should help you with your task.

First, define your overall objective. What do you want the audience to learn or do as a result of seeing your presentation? How much does the audience know about your subject? Do you know the age range, educational background and special interests of your audience? The answers to these questions create the foundation for your presentation.

Once your objective is clear, decide how long the presentation will be. (If it's more than 45 minutes, consider having an intermission or, better yet, reduce the length of your show.)

You may be tempted now to start taking photographs or editing existing slides. Don't. It's better to develop the complete program on paper first before you spend time and money on the actual production. Instead, start by jotting down your ideas on index cards. If you have photos in mind, sketch them on cards also. Mark down everything that comes to mind, even though it may not appear to tie in. When you've finished, arrange the cards in a logical order and examine them for continuity. You'll probably find that you have some redundancies and harsh transitions. Work them out, keeping in mind your overall

objective and the time allotted for the presentation. Unless you're completely clear on what you're presenting and why, that lack of clarity will be apparent in your show.

When selecting your slides, choose crisp, clean and colorful ones that convey a single idea. Go for quality. (When a friend was recently asked why his slides were always so outstanding he replied, "I have a larger wastebasket than most.")

Selecting a suitable meeting room for your presentation is another important part of planning. After checking to see where the nearest outlet is located and whether or not you'll need an extension cord, see if the room can be darkened sufficiently so the audience can view your slides clearly. If you give an evening show you might be better off, although an 8 p.m. showing during the summer may still cause problems if there's no way to block out extraneous light. Black plastic sheeting and duct tape, available at hardware stores, can be used as a temporary barrier if you have no other choice. (It also blocks air circulation.)

If you plan to use a script, make sure the lectern has a light. Determine before the show if the light spills over onto the screen or into your audience. If it does, shield the glare. Any stray light will reduce the brilliance and contrast of the image on the screen and distract your audience.

Also, determine the screen size needed for the audience. Just as a speaker who can't be heard by those at the rear of the room loses his or her audience, so does a visual aid that can't be seen clearly. Don't seat your viewers farther away from the screen than eight times the height of the projected image. If the image on the screen is five feet high, the last row of chairs shouldn't be more than 40 feet away.

Projector Placement

To fill the screen properly in a large

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Another slide show, "How To Build Strong New Clubs Five Ways," (385) is a great way to encourage club growth. This 25-slide training program explains what building a strong club can do for you and your club. You'll learn how to find prospects for new clubs and how to turn these prospects into healthy Toastmasters clubs in a few simple steps.

Both shows come complete with professionally prepared slides and scripts.

If you're interested in these programs, check the 1982 Toastmasters International Supply Catalog for more information.

room, you may find that you have to place the projector in the middle of the audience, an undesirable situation. Changing slides make noise, stray light from the projector is distracting and vibration from audience movement near the projector may cause the image to jump around on the screen. A solution to this problem is to use a zoom lens, which allows you to move the projector back and still have the same size image on the screen. Other projection lenses are available, too. If you're not sure which one to use, find out the screen size and the distance between the projector and the screen. Then ask your photo dealer which one to use.

After you've decided on the equipment, place the projector in line with the center of the screen. By positioning the projector at right angles to the screen in all directions, the image will have square corners and the light beam will probably be above the

audience, minimizing the chance of someone casting a shadow on the screen. If you must raise the projector to eliminate shadows, raise the screen also to keep both projector and screen aligned. If this isn't feasible, arrange for a center aisle and seat latecomers from the sides.

Although some speakers hire projectionists, many operate the projector themselves. A hand-held remote control, for focusing and advancing the slides, can be coupled with one or more special extension cords on most projectors, allowing you to operate the projector from the lectern. (Route all cords carefully to guard against tripping. Use duct tape for securing them to the floor.) The remote control gives you the freedom to move over to the screen to point something out. (Yardsticks make good pointers. If you're speaking from near the projector, consider a flashlight-type pointer, but remember that most of them are marginal at long distances. They're all worthless if the background is white.)

If you have an assistant to operate the projector, give him or her a copy of your script. It should have a sketch of the slide being projected for each part of the narration. Usually, the projectionist can read the script by the stray light from the projector. Rehearse the show and be sure that you and any assistants understand one another. Avoid the "next slide please" approach. Your audience expects and deserves a professional presentation.

Before the show, check to make sure the projector is working correctly. Be familiar with all the controls. Clean the lens and condensers according to the instruction booklet; this will increase image brightness and contrast on the screen. While you're doing this, learn how to change bulbs. Check the spare. Then put a new bulb in the projector and run it for five minutes. If the bulb is defective, which happens occasionally, it will usually go out soon after it's turned on. It's good planning to have a spare projector ready for immediate use.

When setting up, make sure the projector is on a solid surface. Never place it on a magazine, carpet or loose piece of paper. Just one piece of plastic film or paper sucked up against the air intake to the cooling system can destroy the projector, to say nothing of your presentation.

What if a slide jams during the show? Be prepared. Have a line ready for such an occasion. Better yet, do several things to minimize the chance of jamming. The major cause is bent or frayed cardboard mounts. By inspecting your slides carefully, you'll eliminate most of the risk of having one hang up. If you're showing the same slides many times or if the mounts need to be replaced, consider snap-together plastic mounts. Buy good-quality thin ones.

Choosing the right slide tray for your particular photos is also important. If your slides are mounted in plastic or glass, they're usually thicker and require more clearance in the tray. When using thin plas-

tic or cardboard mounts, most trays will work. Check with your photo dealer or refer to the instruction booklet to determine the right one. Although some circular trays hold more than others, many have very narrow slots for the slides, making them prone to jamming. It's better to change trays during the show than risk having a jammed slide. Learn how to change trays without interruption, or have an intermission.

Equipment Failure

But what if the projector breaks down? Take control. Never leave your audience in the dark. Again, be prepared. If a lamp burned out, tell the audience and let them know you'll be getting underway immediately. If you can't get the slides to advance, but an image is still on the screen, a faulty remote control cord could be the problem. Try advancing the slides from the projector. (Did you learn in the light what all those controls do?)

If it's a major problem and you have a spare projector or can get one in ten minutes, you might call for an intermission or group discussion. And if you can't get one? You'll have to finish your presentation without your slides.

Ending without them is one thing, but starting without them is another. If you are traveling, carry your slides with you. If your baggage gets lost along the way you still have your show. If you take the slides out of the tray, allow plenty of time to reload and run through them to be certain they're in the right order. There's no excuse for a picture shown upside-down, either.

By planning for all these things that might go wrong, you should have a smooth-running show. Your presentation, which can take weeks or months to prepare, will be seen and judged in the minutes it is on the screen. By preparing carefully, you have the opportunity to entertain, inform and persuade your audience with a presentation that conveys your ideas more effectively than words alone.

For more information on planning a good slide presentation, check with your local camera store or library. One good booklet on the subject is *Planning and Producing Slide Programs*, publication S-30, by Eastman Kodak. Your photo store probably has it or can get it for you. If not, write to: Eastman Kodak Company, Dept. 454, 343 State Street, Rochester, New York 14650. If you're interested in multiple projectors and advanced techniques, read *Images, Images, The Book of Programmed Multi-Image Production*, publication S-12, also by Eastman Kodak.

Graham Pomeroy is president of Woodland Toastmasters Club 3051-33 in Santa Barbara, California. He is a former photography instructor at the University of California at Santa Barbara and the co-author and photographer of the book *Cruising Guide to the Channel Islands*, Capra Press, 1979.

Why what you don't say can be just as important
as what you do say.

WHAT'S THAT YOU DIDN'T SAY?

by Mike Klodnicki

Well, it must not have been very important! Comedian Steve Martin usually gets a lot of laughs when he uses that line in response to someone who has forgotten what he or she was going to say. It's the irony of the situation which creates the humor. Naturally, when someone has something of importance to say, you wouldn't expect him or her to forget it.

Unfortunately, however, people, and Toastmasters, often forget to say things, and by doing so, they leave an impression totally different from the one they would have left had they said what they wanted to say.

The scene is fictional, but consider it. The president of the United States addresses the nation over television and radio. The date is December 20. He talks about the country's energy situation, the budget and other issues. He had planned to extend season's greetings at the conclusion of his speech, but in talking about the other issues he forgets about it and he ends without doing so. People immediately think several things: maybe the president dislikes the holidays; maybe he doesn't care enough for the people to extend greetings to everyone; or maybe the country is in such bad shape that there's no cause for celebration and best wishes. In actuality, none of those thoughts are true. The president simply forgot.

In most cases, what you don't say can be as important as what you do say. If you intentionally leave things out, then you are manipulating the situation.

For example, take another fictional scene. The New York Yankees baseball team is playing poorly and the ball club's owner calls a press conference. In a statement to the various media, the owner discusses the problems the team is having. He speaks about wrong decisions being made and about players not performing up to their potential. He intentionally ends his talk without ever men-

tioning the manager. That would lead the media to immediately speculate that the manager's days in that job were numbered. It would also lead the media to speculate about who the next manager would be, what the present manager did wrong, when the change would take place, and so forth. In short, it would lead to a lot of publicity about the team and keep the team's name in the news. The team owner, by not talking about the manager, manipulated the media and created a lot of publicity for his team.

Another example would be if the president, in an address to the nation, failed to talk about a particular controversial issue. By intentionally not saying anything about it, he would be manipu-

By not talking about the manager, the team owner manipulated the media.

lating the situation — not letting his political foes and those who disagree with him know where he stands, thus decreasing the chances of his being attacked on that issue.

False Impressions

In any speech, the major distinction among things you don't say is intention. When you purposely omit something, you're controlling, or trying to control, the situation; when you accidentally omit something, you are being careless and the situation is not what you want it to be. It's the difference between knowing what you're doing and not knowing what's happening. In the first example, the president would not immediately know the people's adverse reactions — he forgot to extend season's greetings, he didn't realize he made a mistake. In the second example, the baseball team's owner

knows exactly what the media will do — he never planned to mention the manager, he had planned on the media's reaction.

Forgetting to say something also produces unfavorable impressions. As a Toastmaster, if, in your speech, you forget to thank someone or acknowledge the work someone has done, you may be deemed inconsiderate or ungrateful. If you fail to discuss integral parts of your topic, the audience may feel you lack knowledge and concern about your subject.

Again, the key to what you don't say is intention. When you plan what you're going to say, you also plan what you are not going to say. In speaking, forgetfulness is an error which breeds ignorance.

The goal is to say what you want to say, omit what you want to omit, and not let forgetfulness enter into your speech. That aim may not be as difficult as it seems. Here are five steps which will help guide you to that goal:

- Be fully prepared to speak.
- Prepare outlines and notes for your speech.
- Refer to your notes while speaking.
- Place emphasis accordingly
- If practical, take questions.

Sure, nobody's perfect and it's easy to forget things, but following these steps one-by-one will help to eliminate accidental mistakes. Let me explain.

- *Be fully prepared to speak.* When you speak you are putting yourself on the line. If your speech is ill-prepared and shabby, your audience will view you the same way. In preparation, you should be thorough with your research and writing. Don't be afraid to ask for help from others who may have more knowledge about your subject than you have. This step may take time, but remember the old cliché — if you're going to do something, do it right or don't do it at all. If your speech is embarrassing because of insufficient preparation, so are you. But most importantly, only when you know your

Books in Brief

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subject fully will you be able to properly determine what you want to say and what you don't want to say.

Memory Aids

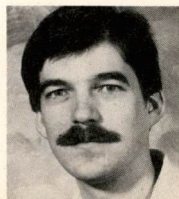
- *Prepare outlines and notes for your speech.* This is an important step. If you don't somehow list every item you want to include in your speech, chances are that you're going to forget one or more of them. Be as detailed with your notes as you feel you need to be. When you're facing an audience, it's better to have an abundance of information, even though you may not need all of it, than to have insufficient information and wish you had more.

- *Refer to your notes while speaking.* Nothing is wrong with this. After all, that's why you've prepared them. By following your notes and outlines, you'll deliver a concise, orderly speech. It's not enjoyable to be in the audience of a bumbling speaker who jogs his memory for each sentence. Also by doing this, you will not inadvertently leave anything out. If you omit something, it will most likely be because you choose to do so.

- *Place emphasis accordingly.* In the first two steps, you've decided what to say and what not to say. Now, carry through with your plans. Stress the points you want to get across. Make them the focus of your speech. Create the impression you want to create. Don't spend the same amount of time thanking the kitchen help as you would discussing the benefits and hazards of nuclear energy — unless, however, for some reason that's your plan.

- *If practical, take questions.* This step only applies if — even after following the first four steps — you are still uncertain about whether or not you forgot something of importance. If you did, the audience may have noticed something missing and will question you about it. Maybe you forgot to mention what effects an earthquake might have on a nuclear plant — even though you intended to. A question from the audience may lead you to discuss the point. However, if you intentionally left out that point, obviously you would not want to take questions because you would not want to get into that matter.

Following these five steps will not insure the success of your speech against forgetfulness, but it will help you to say exactly what you want to say. In any case, remember — what you don't say, whether intentionally or because of forgetfulness, can be as important as what you do say.



Mike Klodnicki is a freelance writer based in Scranton, Pennsylvania. He has written articles appearing in such publications as Good Housekeeping, Family Weekly, Seventeen, The Sports

Journal and many others.

NETWORKING: *You Can Do It, Too!*

by Marjorie Dean

Developing contacts
who can help you in your
personal and business life.

When others used to ask me if I had a hobby, I would reply, "I collect people." I didn't know then what it was called, but I do now. It's called networking.

Networking is recruiting a team of experts to serve whatever need you may have. It's gathering people who can help you achieve your goals. Singles may form networks for social reasons. Women executives have formed networks to help one another climb the success ladder. Business people, in general, develop networks to expand their contacts.

Richard Bibeau uses his system, his network, to build a cooperative model.

"I find out about people, get interested in what they do, and put it into my bank," says Bibeau. Sometimes it helps him to achieve his business goals as an educational consultant and as Orange County administrator of University Without Walls/International College, and

**We're looking for that
sense of trust we're
told used to exist.**

sometimes it's just a way of growing personally and socially. But what he is doing is not unique. More and more people — all kinds of people — are building networks.

No matter how sophisticated and successful we are, we live in a world that is growing colder, less personal, more complicated. We're often overwhelmed by the red tape involved in just living daily life. Sometimes we find ourselves having thoughts about elusive times like "the good old days," or wistful wishes about idyllic Shangrilas.

What we're looking for is a human touch — that sense of trust we are told used to exist, for example, in towns where everyone knew each other.

Most people who serve us or sell us things are people we've never met before and will probably never see again. Whether it's a color television that needs repairing, tickets for a sold-out show, legal advice or advancing our career goals

— we're afraid of getting ripped off by people we don't know.

Building a network is like fulfilling that dream of small town trust right here in the 1980s. You can develop your own little town of people to serve you — people you know, like, trust and can depend on now and probably next year and the year after that.

Making Contacts

People may have definite goals for networking, but it's an informal process.

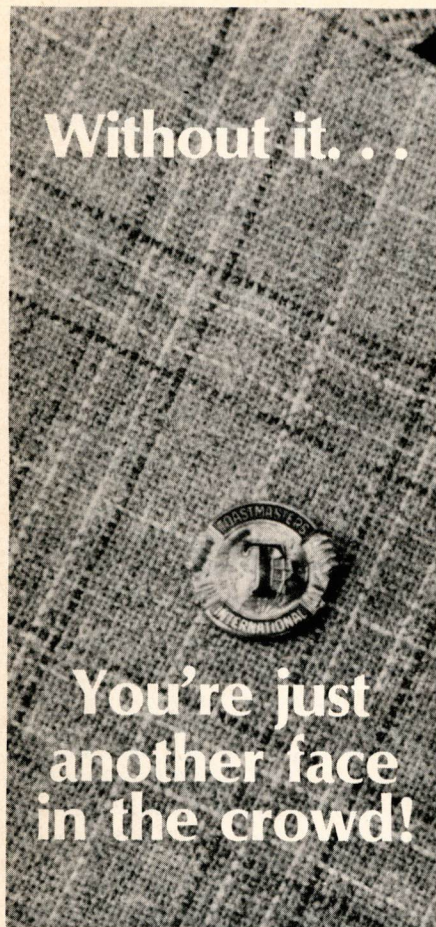
Greg Enriquez, owner of an independent cable television production company, sees networking as a natural way to accomplish a goal.

"Networking is a good idea shared by a lot of people who connect to accomplish that idea," says Enriquez.

He is building a network of people who are involved in local programming for cable television. The process takes him into many areas which may have no direct relationship to his business, but which may eventually become resources for his venture. In turn, those people may begin to depend on him as a channel of communication for their needs and interests. These people may be shopkeepers, secretaries, production people, senior citizens, scuba divers, ballet dancers or salespeople. Actually, television and radio are old forms of networking which by their nature must depend on this type of resource system.

According to Virginia Hine, former professor of anthropology at the University of Florida, networking has certain patterns or "channels of linkage."

In an article in *Leading Edge Bulletin* on social change, Hine lists seven of these characteristics: Within each network people have overlapping memberships among many different groups; linkages in networks are based on friendship and personal relationships; leadership within networks is exchanged, decentralized; there are geographic movers who travel around to different groups and spread the word; members participate in joint gatherings and activities; there is a grapevine kind of multi-media communication (newsletters, books, flyers, phone calls); and members share split-level ideologies. A few common themes dominate the net-



work, but with wide variations. This last characteristic explains the continual splitting, fusing and shifting of the network.

It's a fluid concept. Nebulous as it sounds, the best way to form a successful network is to talk and listen to everybody.

Get yourself a rolodex with large-size cards and begin to keep records of the people you meet. Don't make judgments. Everyone has potential as a candidate for your network. You can even tell the people you talk to that you are networking and that you're going to go home and write down their name for your network file. That not only makes that person feel important, it will probably get you on their rolodex.

Keeping those cards can be very exciting. I have a card on one woman who owns her own public relations firm. In the course of our conversation at a writers' meeting she mentioned that she loves dance. "If you ever need an expert on dance for one of your articles, please call me," she said. That's the kind of valuable information you might forget if you didn't write it down. As it turned out, remembering that bit of friendliness was the ice-breaker when I did need her help — not for dance, but for public relations.

Collecting people for your network is a method of survival.

It pays to attend lots of meetings and to get to know as many people as possible. You might even organize your card file by category instead of alphabetical order.

Collecting people for your network is a method of survival — economic, social and personal. Knowledge is power. When you pool the knowledge and resources of the experts, it can make you richer than money in the bank. But it's important to keep your networking an open-ended adventure. You can never be absolutely sure where it might lead. Of course, your system will gradually be refined and evolve into patterns. That's simply a matter of time. But in the formative stage of building a network, it should be a lifestyle, not a bartering technique.

Bartering may be the ultimate, most formal kind of networking. But if you only make contacts with a definite goal in mind — an even exchange of service for service or product for product — it doesn't work. It becomes static and short-lived.

There is a point as your system matures where efficiency is important. When you find your list is growing too large then your small town dream might begin to seem more like another big city nightmare. And at this point you are probably a member of other people's

networks. How do you handle too many resources?

Some people draw a model. Decide what areas of your career and personal life you are developing and draw a circle for each one. Some people can't handle more than one or two goals at the same time, and others have many irons in the fire. When a rancher takes his cattle out to be branded, he puts the branding irons in the fire. If there are too many he can't get any of them hot enough. Thus, our adage: too many irons in the fire. Drawing a model will let you see if your goals are manageable or unwieldy. Then it will become easier to decide where to build your network resources and where to cut them down.

Four Basic Resources

John D. Spooner, a stockbroker and author of the book *Smart People*, looks for four kinds of people for his network. In his book he labels them as *Summas*, *Lamp-lighters*, *Mavens*, or *Roughriders*.

The Summas are experts at the pinnacle of their professions. They may be world famous, public Summas or the more private Summas who are celebrities in their own community or circle of influence.

Lamp-lighters are resources of advice and friendship. Spooner says they may not offer a tangible service, but they inspire you and enrich the quality of your life.

The Mavens are the people who get things done — the everyday experts like plumbers, doctors, babysitters and shopkeepers. Every good network includes these people.

Spoooner recommends the Roughriders for the really tough jobs. These are street-smart people who can handle anything. Spooner cautions that they do not always use the best ethical or legal channels, but they are the modern heroes and heroines for accomplishing the impossible.

Start your network now. Talk to the people in the check-out line; get to know your banker on a first name basis; start finding out what your neighbors do; ask for advice; let people know what you need. There's no central number to call for the names of the special people who will become your team.

If you've been developing your network as a part of your lifestyle, you will probably never face the dilemma of a depersonalized world. Because if you don't know who can help you with a particular need, you will know somebody who does.

Gathering the experts in the present will assure you a more secure, successful — even friendlier — future. 🗣️

Marjorie Dean is a free-lance writer based in Orange County, California. She is co-owner of The Write People, a writing service and public relations firm that specializes in workshops on self-improvement and career topics.

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Follow these examples by some top entertainers
and your listeners will love you.

GREAT OPENING LINES

by Gene Perret

Anyone who has ever approached a lectern with a live microphone knows the value of an effective opening line. It gets the audience's attention and lets them know right from the start whether you're worth listening to or not. With a powerful opening your listeners perk up, sensing that there may be more and better material to follow.

Probably the greatest opening line of all time was written for Johnny Carson by Tonight Show writer Pat McCormick. It was penned on February 9, 1971. The date is easily remembered because that morning Los Angeles was rocked by a devastating earthquake that practically shut the city down... except for the Tonight Show. After the trauma of that day, Carson opened his show with, "The God is Dead meeting that was scheduled for tonight has been cancelled." It was the perfect punchline for a straight line that regis-

tered 6.5 on the Richter scale.

Another great opening line happened opposite the Johnny Carson Show and also the Merv Griffin Show. That's what made the opening so perfect. Joey Bishop was scheduled to host a show in the late night time slot that was already controlled by these two powerhouse hosts. The new series was highly publicized and the newspapers wondered editorially whether the Joey Bishop Show had even a slight chance of survival. Following his

introduction on the premier show, Bishop confidently walked to center stage and then said to his audience, "Are the ratings in yet?"

But the clever, concise, meaningful opening line is not an invention of television. Abraham Lincoln used humor as well as any modern day comedian, politician or combination of the two. In one of his many political debates, his opponent repeatedly referred to him as two-faced. When it was Mr. Lincoln's turn to speak, he neutralized his adversary's tirade with his first sentence. He said, "Ladies and gentlemen, I ask you... if I were two-faced, would I be wearing this one?"

A few years after Lincoln but before Carson, Bob Hope had an opening line that lifted the morale of a nation. Russia had already succeeded with their first space vehicle, Sputnik, but America was still having problems launching her first.



DEADPAN HUMOR — Johnny Carson manages to break up the legendary Orson Welles during a recent edition of NBC-TV's *The Tonight Show Starring Johnny Carson*. Carson is famous for his opening lines on current events.

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On the day of a Bob Hope television show, another one of our missiles dropped unsuccessfully into the sea. Bob Hope began his TV monolog with, "I guess you've heard the good news from Cape Canaveral? The United States just launched another submarine."

Helen Reddy uttered a classic line in her acceptance speech for an award she had won. It made a statement, got a big laugh from the audience and was quoted the next day in hundreds of papers. She said simply, "I'd like to thank God. I couldn't have done it without Her."

A Benny Classic

One very unusual opening line has become one of my particular favorites. It happened at a charity golf tournament. Jack Benny rarely played golf, but he did consent to appear at this benefit tournament. The perennial cheapskate thrilled the crowd when he stepped to the tee. He selected a club and then turned to his caddy and asked, "Are you any good at finding lost golf balls?" The youngster said, "Yes, Mr. Benny, I am." Jack Benny then said, "Well, find me one and let's get started."

The late comedian Godfrey Cambridge had an opening line for his night-

Audiences love it when you kid one of their own.

club act that was invaluable in relieving tension. Godfrey was working nightclubs before black comedians were really accepted by white audiences. Being an overweight black man, he put any bigotry in its proper perspective with his first line, "My name is Godfrey Cambridge. I'm six foot two, weigh 180 pounds and am extremely good looking. Any one who doesn't believe that is prejudiced."

I personally learned the value of a terrific opening line when Phyllis Diller called me with a strange assignment. She had just dislocated her shoulder and had to open a Las Vegas engagement in a cast. She needed a line to explain the bandages and defuse the curiosity so that she could move on to her regular act. We came up with a line that worked very well. She walked onstage with the cast and began, "I have an announcement for all of you who have just bought the new book, *The Joy of Sex*. There is a misprint on page 204. After the laughs, she followed up with, "It'll break your arm, but it's worth a try."

Many times there is tension in a room that must be dispelled before any speaker can continue effectively. I faced this firsthand when I was to give a speech for an industrial firm that was in the middle of a small, but troublesome strike. Members of both management and labor were at the talk and there was an evident animosity

between them over a group of workers known contractually as "3916s." In order to relieve the tension, I opened with a line about the problem. I said, "I know you're all waiting to hear about the strike. Well, the only thing I know about 3916 is that it's one half of a really built girl." It worked and the speech was well received.

Jokes for Special Events

In working with Bob Hope I've been privileged to witness some great opening lines for very specialized occasions. Once he was honored by the National Fraternity of Christians and Jews and he sat at the head table between a Cardinal and a Rabbi. He commented on this in his opening, saying, "I feel like a bookmark stuck in the Bible between the Old and the New Testaments." He followed up with, "I've been pleasant to both of them. I don't want to be sent to hell on a technicality."

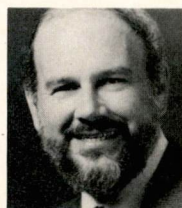
Perhaps an even more specialized affair was the 25th anniversary of Queen Elizabeth's coronation, celebrated at the London Palladium. At the command performance Bob Hope began by saying, "I hope you'll forgive me if I'm a little nervous tonight. The Queen is sitting up there jiggling the keys to the Tower of London." The royal family enjoyed it as much as the audience.

The most specialized event I ever spoke at was earlier this year at a dinner for former cardiac patients at a certain hospital. Having just had bypass surgery at this hospital, I had much in common with my listeners. Naturally, I began by saying, "Thank you very much. It's nice to be here. Considering what we've all been through this year, it's nice to be anywhere, isn't it?"

Mick Delaney, a very funny speaker from Seattle, has a terrific opening line that can be used for almost all occasions. He says, "When your entertainment chairman called me to do this dinner, I gladly accepted the charges..." Audiences always love it when you kid one of their own.

Nothing sets the tone for a successful speech more than getting off to a good start. So work hard on that opening sentence.

Any closing will work, provided it comes close enough to the beginning. As Mick Delaney points out in his talks, "A good speech, to be immortal, need not be eternal." 🗣️



Gene Perret is a writer based in San Marino, California. He has been a writer for Bob Hope and Phyllis Diller and worked on the television staffs of *Laugh-In*, *The Bill Cosby Show* and *The Carol Burnett Show*. Presently, he is pursuing a speaking career, relating many of his experiences with celebrities.

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Phyllis Anna Papineau
Bowmen 2161-42, Sherwood Park, Alta., Can

David E. Anderson
Daybreak 1033-44, Lubbock, TX

Joseph C. Sweetine
First Bahamas Branch 1600-47, Nassau, Bahamas

James J. Rogers
Eye Openers 1988-47, Winter Park, FL

Fernando Santos
Pompano Beach 3003-47, Pompano Beach, FL

James E. Noblitt
Redstone 1932-48, Huntsville, AL

Paul Francis White
Aloha 601-49, Honolulu, HI

Jerry Meyer
Van Nuys 172-52, Van Nuys, CA

Paul W. Thibert
Hamilton Standard 3037-53, Windsor Locks, CT

Arthur Patay
Caterpillar Employees 79-54, Peoria, IL

Bob J. Jackson
Sundstran Blue Blazers 1977-54, Rockford, IL

William Postin Jr.
Lincoln-Douglas 1196-54, Canton, IL

Jack S. Ragsdale
Lincoln-Douglas 1196-54, Canton, IL

Ernest E. Ertmord
Tazewell 2702-54, Pekin, IL

Warren N. Richey
Sharpstown 2243-56, Houston, TX

Goldie Long
Skywest 3137-57, Hayward, CA

Richard D. Berkland
Spartanburg 1453-58, Spartanburg, SC

Frederick J. Florian
Camden 2247-58, Camden, SC

Roger R. Ryan
Steeltown 755-60, Hamilton, Ont. Can

Richard E. Snodgrass
Toronto Downtown 1744-60, Toronto, Ont., Can

George Jack Wild
Hi-Noon 1021-62, Port Huron, MI

Forrest Hunter Aven
Thursday Thirty 1530-63, Chattanooga, TN

C.M. West
Oak Ridge 1858-63, Oak Ridge, TN

Ruby S. Lorange
S. Central/State Farm Ins. 2409-63, Murfreesboro, TN

Robert A. Barry
Sunshiners 483-64, Winnipeg, Man., Can

Joseph W. Cole
Empire Statesmen 1427-65, Syracuse NY

MaryAnn Jane Anderson
Utica 3703-65, Utica, NY

Ralph C. Lester
Martinsville 3115-66, Martinsville, VA

Eli J. Bourgeois Jr.
Public Service 3174-68, New Orleans, LA

Joanne Van Der Mark
Adventures 2572-69, Brisbane, Qld., Aust

R.V. Moody
Brisbane Central 3433-69, Brisbane Qld., Aust

Sydney George Phillips
Townsville 3632-69, Townsville, Qld., Aust

William Nigel Bryan
P.W. 2178-70, Sydney, N.S.W., Aust

Brian Augustine Noel Keane
Blacktown City 3378-70, Blacktown, N.S.W., Aust

David A. Lindsey
Aylesbury 762-71, Aylesbury, England

Linton C. Forsberg
Masteron 3199-72, Masteron, NZ

Mike Levinrad
Golden City 1798-74, Johannesburg, Republic of South Africa

Thomas Bernard Fraser
Table Bay 2232-74, Cape Town, Republic of South Africa

Brigitte Hensch
Heidelberg 1632-U, Heidelberg, Germany

Walter S. Schamel
Goldenheart 1240-U, Fairbanks, AK

Timothy R. Keck
Ramstein 2442-U, Ramstein Air Force Base, Germany

New Clubs

3828-F Rancho
Bellflower, CA — Mon., 8:45 a.m., Curley Jones Restaurant, 9251 E. Alondra Blvd.

4732-5 SOL
Mexicali, Baja California, Mexico — Tues., 7:30 p.m., 161-Altos Calle Bravo (5-27-45).

987-6 Attention Getters
Minneapolis, MN — Tues., 11:30 a.m., National Car Rental, 7700 France Ave. S. (893-6380).

3526-7 Greatest Mother
Portland, OR — Fri., 7:30 a.m., American Red Cross, 4200 S.W. Corbett (243-5200).

1056-8 Ozark Orators
Rolla, MO — Mon., 7 p.m., State Geological Survey Bldg., Fairgrounds Rd. (364-8635).

1818-9 Communicators
Spokane, WA — Tues., noon, Trio Restaurant, N. 111 Post (455-9300).

58-10 BF Goodrich Chemical Group
Cleveland, OH — Mon., 11:30 a.m., B F Goodrich Chemical Group, 6100 Oak Tree Blvd. (447-7884).

3515-19 Sunrise Marion
Marion, IA — Wed., 7 a.m., Denny's (377-6644).

3922-21 Positive Thinkers Club

Vancouver, B.C., Can — Mon., 7:30 p.m.,
Unity Church, 5840 Oak St. (273-6701).

2008-25 Noon Express

Fort Worth, TX — Mon., 12:05 p.m., General
Dynamics, N. Grants Lane
(732-4811, x 2211).

2977-26 Cherry Creek

Denver, CO — Tues., 11:30 a.m., Cherry
Creek Ross Library, 305 Milwaukee St.
(696-0210).

1654-30 McGaw Park

McGaw Park, IL — 1st & 3rd Wed., 4:45 p.m.,
American Critical Care, 1600 Waukegan Rd.

2931-36 ANSUN Commonwealth

Arlington, VA — 1st & 3rd Thurs., noon,
Commonwealth Building, 1300 Wilson Blvd.

3275-38 Broomall Spek-Ez

Broomall, PA — 2nd & 4th Wed., 11:30 a.m.,
USDA-Forest Service, 370 Reed Rd.
(461-3229).

4733-41 Deadwood Noontime

Deadwood, SD — Mon., noon, Franklin
Dining Room, 700 Main St. (578-1786).

85-46 National's Smooth Talkers

Bridgewater, NJ — 1st & 3rd Tues., 11:45
a.m., National Starch & Chemical
Auditorium, 10 FINDERNE AVE.

4722-46 Midtown

New York, NY — 2nd & 4th Tues., noon,
New York Telephone, 1095 Ave. of the
Americas (395-6306).

4698-47 Sperry

Clearwater, FL — Mon., 5 p.m., Sambo's
Restaurant, 3501 E. Bay Dr. (577-1900,
x 3346).

4711-47 En-lighting

Ruskin, FL — 2nd & 4th Tues., 7 p.m., Ruskin
United Methodist Church, 105 4th Ave.
(645-2365).

4713-47 Omni Toastmasters

Lake Mary, FL — Tues., 4 p.m., Stromberg-
Carlson, 400 Rhinehart Rd. (323-1260).

4729-47 Riverside Speakeasy

Jacksonville FL — 1st & 3rd Thurs., 5:30 p.m.,
Blue Cross Blue Shield Bldg., 10th Fl., 532
Riverside Ave (354-2353, x 326).

4716-49 Hawaii Kai

Honolulu, HI — 1st & 3rd Mon., 7:30 p.m.,
Hawaii Kai Library, 249 Lunalilo Home Rd.
(395-3888).

4725-49 Associated Women Entrepreneurs

Honolulu, HI — 1st, 2nd, 3rd Tues., 5:30
p.m., 81 S. Hotel St., Suite 214 (265-6171).

711-52 Deloitte Haskins & Sells

Los Angeles, CA — Wed., Bi-weekly, 7:30
a.m., The Biltmore Hotel (628-8282, x 338).

3795-53 Omega Group

Stamford, CT — 1st & 3rd Wed., 5:30 p.m.,
Michael's Restaurant, 83 Camp Ave.
(359-1660).

4719-53 Quinebang Valley

Rogers, CT — 2nd & 4th Tues., 6 p.m.,
Rogers Corporation, Main St. (774-9605, x
843, 427, 415).

4730-58 Hilton Head

Hilton Head Island, SC — 2nd & 4th Wed.,
7:30 a.m., Sea Pines Inn & Conference
Center, Sea Pines Plantation (671-3338).

4703-63 Energy Capital

Oak Ridge, TN — Thurs., 8 a.m., Ridge Inn
Restaurant, Oak Ridge Turnpike (483-7004).

2030-64 Burns "Pride of Canada"

Winnipeg, Man., Can — Thurs., 4:30 p.m.,
Burns Meats Limited (Boardroom), 870
Lagimodiere Blvd. (233-2421).

4715-68 CENLA

Pineville, LA — 1st, 3rd and 5th Thurs., 7
p.m., 1st Bank of Pineville, 920 Main St.
(442-4788).

4731-73P Lilydale

Lilydale, Australia — 2nd & 4th Mon., 7:45
p.m., Lilydale West Primary School, Victoria
Rd. (726-7769).

4702-74 Ga Rankuwa

Ga Rankuwa, Bophuthatswana — Mon., 9:30
p.m., Ga Rankuwa Hotel School (63-34).

1088-U Manila Bay

Manila, Philippines — Sat., 7:30 a.m., Holiday
Inn, Roxas Blvd. (57-40-11 to 35).

2395-U Sinulog

Cebu City, Philippines — 1st & 3rd Tues., 7
p.m., Casino Espanol de Cebu, Ranudo St.
(92918).

3377-U Wingfoot

Las Pinas, Metro Manila, Philippines — 1st &
3rd Sat., 11 a.m., Goodyear Factory
Conference Room, Las Pinas, Metro Manila.

3877-U Premiere

Metro Manila, Philippines — 1st & 3rd Wed.,
6:30 p.m., Manila Peninsula Hotel, Ayala Ave.,
Makati (86-21-51).

4699-U Katipunan

Manila, Philippines — Wed., 12:30 p.m.,
Phillippine Columbian Association, Plaza
Dilao, Paco Manila (799665).

4700-U Stockholm

Stockholm, Sweden — Thurs. of first full
week each month, 6 p.m., Vardshuset
Jakthornet, Fiskartorpsvagen 20 (768-14-40).

4709-U Western Pacific Voices

Andersen Air Force Base, Guam — Tues.,
11:30 a.m., Andersen Air Force Base,
Conference Room.

Anniversaries

40 Years

Amarillo 211-44, Amarillo, TX

35 Years

Wenell 435-6, Minneapolis, MN
Columbia Communicators 440-9,
Richland, WA
Towne 443-10, Canton, OH
Asheville 436-37, Asheville, NC
Greensboro 439-37, Greensboro, NC
Assiniboine 419-64, Winnipeg, Man., Can

30 Years

Wesley 1022-16, Oklahoma City, OK
Town & Country 402-20, Alexandria, MN
Capitol 422-32, Olympia, WA
Madison 173-35, Madison, WI
Great North Stockton 64-39, Stockton, CA

25 Years

Caesar Rodney 2297-18, Wilmington, DE
Lewiston & Auburn 1741-45, Lewiston, ME
St. Petersburg 2284-47, St. Petersburg, FL
Mason-Dixon 2186-48, Huntsville, AL
Econchati 2313-48, Montgomery, AL
Camden 2247-58, Camden, SC
Podium 2303-60, Toronto, Ont., Can
Fireside 2281-65, Rochester, NY

20 Years

Los Gallos de la Bahia 3400-4,
Sunnyvale, CA
Ellsworth Park 2745-30, Downers Grove, IL
Keynoters 3390-35, Madison, WI
Launceston 2751-73P, Launceston, TAS

15 Years

Castle 3083-40, Huntington, WV
Innovators 3431-53, East Hartford, CT

10 Years

Thunderbird 325-3, Glendale, AZ
American States Ins. 2691-11,
Indianapolis, IN
Giant 968-35, Greenbelt, MD
Goddard 3496-36, Greenbelt, MD
Arlington 892-47, Jacksonville, FL
Chester 366-58, Chester, SC
Bay of Quinte 2057-60, Trenton Canadian
Forces Base, Ont., Can
Whangarei 1666-72, Whangarei, NZ

What's In a Norm?

On a recent Thursday morning, a dozen members of the Whittier (California) Breakfast Toastmasters Club 3280-F were milling about an unfamiliar room. The hospital where our club meets had moved us at the last minute to a cavernous chamber ten times the size of our usual conference room.

I was frantically setting up the visual aids for the speech I was scheduled to give that morning, and the other members were waiting uneasily for their much-needed coffee to be served. The president wasn't there; neither was the educational vice-president. Clearly, the potential for disaster was ominous.

Yet, at precisely 7 a.m., the administrative vice-president strode confidently to the lectern, banged the gavel and called the meeting to order. Immediately following the invocation and pledge of allegiance, the members took their seats and our meeting began smoothly.

This may not be a remarkable occurrence, but it's an excellent example of what behavioral psychologists call a *group norm*—a standard of behavior that is accepted and maintained by a group. In the case of my club, it's a behavioral norm that meetings always start and end on time.

Here's another example. A few months ago my administrative assistant, Mildred Pettit, joined a Toastmasters club here in Santa Ana. She had just been elected president of the women's group at her church and she needed to improve her speaking skills.

The morning of her icebreaker speech, she arrived at the office breathless from her experience. When I asked how her speech had gone, she said, "Here, see for yourself." She then handed me about 20 small strips of paper, each of which bore a brief evaluation of her speech.

To me, this seems like a terrific thing for a club to do. The more feedback a speaker gets, the easier it is to get better. According to Mrs. Pettit, this is something her club does as a matter of course, even though she has never heard anyone in the club mention it was expected or even desirable. It's an unspoken group norm.

In three years as a Toastmaster, only once have I received one of those little evaluation strips. I remember it well; it was unsigned and read: "Dell, your speech was lousy, but I like your suit."

Every Toastmasters club has a unique personality. This is as it should be, because a club's purpose is to meet the needs of its members. As a part of the management team at World Headquarters, I'm proud of the programs produced by Toastmasters International. Yet, as a member of a Toastmasters club, I realize that whether or not an individual member achieves his or her self-development goals depends as much on the quality of the club as the quality of our educational programs.

To a certain degree, the quality and character of a club are reflected in its behavioral norms. For example, my club has several norms—both positive and negative.

In addition to starting and ending meetings on time, we maintain a friendly, supportive atmosphere. Our officers are conscientious. Our members are all high-caliber business and professional people. And the members tend to stay in the club for a long period of time.

On the other hand, we have a relatively low percentage of manual speeches. There is very little interest in participation in district activities, other than speech contests. And we don't welcome guests as enthusiastically as we should.

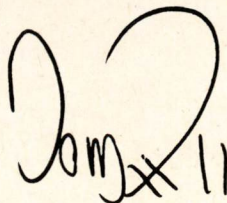
How about your club? What are the

norms that exist within its structure? I encourage you to give this some thought, then jot down what you think are your club's positive and negative norms. Finally, ask yourself how your club can strengthen its positive norms and replace its negative norms with more positive ones.

In considering making changes to group norms, we should keep three things in mind: First, norms can be so strong that they remain in force even though the group's membership changes completely. Second, change occurs very slowly. To change a norm, it's necessary to stimulate a more satisfactory mode of behavior—one that's rewarding to the group. This takes time.

Finally, change usually comes about only when it's initiated from within. This means that club members themselves must effect the change; an outsider, such as an area governor, faces a difficult task in attempting to change a club's norms.

No matter how hard it may be, building positive norms can be highly beneficial to a club and its members. Now...if I can only get my club to use those little evaluation strips.



Tom Dell

W.a. Every Club Needs

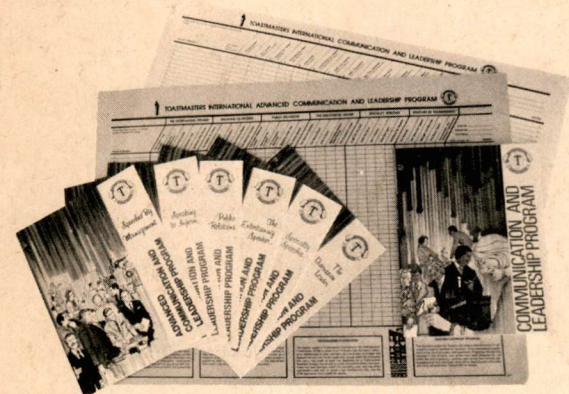
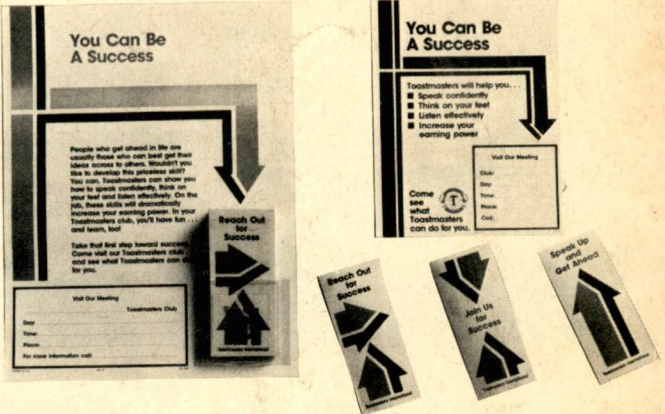
Basic tools for managing your club and meeting member needs.

367-368. TI Posters. Eye-catching works of art will help you get your message across quickly and eloquently. Two sizes available. The smallest (367) is 11" x 14". The color scheme is navy blue and white and there's space for your club's name, meeting time and place and phone number. Set of 10: \$2.00. The large red, white and blue poster (368) is 22" x 17" and comes with a plastic stick-on brochure holder. Set of three: \$4.00.

99-101. Promotional Brochures. Toastmasters has completely revised its promotional brochures. The new brochures include *Reach Out For Success*

(99), which tells prospective members what Toastmasters is all about; *Join Us For Success* (100), which includes statements from prominent persons who have been helped by Toastmasters; and *Speak Up and Get Ahead* (101), which is tailor-made for company clubs that want to promote their programs within their organizations. Clubs may request up to 15 at no charge. Additional copies are 2 cents each. Contact World Headquarters' order department for details on quantity prices for orders of 1000 or more.

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



1555. Communication and Leadership Library Set. Every club should have basic C&L manuals on hand for new members. Set of four is \$10.

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

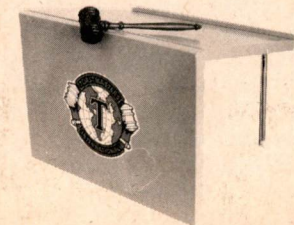
- 226-A. The Entertaining Speaker
- 226-B. Speaking to Inform
- 226-C. Public Relations

- 226-D. The Conference Speaker (The Discussion Leader).
- 226-E. Specialty Speeches
- 226-F. Speeches By Management \$1.25 each.

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

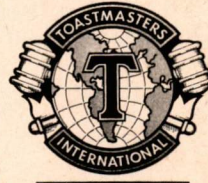
Lectern and Gavel

- 371. Portable Lectern. Lightweight steel with Toastmasters seal. \$35.00.
- 375. Gavel. Handsome wood finish. Perfect for club meetings and conferences. \$5.25.



384. Official Club Meeting Plaque. White plastic plaque, 10" square. This attractive plaque makes an effective promotional tool to hang in restaurants, auditoriums, business rooms . . . wherever your club meets. Includes pressure-sensitive decals for posting the day and hour of your meeting. \$3.50.

FOR BETTER LISTENING-THINKING-SPEAKING



TOASTMASTERS MEET HERE
WEDNESDAY 7:00 a.m.
GUESTS WELCOME

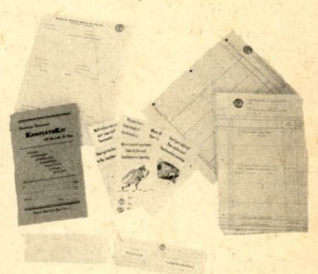


234. Club Banner. Gold satin banner 3' x 4' with blue Toastmasters emblem. Specify club name, number, city and state. \$35.00.

Attendance and Dues Records.

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

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



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

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