

April 1986

THE TOASTMASTER



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Cultivating the Hybrid Speech

VIEWPOINT

TI OFFICERS AND DIRECTORS

Invitation Month: Let's Go for It!

Awhile back at a District Five Toastmasters Conference, the speaker suggested we each thank a person who had contributed to our personal growth. "Right now," he insisted. After a moment of silence the room became a beehive of activity.



I left my table and made my way to the other side of the room to thank Bob Bolam for having made it possible for me to become a Toastmaster. When I returned I was surprised, and pleased, to find several Toastmasters waiting to thank me for having invited them to join our organization.

Long overdue appreciation was being expressed at every table. Although we all knew the value of Toastmasters, until that time few of us had stopped to consider the gift we had been given by the person who'd invited us to join Toastmasters.

What a gift! I've gained so much from my Toastmasters experience. Others tell me they have too.

During my Presidential district visits last fall I heard some remarkable stories. Toastmasters across the world are enjoying success in the work place, in personal relationships,

leadership roles and community activities—all because of the self-confidence they have gained from Toastmasters.

The most common answer to the question, "How were you introduced to the Toastmasters Program?" is "I was asked to attend and join by a friend."

All of us enjoy sharing good experiences with friends. We have probably all invited a friend to Toastmasters. Have you shared the experience of Toastmasters with ALL your friends? Have they all had the opportunity to experience the tremendous power of self-confidence Toastmasters training offers?

If you have, do you have room for another friend? Invite a stranger to join Toastmasters; that stranger will soon think of you as a friend. I have never heard anyone say, "A stranger invited me to join." It is always "A friend..."

One of my goals as President concerns membership. I have asked each club to add three members this year—to have three more members on June 30, 1986 than they had on June 30, 1985. Can we do it? Each club officer or member I've personally challenged with this goal has assured me we can. Their answers have been: "Is that all?" "Of course we can, and more" and "No problem, you'll have your goal."

I like all aspects of meeting this goal. I like giving friends the gift of tools for better communication that Toastmasters has to offer. I like giving the gift of helping those who aspire reach their objectives. And I like breaking records. How about you? If we meet this goal, 1985-86 will be the greatest growth year in the history of Toastmasters International. Three more members in each club and we break a record! What do you say? Can we do it? Let's go for it!

Helen M. Blanchard

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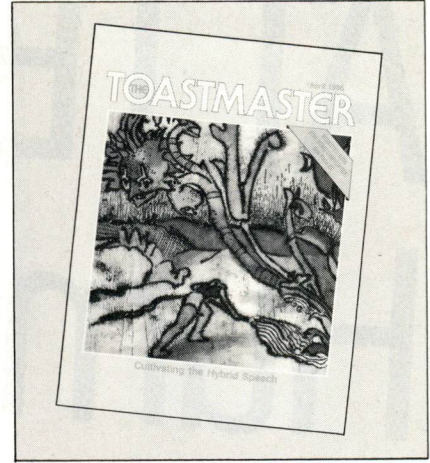
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COVER

Individuals who 'just talk' at the lectern view public speaking as conversation. Their speeches generally lack structure and order. Other speakers view their texts as noble works of literature, boring audiences with no animation and/or spontaneity. But the speaker who grafts conversation and literature cultivates an exciting hybrid as precious to audiences as any rare species or flower.

Cover illustration by Geoffrey Krueger

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ATTENTION: Jokes Humorous to You

Although an edict hasn't been issued, it's clear that humor can extend life in terms of health, friends, speech-making and happiness.

by Art Gliner, DTM

For all graduates of serious school and for those who've been contemplating a charisma transplant, I have some good news and some bad news. The good news is you can learn to be a funny or funnier person; the bad news is it takes time, effort and often hard work to become "naturally" funny.

So-called "born" humorists started very early in life saying and doing funny things. They developed a *humor habit* so now they can go for the jocular vein at any given time.

This process is not unlike what you do as Toastmasters to improve your thinking, listening and speaking abilities. Unless you were born with a great talent for communicating, you have to work at being better.

Depending on how humorous you'd like to be, you can spend a little or a lot of time improving your humor skills. Should you decide to embark on Mission Laughable here are some ideas to help you along the way:

- **Learn to think funny.** It is easy to find jokes and humor techniques and use them, but learning to think funnier is more valuable to you in the long run. When you are capable of humorous thinking you'll always be able to generate original humor and that will set you apart from other funny farm hopefuls.

- **Develop qualities of funny thinkers.** To further develop your sense of humor, you need to cultivate the qualities "naturally" funny people have in their nimble-witted psyches. According to Dr. Harvey Mindess, author of the book *Laughter and Liberation*, you need: playfulness, humility, unconventionality, flexibility and spontaneity (I call them PHUFS).

- **Determine your PHUFS.** Self-examination helps you better know your strengths and weaknesses in these characteristics. Get a friend or relative to help you with your evaluation. Volunteers for this kind of activity are rarely hard to find. You can design a scale of one to ten for them to use, with one equal to a member of the reptile family and ten equal to a wonderful human being.

Once you are aware of your weaknesses you can strengthen them. It's like building muscles in your body. If you want larger biceps you do curls with a heavy weight. You can be a more humorous thinker by remembering that the mind, like the body, needs exercise to thrive.

- **Blocks to being funnier.** One rea-

son learning to think more humorously is difficult is that learning means change. We often resist change because it means admitting we have not been 100 percent perfect. But a change that brings more humor into your life is worth any blow to your dignity.

Here are some ways to help you think more humorously and some ideas for how to have more PHUFS.

Playfulness

Playfulness, says Dr. Mindess, is "Your grasp of life as a game, a tragicomic game that nobody wins but that doesn't have to be won to be enjoyed." If more of us adopted this philosophy there would be fewer humor-impaired people in the world.

Examine your personal philosophy in relation to how serious you need to be about life. Chances are the more serious you are the less humorous you will be. Being overly serious will affect your thinking and narrow your perspective; you will be more likely to be unhappy about everyday occurrences.

Consider the funhouse philosopher who said, "Don't sweat the small stuff. It's all small stuff. If you can't flow, flee!" If you can find a balance between taking certain things seriously—job, family, responsibilities—and taking yourself lightly, you're on your way to playful thinking.

A playful attitude fosters the kind of thinking that can help you maintain a healthy balance. How do we do that? One way is to let the mind play. When we do that we temporarily suspend the rigid framework of our normal, routine lives. Playing games helps shift the mind into funland and the best games are non-

ng May Be Health

competitive; nobody wins, nobody loses, everyone enjoys.

Matt Weinstein and Dr. Joel Goodman have produced a book, *Playfair*, where you'll find hundreds of ideas on how to put more laughter into your life with noncompetitive play. Dr. Goodman, Director of The Humor Project in Saratoga Springs, New York, says, "A sense of playfulness is a crucial ingredient in a healthy sense of humor."

Other things you can do to be more playful are limited only by your imagination and level of "corniness." You can send humorous letters or memos, wear funny hats or ties, perform magic tricks, tell jokes, tickle people in places where they've never been tickled and whatever else you can think up that will bring joy and laughter and give you a chance to be antic, lighthearted, jolly or whimsical.

Humility

Humility also has to do with being less serious, particularly less serious about yourself. Being overly serious about yourself can lead to thoughts and feelings which interfere with being joyful.

For example, those who are readily moved to anger generally take themselves very seriously. When an idea or event clashes with their customary sober view of life they are likely to react with ire.

Humor provides perspective, a kind of dual vision which enables us to see the craziness or absurdity in things that appear to be serious. For example, take my Uncle Fred's perspective on life: "If I take real good care of myself, eat the right foods, get plenty of rest and plenty of exercise and live a long time, what's my reward? Old age!"

That less-than-serious approach lends

itself readily to lightening any set of circumstances. You can poke fun at a situation, or even better, poke fun at yourself. If you can't think of what to say about yourself, find lines from any funny person you identify with and adapt them. It can be as simple as comparing yourself to someone like Rodney Dangerfield.

If you want to joke about your looks you can say, "I identify with Rodney Dangerfield. He says, 'I know I'm ugly. I asked my father why we never went to the zoo. My father said if they want you, they'll come and get you.'" Joking about yourself tells the world you are not afflicted with terminal seriousness.

Humorous people have a heightened awareness of the world and they are very observant. Their perspective enables them to see themselves as a part of a world where the unexpected, the absurd and the bizarre happen regularly.

To broaden your perspective, read history, philosophy and biographies from time to time, and read the comics and obituaries everyday. For the ultimate exercise in humility, write your own obituary.

Unconventionality

Unconventionality is being less ordinary and being more original in thought and deed. It's getting away from standards that keep most people thinking alike and allowing yourself to be different from others around you. Funny people get laughs by being different and because they are willing to take risks.

When you tell a joke or funny story you may get a laugh or be faced with blank looks. As Johnny Carson's Carnak the Magnificent says, to be funnier you have to risk going into "Lebanese Litterbox."

If you are not ready for a spoken risk, you will find it less threatening to write humor. There is no need to even share your first attempts, especially if you have fears of being sent to a home for the hopelessly unfunny. Consider this a long-term project. Regularly take time to practice thinking and writing with freewheeling flights of fancy and it will, in time, cross over into your everyday expression.

There are also many ways to evoke laughter without using jokes. When we were infants, before we knew language, we laughed at funny sounds and funny faces. I've noticed that the most successful comedians are those who not only say funny things, but say them in a funny way and often look funny.

You can try this kind of unconventional behavior by taking some time each day to speak in a voice other than your everyday voice. Try speaking with an accent or dialect and punctuate your statements with comical sounds.

At first do this with people who know you well and will accept your unconventional utterings. I practice on friends' answering machines. Once you've adopted the habit of expressing yourself like a lovable looney you'll find this silliness a useful addition to your humor persona.

Flexibility

Flexibility means being less stiff or rigid in thinking, so you can adjust more easily to change. Your beliefs and philosophies need to be open to modification and new ideas. Flexible people are willing to examine every side of every issue and every side of every side. This helps them find the humor that exists in most situations.

To be more flexible, acquire the habit of questioning things you see and hear,

like the comic who asked, "Why is it the slowest checker is always at the express checkout lane?" Or, "Why is trying to work in the bureaucracy like trying to put socks on an octopus?"

When you probe deeply enough you can often find irony, incongruity, witty comparisons. Consider this observation from humorist Bob Orben: "We've always had an illegal alien problem in this country. Just ask any Indian." What makes this statement humorous is the irony in the surprise ending.

You can practice flexible thinking by consciously looking for surprise endings to thoughts and ideas. In talking about his first marriage, Woody Allen says, "It was partially my fault that we got divorced. I had a tendency to place my wife under a pedestal." Change one or two words from what is logically expected and you have your surprise.

Try writing short statements and then

rewriting the endings. Or change the endings of common sayings or proverbs. "Time heals all *nonfatal* wounds;" "The bigger they are the harder they *hit*;" "Where there is a will there is *less argument*."

Although puns and word play usually elicit groans, they do so in a spirit of fun. Try to be punny, groans or not. If you are able to find other meanings in words and then make a witty comment with them, it's a sure sign of a flexible mind.

A friend was telling me about a woman we both knew who was dating an optometrist. As he talked, he groaned, "I wonder what he sees in her?" You can also improve your flexible thinking by making analogies, creating similes and metaphors and finding ambiguities.

Spontaneity

Spontaneity is expressing your natural feelings and impulses without any con-

straint. Your thoughts come without prompting or premeditation. You are able to experience a mind leap that brings about a connection between what is and what could be.

Here's a Mark Russell connection: "Our schools don't need money. They must learn to save money. They can start by teaching driver's education and sex education in the same car."

To make connections you can use a technique many comedy writers work with. Write down a column of words that deals with any subject. If your subject is tennis your list might include: lob, love, net, ace.

Then make another column across from the first. This time make a list of things most people are aware of. Among the things you can put on this list are politicians, athletes, unusual weather, a book, a television show or personality, a movie and so on.

Then, playfully make statements using at least one word from each list. Use exaggeration, surprise and incongruity. Play with the words and ideas and eventually you will make humorous connections. If they don't come at once keep trying.

Even the best professionals continue to have to work at coming up with fresh humor. Comedienne Joan Rivers has card files full of never-told jokes, put aside for a "rainy day"—the day she might not be able to come up with a joke.

To improve your spontaneity when you speak, try the 'One Word Story.' Comedians use this exercise to enhance their funny thinking. You might try it as a Table Topics program:

Three to five people form a circle and select a subject or topic for a story. Someone starts with a word and each person supplies another. The group tells the story one word at a time, grammatically correct if possible. With practice, participants find unexpected words that bring surprise and laughter.

Another good exercise is one used by San Francisco speech coach, Bert Decker. He selects someone to be a speaker and then asks the audience to select a topic. Someone in the front row is asked to stand every 10 to 12 seconds during this exercise. When the person stands the speaker must change the topic without hesitating.

This is easily done if the speaker takes the last sentence uttered and finds something in it to become the new topic. If the last sentence is, "The nice thing about flowers is that they smell so good," the next sentence could be, "And if they are prepared properly they make a won-

National Humor Month: A Laughing Matter

All Fool's Day (April 1) will kick off the tenth annual National Humor Month in the United States. Americans across the country, from health care professionals and scholars to giggling grade schoolers, will be brushing up on the benefits of belly laughs. This is a perfect time for Toastmasters around the world to begin adding more humor to their presentations.

National Humor Month focuses public attention on how people can develop a better sense of humor to enrich the quality of life. It was initiated in 1976 by Larry Wilde, humorist, public speaker and author of *The Great Comedians Talk about Comedy* and *How the Great Comedy Writers Create Laughter*.

"People need to know that laughter is a great way to cope," says Wilde. "It's cheaper than vodka and valium, and restores the body's chemical balance, oxygenates the blood, stimulates circulation and aids digestion." Wilde points out that Norman Cousins gained fame for citing laughter as an effective aid in the healing process. As Cousins said, "Laughter is internal jogging."

The month of April was selected as National Humor Month because it contains All Fool's Day, which has sanctioned fun and pranks since the 1500s, and Income Tax Day, which can be one of the most stressful times of the year.

Your club might devote an entire meeting to humor. For more ideas on how to be funnier, listen to *Humor, Speaking and You*, Toastmasters' six-hour audio cassette program which features some of the world's top humorists and an in-depth look at humor—from why we laugh to using humor to motivate. It's available from World Headquarters, Code #252.

Other humor helpers abound in the Supply Catalog and can also be ordered from Headquarters:

- *Humor Handbook* (1192)
- *How to Win Audiences with Humor* (4-B)
- *The Devil's New Dictionary* (8-B)
- *How to Hold Your Audience with Humor* (28-B)
- *10,000 Jokes, Toasts & Stories* (54-B)

And if you're in the Advanced C&L Program *The Entertaining Speaker* will aid your funny bone.

Jokes Un-Ltd. offers "Jokes for Speakers," a joke 'bulletin' created by top Hollywood writers. This is also a helpful source. (See ad this issue).

So make April your month to make audiences laugh!

derful aromatic soup." The new topic is soup.

Besides helping you think fast on your feet, this exercise always generates laughter. An important consideration when doing this or any other comedy exercise: You don't have to tell the truth!

The more you practice being spontaneous, the more elastic, supple and resilient your thinking apparatus will become. And the easier it will be for you to make the connections funny people make.

Certain exercises are especially good because they allow you to use PHUFS all together. Toastmasters are already accustomed to Table Topics but most respondents tell me they find it difficult to be funny with a topic.

The Topicmaster can make it easier for all Table Topics participants to practice being funny if he or she chooses topics to invoke humor. This may sound easier than it is. Most people are used to dealing in reality and will respond seriously unless you make it difficult for them to do so.

One thing that works for me is to take a joke and pose it as a topic: "You are an inventor and your newest product is for people on the go who like to eat in the shower. It's called Spam-on-a-Rope. Tell us about it." Or, "What do you think can be done about the problem of mental floss abuse among senior citizens?" The more silly you make the topic the better chance the respondent will have to take a playful tack.

Toastmasters clubs can even make debates an opportunity for humor. Choose humorous or silly debate topics and encourage audience participation while participants are speaking. Disagreements and challenges should be yelled out and speakers encouraged to retort. Besides being a lot of fun, this kind of debate really stimulates one's whimsical thinking.

One other exercise that uses PHUFS is exaggerated conversation. Two people

converse about anything and try to exaggerate each response. This is not easy and requires practice.

Also, a speaker may be given a subject and then aim to make as many exaggerations as possible in one or more minutes. The exaggerations are counted so the speaker knows how well he or she is doing. Exaggerated voices and gestures are encouraged in these exercises.

These are just some of the games and exercises that can help you enhance your playfulness, humility, unconventionality, flexibility and spontaneity. You can also design your own or find them in books. The important thing is to take the time to practice, improve and occasionally fail.

It's the same process as trying to be a better speaker, improving your management skills or becoming the best Russian Roulette player in the world. In all cases you have to want to do it.

Adding more humor to your life will benefit you greatly. As a more humorous person you'll enjoy a heightened awareness of people and of the world. This will contribute to your mental and physical well-being.

As Dr. Mindess says, "The extent to which our sense of humor can help us maintain our sanity is the extent to which it moves beyond jokes, beyond wit, beyond laughter itself. It must constitute a frame of mind, a point of view, a deep-going, far-reaching attitude to life." 🎤

Art Gliner, a member of Old Georgetown Road Club 1766-36 and Advanced Speakers Club 4036-36, in Bethesda, Maryland, was a speaker at the 1982 Toastmasters Convention and conducted a humor workshop at the 1985 TI Convention. He's conducted humor workshops around the country, and in addition to being an on-air radio personality in Washington, D.C., he's the Head Joker of the Humor Communication Company in Silver Spring, Maryland.

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Fan the Flame Before It Fades

It's up to each of us to help keep the flame of energy, of bright enthusiasm, alive and rekindle it if it starts to burn out.

by Raymond E. Floyd, DTM

Have you heard a conversation something like this? "What's happened to John? I haven't seen him at the last few meetings."

"I don't know for sure, he said something about dropping out for a while. He said he was simply *burned out*."

Burned out? Burnout is a term heard frequently in recent years, and the results of the syndrome can be found in professional circles, social organizations and in educational groups such as ours.

The ultimate result of burnout is quite clear—the sufferer simply drops out of the group that has created the circumstances that led to the condition. But burnout does not have to be the end of a relationship and can be prevented, if we take the time to recognize and treat the symptoms.

Bright Enthusiasm

The initial phase of burnout can best be characterized as bright enthusiasm.

Like a cheery fire in the fireplace, flames leaping high, warmth spreading around with apparent reckless abandon, the bright enthusiast can always be called upon for assistance on any project.

When first approached and asked, "John would you be willing to help . . ." the answer is an immediate "Yes!" The bright enthusiast is ready, willing and able to undertake any task asked, suggested or even mentioned!

But, as with any such bright flame, there is an associated energy cost and the fire can begin to fade. Depending on the number of tasks undertaken and the number of associations the bright enthusiast belongs to, the flame can consume even more quickly as time commitment and projects increase unchecked. The flame of bright enthusiasm can flicker and begin to die.

Brownout

As the flame flickers and begins to die, we enter the second phase, *brownout*. This is again somewhat akin to the fireplace, where there is now a warm glow from the coals, but only an occasional flicker of flame to attract attention.

When asked to help or do something, people in this phase will use words and phrases like "Maybe," "If I can," "If I'm there," and "Perhaps." They don't say no directly, but their commitment level is doubtful.

Many people never pass through phase one, but can immediately be found operating in the brownout phase. This can stem from many causes, but perhaps is best explained in that famous armed forces saying, "Don't volunteer for anything!"

Other reasons for being entrenched in phase two may include movement from phase one or lack of interest, temperament or knowledge. While the first reason has other remedies, the last three require work on your part—you are going to have to learn something about this person; his other interests, hot buttons and skills.

Once you understand the person's needs and goals, then you can begin the gentle nudge into the enthusiastic phase. Like a fire, sometimes you have to work at it to coax the flame to life. Hopefully you can revive the spark before it burns out.

Burnout

The third phase is burnout. The embers have died. There is no warmth in the fireplace—the log is still there, but serving no one. At this point, when John is approached and asked, "John . . ." the typical response is, "no, No, NO!" John is still there, and with a lot of effort can be revived to at least the brownout phase, and perhaps even to bright enthusiasm.

Unfortunately John can, and does, often enter the final phase of burnout too quickly for us to recognize and correct the situation. Look around your club or organization. Can you identify a John or Jane who seems to merely occupy space? A person who seems determined to participate only to the extent mandated by management, or as directly requested by someone else?

This person shows up at the last minute, leaves immediately after the meeting (or at quitting time) and frequently fails to complete assignments (or simply goes through the motions—offering a mediocre effort at best).

Most of the time we fail to talk with the person about his or her behavior, primarily because it is an uncomfortable issue to confront. But if you care about the individual, you owe it to yourself and to him or her to chance that encounter. Take the bull by the horns!!!

Again, you must question and understand the other's needs, goals and aspirations. Once this has been accomplished, you can work to help them rekindle their own flame.

Smoky Residual

If the flame is not rekindled, then the next phase sets in—the fire is gone. The hearth is clean. The bricks at the back are still white from the heat of the first bright flame. The chimney flue and fire irons still have a smoky look, evidence of the past fire's burning. However, nothing remains of the log that once brought us warmth, cheer and companionship but a few stray wisps of smoke.

John is also gone. He dropped out of the club without the slightest murmur heard in his passing. We lost a friend, a student, a teacher. Like the fire, we remember his warmth, his enthusiasm, his willingness to do.

We also remember the changes he went through, but having grown to know John, we accepted them in passing. We failed to recognize the symptoms of his progression through the various stages of burnout and he is gone.

As a result of our failure to recognize, comprehend and act, John has become another number in that inexplicable statistic of lost members. We didn't lose John because he had satisfied all the goals he had set for himself. We didn't lose John because he had achieved the growth he had established for himself.

On the contrary, we lost John because we didn't care enough, were not sensitive enough to help him keep the fire going. We lost John because we failed to listen, to see, to do.

Two simple solutions can make great advances in maintaining the Johns and Janes of any organization in either phase one or phase two of burnout. Either approach is satisfactory, as it only takes a small breath of air to move someone from brownout back to bright enthusiasm. The two simple solutions: *share the burden and provide recognition!*

Solutions

Anyone who has ever built a fire knows that a single log does not make a lasting flame. By itself, the single log will flame brightly, casting its small warmth to the world as long as it can. However, the log cannot last because it is quickly consumed—it rapidly advances through phases two, three and four.

If, on the other hand, we place a second, third and fourth log on the fire, they will add to each other's lifespan, burn brightly and continue the *bright enthusiasm* we seek!

Instead of asking John or Jane to help run the next conference, chair the meeting or do the errands, ask Bob or Sarah or Charlie. This will extend the group's energy and allow for longer-lasting enthusiasm of all members.

This is not to say that once John is afire, you should remove him from the flame. Continue to ask for his aid and assistance, but do so at a more sedate pace—he will burn far longer.

Recognition is another key to the long life of enthusiasm and comes in two sizes.

Brownout occurs before burnout. In this stage the individual is lethargic and vague about committing his or her energies.

The smallest, quickest and generally most satisfying is also the easiest—"thank you"—two simple words that convey more meaning than paragraphs of prose.

We become used to people doing, people helping, until we assume that they will help each time we ask. We frequently forget they don't have to! In an instant

you can assure future support from volunteers and help maintain that bright enthusiasm—just say, "Thank you!"

The second form of recognition is more formal, but is also very effective in nurturing volunteers: recognizing them in public. In this formal presentation you formally announce your thanks and pre-

sent the individual with a certificate, plaque or other memento. Such formal recognition not only honors the volunteer, but at the same time provides the spark needed to fan the flame in others.

The Torch

There are times members will achieve their goals and will leave our organization to pursue other interests. We should recognize this and accept the warmth and contributions we have received from these members. More importantly, we should endeavor to assure they leave as members that still exhibit the bright enthusiasm of phase one.

A member who leaves in such a fashion is like a burning torch—he or she can spark enthusiasm in his or her next un-

A Toastmaster's 'Passages'

by Marcia Barney, DTM

How do we begin as Toastmasters? Perhaps in Stage I where the knees wobble, the palms sweat, the butterflies go out for blood. That lectern is 20 miles from the nearest seat in the house. The speech upon which seemingly hundreds of agonizing hours were spent is inadequate. Everybody (except you) is staring.

Your evaluator is going to burst out laughing. You hold on to the shivering lectern (it couldn't be your grip of death that is causing it to shake). Everybody in the club is an expert speaker with you as the sole neophyte and you're going to look like the south end of the north bound horse.

But you're going to do it anyway! There's something to accomplish. You know you need the speaking experience, so you muster all your courage and go forth into a world of the bleak unknown and feared. Gradually the frightful unknown becomes the tolerable known.

You've learned to stand behind the lectern, maybe even slip in a good gesture occasionally. Your face is no longer red, your evaluators carry small penknives instead of (you thought) swords and nobody has laughed inappropriately yet. You feel much better. In fact, so much better, you really enjoy taking possession of the loveable lectern.

You've reached Stage II in the life of a Toastmaster. You stand tall in front of the group. The nervousness you feel in your first moments at the lectern dies an

increasingly rapid death, smothered by slow comfort. A pleasant air surrounds you as you invisibly pat yourself on the back for your achievement. You feel so delightfully cool you stand in an aura of pride. You are a true asset to this audience—perhaps you even ignore their reactions a bit.

That planned six-minute speech stretches comfortably to 10 minutes. So you see a few squirmers in the group. Maybe they aren't fully aware of your accomplishment in steadying those knees, but if you retain the friendly lectern for a few more minutes they'll surely realize just how well you control the situation.

Maybe an unplanned joke and an extra gesture will get your message across a little more effectively. Afterwards your evaluator's penknife seems a bit severe in its sting regarding time limits and how you relate to your audience.

Then the haze clears. You realize that others in the club have noticed your progress both in communicating your thoughts and in your stance before them. You realize your audience is the most important aspect of your speech, even more important than the lectern or your nerves. A new respect and awareness dawns. You've seen the sunshine!

You've reached Stage III in your career as a Toastmaster. You're comfortable with yourself, but more importantly, you're comfortable with your audience. You really like those people. You no longer have to prove you can communicate; now you polish those talents you've developed.


Your six-minute speech is six-minutes

of well-planned, organized, effective communication which gets your message across, not perfectly, but effectively. You relate to the audience more each trip to that lectern. Your cognizance is expanded each time.

You receive the instantaneous feedback from the real attention your audience (maybe even non-Toastmasters groups now too) awards you. You experiment, with each speaking occasion serving as a new horizon for the continued honing of those abilities you've developed.

You realize you'll never reach *perfection*, but that's not part of life's reality anyway. Instead you bask in the satisfaction of self-fulfillment that comes from knowing you're being "all that you can be." And those pats on the back you receive now come from others instead of from yourself.

Some of us start Toastmasters in Stage I, some in Stage II, but we all strive to attain Stage III. Then we can look to becoming increasingly more involved in leadership activities, hone those skills and progress through the many stages in the life of a leader.

New challenges, both within and outside the club, are yours as long as you choose to work toward better communications abilities. 

Marcia Barney, DTM, is a member of *Northwestern Toastmasters Club 2946-37* in *Winston-Salem, North Carolina*. She is a *Past District 63 Governor (Distinguished District)* and co-owns and runs a construction business in the *Winston-Salem* area.

dertaking and can cast a favorable light upon our organization. It doesn't take a large flame moving from place to place to start new fires.

Take time to evaluate yourself, your members and others you have the opportunity to work with. Where do they fit within the four phases of burnout? Don't wait for a person to enter phase three before you act to spark them up again. Work steadily to keep their enthusiasm as bright as possible.

The way is simple—recognize the symptoms, share the burden and provide recognition. Remember, the simplest

form still works best—"thank you."

The effort needed to maintain bright enthusiasm is not large, but rather a continuous involvement with the people around you. A nudge that is like a breath of air and the simple act of sharing can help each member remain a bright enthusiast. 🍷

Ray Floyd, DTM, a 17-year member of Toastmasters, was District 47 Governor in 1983-84 and has been a frequent contributor to The Toastmaster. He's a Senior Engineer with IBM in Boca Raton, Florida.

A Prescription for Burnout

by Dorrine Turecamo

"Battle Fatigue." That's what they called it after World War I, when ex-soldiers couldn't adjust to an ordered, less threatening lifestyle. Tempers suddenly exploded for minor reasons, depression cases soared and complaints of what we now label "burnout" were manifest.

With today's pace, you don't have to be an ex-soldier to suffer battle fatigue. "My candle burns at both ends; it may not last the night" has become the battle cry of one out of five people, writes Dr. Robert S. Eliot in his new book, *Is It Worth Dying for?* The author, a cardiologist, suffered his own stress-related heart attack 11 years ago and has devoted his life to the subject ever since.

Because we love labels, Eliot uses and expands on the ones we know. Type A people generally recognize themselves. We're the ones who try to do two things at once. We may have difficulty falling asleep, or wake up intermittently during the night. We can't bear waiting in line, and often are among the world's most obnoxious tailgaters. We measure success in terms of numbers: numbers of patients seen, articles written, speeches made.

But Type B people burn out too, says Eliot. The problem lies not in the amount of stress we handle, but in how we react to it.

Physical stress cues are shortness of breath, a feeling of tightness (like a band) around your chest or head, clenched fists, never-ending fatigue. Psychological signs are an inability to concentrate, depression, upset stomach, breakthrough insomnia, undue anxiety or tension.

The solution is not to change your job, get a divorce or move to Alaska. Admit your circuits are overloaded. Step on the brakes and clarify your values. Take Eliot's "Six-Months-to-Live" test: Group all of your activities into 1) things you have to do, 2) things you like to do, 3) things you neither have to do nor like to do. Then cross out everything under number three.

Instead of a caffeine-nicotine break, take a stress break at the busiest time of the day. Take five minutes to de-tense your muscles, visualize scenes that make you feel happy and relaxed and breathe deeply and quietly. At lunchtime, swim or speed-walk. Notice the things and people you pass. Build metaphors with your ideas. Smile a smile you can really feel inside. Relaxation through your mind can calm your body and your body can calm your mind.

"The brain is capable of holding a conversation with the body that ends in death," says a Russian proverb. Grim, but true. Ease the psychological cancers of anger, anxiety and guilt with an ever-present sense of the ridiculous. Keep it light. 🍷

Reprinted from CityBusiness Magazine, August 1984.

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

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UPDATE

Singles Meet in Houston

For single people who want to mix business with pleasure through Toastmasters, Mark McLin may be the person to talk to. During the past year, McLin has been responsible for establishing three "singles" Toastmasters clubs in the Houston, Texas area.

It began when over 150 singles attended the first meeting of Professional Singles Club 5737-56 in Houston, Texas, overwhelming all of McLin's expectations. The club received its charter in January 1985.

The huge turnout and success of the new club told McLin there was a big market for singles Toastmasters clubs in Houston, and sure enough, in March and May of '85, two more singles clubs were chartered—Singley Speaking 5831-56 and Solo Speakers 742-56.

In order to draw singles to the meeting, McLin developed a comprehensive publicity program. "I strategically planned each campaign to use mass communication, including major media and radio, to catch the attention of singles throughout the Houston area," he says.

"I planned all the publicity to strike in the two-week period before the initial meeting. For the first meeting, I chose a popular restaurant in a heavily populated singles area of town.

Each campaign treated the meeting as a 'special event,' says McLin, because "it is otherwise difficult to get free publicity." McLin estimates he has received over 400 phone calls in the last year from people who want to know more about "singles" Toastmasters.

The singles Toastmasters clubs provide that special enthusiastic atmosphere typically found in Toastmasters clubs, plus more, says McLin. Besides the educational value of the clubs, they are a fantastic place to meet new single friends from all professions. "There are informal social hours before and after meetings,



Members of Professional Singles Club 5937-56 (above) pose during their club's one-year anniversary party. Mark McLin (right), a member of Talk-of-the-Town Club 4969-56 and Solo Speakers Club 742-56, is the founder of three Houston-area Toastmasters clubs for singles.



and parties," says McLin.

Currently, the three Houston-area clubs have a combined membership of over 100 single folk and are still growing strong. In fact, McLin is planning his campaign for a fourth singles club even now. "All this shows that good publicity along with realistic goals will provide the desired results," he says.

Singles are just one specialized group for which a Toastmasters club can be formed. New club opportunities are all

around you...at churches, hospitals, senior citizen centers, community centers, businesses, real estate boards, sales and marketing groups, large office buildings housing various companies, condominiums, fire and police departments engaging in prevention programs...the possibilities are limitless.

If you are interested in forming a new club, simply write to the Membership and Club Extension Department at World Headquarters for a free information kit.

Conference Down Under

District 72 will hold its 1986 Down Under Conference May 23-25, in Ashburton, New Zealand. The conference will feature educational sessions by Toastmasters from Australia and New

Zealand, and will be highlighted by the Down Under Speech Contest.

The winner of this speech contest will represent Australia and New Zealand in the International Speech Contest run-off during the 1986 International Convention in Reno, Nevada, August 26-30.

Ashburton is accessible by air through

the Christchurch International Airport and is centrally located on New Zealand's South Island, close to spectacular scenery and winter sports resorts.

Toastmasters everywhere are invited to attend. For more information, contact Convention Chairman Richard Giller, P.O. Box 330, Ashburton, New Zealand.

Your Club Can Make Headlines

by Sandra Block

One of my first jobs in the newspaper business was working as a copy editor for a small weekly newspaper, which frequently involved rewriting the many announcements and notices we received from local clubs and organizations.

While I was accustomed to seeing submissions that were difficult to read and required major editing, one day I received a hastily scrawled note that was particularly baffling. The notice, which had been submitted by a minister from a nearby town, read simply: "It's time once again for our annual Hymn Sing."

Not surprisingly, the notice never got into the newspaper. A cardinal rule of newspaper reporting is that one must explain who, what, when and where, and this notice hit one out of four at best.

While this example is extreme, many announcements and news articles from clubs and organizations are just as useless to the average newspaper and as a result, meet a similar fate. Newspaper editors are deluged with mountains of mail every day, a large percentage of which is promptly discarded.

Your Toastmasters club's publicity chairman can probably recall several instances in which notices or announcements were sent to a local newspaper, only to disappear into oblivion.

That does not mean, however, that your club should stop seeking publicity and sink into obscurity. Good publicity lets the community know what your current members are doing and is an unbeatable method for capturing the interest of potential new members.

Nor is it impossible to accomplish these goals. Many small newspapers welcome news of organizations such as Toastmasters if the information is presented properly. By following these simple steps, you can fill your scrapbook with articles about your club and make a lot of newspaper editors happy at the same time.

1. Think small.

Large metropolitan newspapers like *The New York Times*, which have both a national and international scope, are not going to be interested in the activities of a local Toastmasters club unless the group is doing something highly unusual.

However, stories about local clubs and organizations are frequently the bread and butter of small community and suburban newspapers.

In recent years there has been a proliferation of "shoppers"—suburban or neighborhood newspapers which are usually delivered free to a large audience—and these publications are ripe for the kind of news your club wants to disseminate. These papers often have small staffs and rely on news from organizations such as yours to fill their pages.

If you're not familiar with all of the newspapers in your area, check the Yellow Pages and your public library. Another good source is the *Editor and Publisher Yearbook*, which includes a comprehensive list of newspapers on a state-by-state basis. Ask your local librarian for the most recent edition.

2. Look for regular features in your local newspapers that list community activities.

Many small newspapers carry weekly and monthly calendars of events or col-

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BRING A FRIEND TO TOASTMASTERS!



Just think — if every member of your club were to sponsor one new member this year, your club would double in size!

And there's no better time for your club to grow than during Toastmasters' April-May membership campaign, Get Into Action. By adding new members during these months, your club will not only grow bigger, stronger and better — it can also earn special recognition.

Every club that adds five or more new members during April and May will receive a "Get Into Action" banner ribbon. Those adding 10 or more new members will be mailed a "Best Speaker" trophy. In addition, the top club in each district will be presented with a "top club" ribbon.

So don't hesitate . . . Get Into Action! Tell a friend about the benefits of Toastmasters, then invite him or her to your club's next meeting.

umns in their family or style sections which are devoted to upcoming programs and events in the community. These features receive good play and are well-read so it behooves you to become familiar with the individuals who are responsible for compiling them. In some instances, the newspaper will provide you with a form to fill out for submissions to these standing features, which makes your job that much easier.

3. Learn your local newspaper's deadlines and treat them with utmost respect.

I can't stress this point enough. Nothing irritates a busy editor more than to have a well-meaning publicity chairman show up on Monday with an announcement that must run by Tuesday. The earlier you get an announcement in, the better its chance of being published. A long lead time also gives the newspaper staff time to check back with you if they have any questions about your news item.

You should also keep your local newspaper's daily or weekly deadlines in mind when planning phone calls or personal visits. A newspaper editor on deadline will most likely brush you off, no matter how compelling your item is, until that day's or week's edition is completed. If you're not sure when the best time to call is, just ask. The editor will thank you for it.

4. Focus on the news angle of your story.

Clubs often make the mistake of submitting detailed descriptions of what happened at their last meeting when, in fact, newspaper readers are generally much more interested in your group's upcoming activities. This is particularly true for those readers who are considering participating in one of your group's upcoming programs.

Keep in mind that the nature of news is to focus on the unusual or extraordinary. Many of the articles I have edited

mention the fact that the minutes were approved at a recent meeting and that refreshments were served. Such events take place at most meetings and therefore are not considered news. Strike them from your articles.

You should also remember that most newspapers edit stories from the bottom. Put the most newsworthy items at the top of your article and work your way down so if part of your story is cut, the most important news will remain intact.

5. Submit clean, readable copy.

Many publicity chairmen hesitate to write articles for the local newspaper because they are not professional journalists. Such fears are unwarranted. All that is really needed is a grasp of good spelling and grammar; an awareness of the importance of including the aforementioned who, what, when and where; and a typewriter. The newspaper staff will edit your copy to conform with the publication's style.

The article should be typed, double-spaced on clean white paper (handwritten copy on lined yellow paper is destined for the wastebasket). Make sure you include your name and phone number on each page in case the newspaper staff has any questions about your article.

Occasionally I have seen articles from publicity chairmen who have included headlines to accompany their copy. I also remember receiving one article from a group organizer who went so far as to include suggestions as to where the article would best be placed in the newspaper.

Don't waste your time with these kinds of considerations. Headlines are written to fit final space so anything you come up with will probably be discarded, and the placement of the article is entirely dependent on what else is being published that day.

6. Avoid sending photographs.

Unless one of your members is a trained photographer who owns a quality

Let the World Know

You don't have to look any farther than Toastmasters' Supply Catalog for more help on promoting your club, area or district and its activities. *Let the World Know—Toastmasters' Publicity and Promotion Handbook* is a newly-revised guide for implementing successful club, area and district publicity and public relations.

It includes sample news releases and a proclamation (for use by government officials in declaring "Toastmasters Month" or other time periods in honor of Toastmasters), is \$1.50 and can be ordered from World Headquarters by Catalog Code #1140.

camera, you're better off asking the newspaper editor to assign a photographer to take pictures for you.

If you do find it necessary to submit photos, don't send Polaroid or color snapshots—they don't reproduce well in most newspapers. And make sure you type out a caption explaining the photo's contents (i.e. names of people in the shot, from left to right).

7. If you send in an article and it's not published, don't give up.

One newspaper editor once told me that while *The New York Times'* motto may be "All the News that's Fit to Print," a more fitting inscription for her newspaper's masthead would be, "All the News that Fits." Newspaper space availability varies from day to day and week to week and if your article didn't run, there probably wasn't room for it.

That's no reason to stop submitting articles or start issuing threats to cancel your subscription (the latter tactic never works). Just keep trying. If your articles are newsworthy, they will eventually see the light of newsprint.

Until now I've focused primarily on newspapers as a means of publicizing your Toastmasters club because they are the most accessible vehicles for your news articles. You should not, however, rule out radio and television.

While broadcast stations have even stricter limitations because of time restrictions, many local stations provide regular public service announcements and community calendars. The public service director of your local television or radio station can give you more information about these programs.

Like newspaper shoppers, the growth of cable television stations in the past few years has created an excellent outlet for clubs such as yours. In my city, the cable franchise includes a large number of "community access" stations which frequently broadcast features on local groups and organizations. You may be able to get a representative from your Toastmasters club a spot on one of these programs.

The task of generating publicity for your club is often approached with dread and trepidation. It doesn't have to be that way. By following these steps, you can help your club obtain the publicity it needs—publicity that will bring in new members and give your existing members the recognition they deserve. 🗣️

Sandra Block is a newspaper reporter and freelance writer living in Alexandria, Virginia.

Create Lively Publicity Fliers

by E. J. Stapler

Over \$70 billion was spent on advertising in the United States last year, but advertising doesn't have to cost a lot of money. What it does take is time and creativity. Why should Toastmasters advertise? The most important reason is to get new members. Other reasons include advertising special club educational sessions and promoting your speakers bureau. Advertising can take many forms, but one of the most effective is the publicity flier. It's inexpensive, quick and gets results.

What do you need? Supplies can vary from a magic marker to fancy press-down lettering, from plain typing paper to colored sheets. You also need some kind of reproduction capability, usually a copy machine. Your first objective is to get the reader's attention. Your flier will be competing with many others on the bulletin board or at the supermarket entrance. Creating a flier that will stand out above the rest is a tough assignment—so you have to be creative. Here are some ideas:

- **Use bold headlines.** Study advertisements in newspapers and magazines. A big, bold headline will often get people's attention and make them read the fine print. Don't be afraid to use very large letters, and try to keep the headline simple, short and active. Be aware of double meanings in words. At a District Spring Conference, Toastmasters debated various "headlines" for fliers to promote club membership. They rejected "Add Polish" and preferred "Build Confidence." Don't be afraid to test ideas on members of your club or work as a team to develop your wording.

- **Use color.** Colored paper is one way to make your flier distinctive. Another way is to add a little color with magic markers. Color catches the eye and is very effective in turning heads. Consider the consequences of the colors you use. Not many men will stop to read a pink flier. Who are you trying to reach? Blue is a good choice for both men and women.

- **Use a graphic.** An interesting visual can also get people's attention. You can purchase clip art or enlist the help of an artistic friend, but make the graphic as big and simple as possible. Consider again your audience. If you illustrate with a "male" or "female" figure, you may be excluding some of your audience. Unless you're striving to zero in on a particular group, strive to make your graphics universally appealing. Once you've figured out how to capture their attention, turn your attention to what you want to tell them. Follow the newspaper reporter's example of covering who, what, when, where, why and how. Be succinct, to the point and use action verbs whenever possible:

- **Who** is sponsoring the event? Is eligible to attend? Can be contacted for more information?

- **What**—Speechcraft, an eight-week course in public speaking, a self-improvement seminar, Youthcraft, a debate or whatever the event is.

- **When**—Tuesday, September 27, from 7:30 p.m. to 9:30 p.m.

- **Where**—Room 207, Chamber of Commerce, 999 East Prospect Street, Anytown.

- **Why**—What benefit can be derived? Improved self-confidence? Learn new skills? Give them some motivation for going.

- **How**—An optional step which might include "seminar," "workshop," "do-it-yourself," "self-paced instruction," "group discussions."

- **Miscellaneous**—Other information should include cost of activity (i.e. \$5 per person), reservations required and limitations on class size.

Don't expect to become an expert overnight, and don't be too critical of your mistakes. Even advertising experts bomb with campaigns occasionally—so there's no guarantee on success, regardless of experience. One final action you can take to aid that success, however, is to remember that designing the flier is just the first step. Now comes the hard part—making sure enough of them are strategically placed all-over town! No one can read a flier in a desk drawer! 🗣️

E. J. Stapler is a member and Past President of Vicksburg Toastmasters Club 2052-43 in Vicksburg, Mississippi, and is employed as a Public Affairs Specialist for the Lower Mississippi Valley, in the U.S. Army Corps of Engineers in Vicksburg.



Cultivating the Hybrid Speech



*The best speeches
are a cultivated blend of
conversation and literature.*

by David Trembley

A speech is not a work of literature. Some speeches get to be seen that way, of course, but that's not what they start out to be. Neither is a speech merely an example of conversation. These two misunderstandings about what a speech is go a long way toward explaining many of the difficulties beginning speakers create for themselves.

When the speech is seen as literature, the speechmaker makes the mistake of trying to *write* it. Most people, however, don't have much experience with writing and aren't very good at it. The results are too often wooden, belabored and just plain dull.

Sometimes, to the great discomfort of everyone involved, the speaker doesn't speak at all. He or she *reads* what has been written. Since most of us don't read aloud very well, that too often turns into a disaster.

When the speech is seen as merely an example of conversation, the speechmaker sometimes tries to talk his or her way through the presentation. The results are a great many "ums" and "ahs" and

"you knows," because something is missing. That missing something is the other side of the conversation.

Real conversations always have at least two *active* participants, but speeches have only one. Whenever the speaker forgets that, the speech always contains a great deal of empty space which never quite manages to get filled.

There must be (and there is) a better way. The truth is that speeches are hybrids—part literature and part talk. From one parent, they get their reasoned, considered, "permanent" quality. From the other, they get their freshness, informality and "dialogic" character. The trick to creating and delivering a speech that works is to know which set of characteristics to pay attention to when.

Producing the Hybrid

There is a speech-writing technique which can help you produce the hybrid speech. You'll need a tape recorder and a typewriter. Step one is simply to talk your thoughts into the tape recorder. Don't worry about getting the right

phrase or just the proper word. Your first goal is merely to start the ideas flowing.

At this initial stage, your concern should be with content—the "what" which you are going to say.

Next, transcribe the taped comments into typewritten form. Whether you do it yourself or have someone do it for you, make sure *every word* you spoke into the recorder finds its way onto paper. When it's all there in front of you, get out the scissors and glue and get ready to cut and paste.

If you study the typescript long enough, three things will happen. First, you will begin to sense a structure and an order. It's quite likely that it won't be the same pattern in which the comments first occurred to you, but somewhere in all those words lies a workable scheme of arrangement.

The second thing you'll discover is that there are some holes in your product. There may be some gaps in the logic, or some necessary information may be missing. If logical development needs your attention, turn the tape recorder back on



*The prose and order of literature must be bent
with a conversational flair.*

again and do what you can to tighten up the argument. If it's research you must do, go do it; then come back to the tape recorder and speak that new information into it, *in your own words*.

Having added to and revised your typescript (and having cut and pasted again as necessary), you are ready for the final step of preparation. Read the entire typescript back into your tape recorder, then sit back and listen.

As you hear your own words coming back to you, pretend they're not your words at all. Pretend they belong to somebody else and you are hearing them for the first time. How do you respond to this speech? What's missing? What do you strongly agree with, and which parts of it bore you? *Write all your reactions down*, stopping the recorder and going back to listen again as many times as you need to.

Now, with that list of reactions in hand and with your typescript in front of you, go back to the tape recorder again. At this point, you may well discover some elements which just don't work. If so, ruthlessly cut them out. Continue alternating the four-way process (reading, writing, speaking and listening) until you have a speech which you believe is the best one

you can give.

Splicing and Polishing

It would be nice if you were finished now, but there are still two more things to do. The first is to gather "cue words" from your typescript and deliver the speech into your tape recorder one final time. This step aims to combine all the advantages of writing and speaking and eliminate all the disadvantages.

The cue words (which you will carry to the actual speech situation) are intended to make sure you cover your assignment comprehensively and coherently. But choose only a few cue words (no more than ten for each minute's worth of speaking) because you also want to build in the freshness and informality of conversation.

The last step is to deliver your polished speech to a sympathetic private audience. The Toastmasters club is the best place for this. You have done all that you can do alone, but you are too close to the situation to be an objective judge. That's why you need the club's feedback, or at least another member's appraisal.

It may be that your listener will applaud and approve, in which case you

really are finished. It may also be that your listener makes some useful suggestions. If that happens, you'll need to go back to your tape recorder again in order to deal with your listener's objections.

But your listener is not the only one who carries a responsibility at this "private screening" of your speech. You have a responsibility too. Your job is to pay attention to your audience, just as you will be doing when you are actually delivering your speech.

If you look carefully at your listeners, you will discover that they give you all sorts of information by means of their facial expressions and body movements. They will tell you when they don't understand, and they'll give clues as to when they understand too well—so well that they will become bored if you don't just get on with it.

In fact, you might get so fascinated with all these nonverbal cues, that you may want to seek out one or more additional persons for your private practice sessions before the actual event arrives.

It may seem like a terribly involved process, but the truth is that it takes longer to talk about than it does to do. Besides, if you don't have a step-by-step process to follow, the chances are excellent that you will waste a great deal of time staring off into space, chewing on your pencil and spinning your wheels.

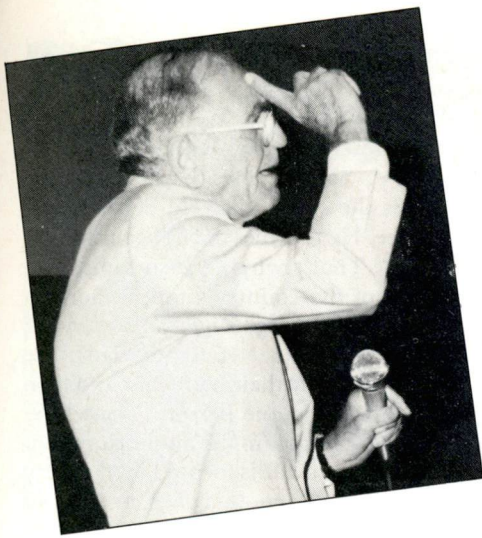
When that whole business gets too frustrating, chances are you'll succumb to the temptation to simply "talk your way" through your speech, because "speech making is only a different kind of conversation, after all."

But it isn't. Speech making, at its best, is a hybrid of literature and conversation and can be broken down into four modes of communication: speaking, writing, talking and listening. If you employ each mode in its proper sequence, you will create a speech event that will accomplish everything you want it to and maybe more.

After you've followed the hybrid splicing process enough times, you may be able to take some shortcuts without damaging the quality of your final product. But in the beginning, pretend you're a brand new botanist who doesn't know a single thing about grafting.

Follow the step-by-step program outlined in this article and you are guaranteed to create a hybrid as valuable as a rare orchid. 🍄

David Trembley is a freelance writer based in Germantown, Wisconsin.



Professional Speaker Alan Cimberg



ANIMATE TO STIMULATE

by Michael A. Podolinsky

Elmer Fernbuckle steps up to the lectern. He places both hands on the sides of the lectern... and hangs on for dear life. Lucky thing he does too. Chances are someone might actually *listen* to him (perish the thought) if he did not stand so rigid and immobile.

Would you watch television if the actors were statues locked in a single pose? Would you pay attention to a football game where the players did not move? Would you watch a movie stuck on the first frame? Of course not! Then why would you or anyone else pay attention to a motionless speaker?

Animation is the key to the success of many speakers. You can discover the power of animation by implementing the following few simple rules. You can learn to use simple gestures to become the speaker you've dreamed about being.

Let the Spirit Move You

If the spirit moves you, move like a spirit. Before giving a speech, most of us are a bit nervous or excited. Let that anxiety and excitement work for you. Do not succumb to such amateurish habits as playing with change in your pocket. Instead, wave your arms. Jump up and down. Jog to the lectern. Shout with joy over a point made. Don't be afraid to let your emotions out!

Top speaking professional Cavett Robert uses one gesture after another. At a recent National Speakers Association convention, he told me, "That's what

speaking is... it's a *performance!*" He should know; he gets over 700 requests to speak per year.

Gesture like a jester if you are a jester. Become what you are describing. If you are talking about a childhood experience, gesture and act like a child. Children run, hop, jump, sing and have a lot of fun.

If you are describing a ball game, you should be passing, pitching out words, catching their attention and kicking off your speech with real animation. Your only limits are those of your imagination.

Step away from the lectern! Your audience has a right to know if your body has a bottom half. Notes are only that... notes. If you're reading your speech (excluding manual speech number 15), you're probably not doing your job right, and it will definitely be harder to gesture.

Know your talk well enough to rely little, if at all, on your notes. This is much easier if you speak on subjects you're familiar with.

Senator Ted Kennedy's wife, Joan, a professional speaker, told me she used to use notes. One day she stepped away from the lectern and all of a sudden went blank—not having the notes in front her had thrown her.

She paused momentarily, looked in the direction of the lectern and looked back at the audience. Then she began speaking from her heart and has done so ever since. No one in her audience was the wiser and she related how much she has improved by just casting off the reliance

on notes.

Pace the delivery, not the floor. Don't pace back and forth, as this distracts attention from your message. Instead of pacing, move in conjunction with a gesture toward a specific individual. Then pause where you end up, looking at others in the area. Make your next move a short step as you catch another gaze in the audience.

Step back away from the group when you advise caution or state a personal opinion. Step forward when asking them for their opinion or asking them to remember a point from their past experience.

Professional speakers are the best models for learning the power of gestures. Watch and study professionals at every opportunity. The following is a sample of animated professional speakers whom I've tried to emulate in my own speaking:

• **Cavett Robert:** Cavett always stoops forward toward his audience as he speaks and is in perpetual motion. This tells his audiences, "I care about you."

• **Nido Quebein:** Nido plays on a humorous comment made by a seminar participant. He will extend an arm toward that individual, step toward him or her and let them momentarily take the spotlight. This encourages audience participation and makes his highly professional programs even more fun.

• **Janie Jasin:** Janie hugs, kisses, pats and massages her audiences. This dynamic professional gets her audience going likewise by having them carry flags

THE GOOD OF ORDER

A Time to Review and Renew

by Bob Leiman, DTM, CPP

In 1876 Henry Martyn Robert, an army engineer active in community groups, published the first Robert's Rules of Order, which was destined to become the prime meeting procedure authority in over 80 percent of American organizations. Well over a million copies have been sold and several revisions have been made. Interpreting and following the rules is difficult; however familiarity with the contents can be a valuable tool for good meeting decorum. It is the only authority widely recognized in the entire field. People active in organizations should own either the 1981 hardback copy or the new paperback, even if they choose to use an easier book or their own guide.

Other authorities used today include *Demeter's Manual of Parliamentary Procedure*, written in 1969 and used frequently by labor groups. Its narrative form makes it easy to understand. *Sturgis Standard Code of Parliamentary Procedure*, published in 1950, eliminates some of Robert's terms and is used by medical related groups, partially due to the listing of many court cases relating to procedural problems. The newest book is *Riddick's Rules of Procedure*, written by a 30-year parliamentary veteran of the U.S. Senate, published by Scribner in 1985. Its simplification of many rules along with alphabetical arrangement may make it the latest challenger to Robert's. Review Toastmasters Supply Catalog for additional material and contact the author for other suggestions.

Point of Order

This motion can be very helpful when used properly in meetings and the rulings made by the Chair may establish some important precedents. But it also can be a nuisance when abused. When it appears there has been an error or a violation of the rules, any member may interrupt by rising and stating, "I rise to a point of order." The Chair will say, "State your point." The member will state the irregularity. The Chair may answer, "Your point is well taken," correct the error immediately, and continue with the business. His ruling is not debatable. Or he may say, "Your point is not well taken," and continue with the business—unless an appeal is made and seconded—in which case debate is permitted, including the Chair's reason for the ruling. The Chair may also ask the assembly to decide on the ruling, allowing debate before voting. This vote, or the ruling by the Chair, may establish precedent which may stand until modified or rescinded.

Take a Small Step for a Giant Leap in Parliamentary Expertise

Observe procedures in meetings, make a note of good practices and list things that are not clear. Commit to spend at least one hour per week actually studying parliamentary procedure. Make some notes of what you have learned and review them the next week. If you cannot find the answers, ask some knowledgeable parliamentarian or inquire at the address below. At the end of one year you will be a better leader and a knowledgeable parliamentarian. You might just spend more than an hour per week and become one of the elite people in meeting management. I would like to hear about your results.

In the June issue we will discuss bylaws and a special motion, "filling the blanks," which is an indirect way to allow many amendments or suggested parts of a motion.

Bob Leiman, DTM, CPP, Executive Director of the American Institute of Parliamentarians (AIP) since August 1983, operates that organization's World Headquarters in Fort Wayne, Indiana. A Toastmaster for 28 years, Bob is a Past District Governor and was Toastmasters' 84th Distinguished Toastmaster. His parliamentary programs at four TI conventions have been popular and prompted strong interest and activity in parliamentary procedure. Write for information at 124 W. Washington Blvd., Suite 144, Ft. Wayne, Indiana 46802 or call 219-422-3680.

and parade about. She makes everyone aware that learning should be fun as well as educational.

• **Robert Henry:** Robert never tells a story... he becomes the story. He becomes the scarecrow. He becomes the teacher. He becomes the fish going to fish school. That's why he is so funny and is one of the country's top humorists.

• **Zig and Judge Zigler:** These brothers get real quiet, step to the edge of the stage, stoop on their haunches and then talk directly to one person. There may be 10,000 people in the auditorium, but every eye and ear is focused on this very intimate message... spoken to one but intended for all.

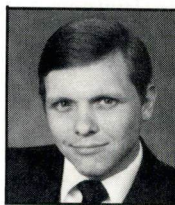
Decide to decide. Ultimately, the hardest decision is making up your mind to let go, to try something new. Our fears about looking silly or making fools of ourselves prevent us from being animated. "What if I forget where I am in my speech?" "What if nobody laughs?" "What if nobody wants to do what I ask them to do?"

My answer to these questions and similar ones is: What if you spend a year in Toastmasters without trying total animation and end up with only a few weeks' worth of real growth and improvement? Which is harder to take? Part of growth is taking risks, and the Toastmasters club is one of the safest environments in which to try expanding your limits.

Fernbuckle's Fate

Elmer Fernbuckle steps up to the lectern and pushes it aside. He gestures dynamically with his whole body, while the audience watches, captivated. He moves closer to the audience to make specific points. He stands still momentarily to focus attention. Fernbuckle finishes his speech to the thundering applause of a standing ovation.

Even Elmer Fernbuckle was not afraid to try a little animation. Are you willing to become a dynamic, captivating speaker by loosening up and using some animation? Your confidence and popularity, as well as your speaking skills, will grow as a result. 🗣️



Mike Podolinsky is a professional speaker on wellness, sales, individual effectiveness and attitudes. He's a member of Minneapolis Toastmasters Club 459-6, in Minneapolis, Minnesota, and a former District Six Area Governor.



Turning Sour Grapes into Vintage Wine

by George Heymont

Can it be? After nearly 40 years of lecturing to audiences around the world, comedienne Anna Russell called it quits. Russell, a woman who taught hordes of music lovers how to write their own Gilbert & Sullivan operettas, gained fame for her playful fun-poking at classical music.

With her crisp English accent, Russell led audience sing-alongs of such English ditties as "Susannah's Funny Old Sow" and convulsed music fans by reciting her legendary send-up of Richard Wagner's *Ring of the Nibelung*.

At age 72, lecturer Russell states, "I'm now so antique that I've outlived everyone else who does this type of thing. George Burns and I are the only ones left!"

Having watched Russell milk a laugh for all it's worth on many occasions, I inquired how she developed her superb sense of comic timing. "It's no good asking me about technique, my dear, because the whole thing is a product of sour grapes," insisted the 72-year-old lecturer.

"When I was young I wanted in the worst way to be an opera singer. But you never learn until it's far too late that unless you've got a gorgeous voice to start out with, nothing in the world is ever going to give you one.

"Every time I tried to do something melodramatic it just didn't work. It was

hopeless. The disaster of the world came when I knocked over the church in a performance of Mascagni's *Cavalleria Rusticana*," she recalls with wicked glee.

"I had to stand in for a soprano who was suddenly taken to the hospital with appendicitis and I thought I was going to be simply marvelous. I was the opera coach at the Royal College of Music at the time and the only one who knew the role. So I thought I'd just *electrify* the audience with my marvelous voice.

"Well, I tripped over the foot of the singer playing Mamma Lucia, shot over and knocked down the church instead! It was an absolute scream. The orchestra blew their notes because the wind section got the giggles. As serious opera it was a fiasco, but as a comedy show it was a knockout!"

Making Fun of Music

At the time, if someone had hinted to Russell that she would later develop a long, international career from her ability to make fun of classical music she admits she would have been highly offended. "I probably would have said, 'How dare you think I'd stoop to any such nonsense. I want to be known for my great art,' " she snickers.

Two features of Russell's lectures which can never be forgotten are her *Ring* narration and her second-act gown (a flame-

pink pleated chiffon, which draws a respectful round of applause at each concert). "I've always worn that gown—I couldn't manage without it," insists Russell. "It goes into the washing machine and it's still pleated when it comes out. So why change?"

"Five or six years ago there was a fearful commotion in the audience one night and someone nearly had to be carried out to an ambulance. As it turned out, it was the man who gave me the gown," she cackles. "I've had it for 26 years and it has become a part of the act. It's indestructible."

Equally indestructible is Russell's *Ring* narration (in which she uses her musical knowledge and comic delivery to lay waste to Wagner's 18-hour musical epic). Some claim it is the best introduction anyone could use to study the *Ring* cycle.

Others, who look upon Russell's narrative as sacrilege, are horrified at the way Russell mocks Wagner's four operas: *Das Rheingold*, *Die Walkure*, *Siegfried* and *Götterdämmerung*. Nevertheless, the number has become a classic routine cherished by opera fans around the world.

"Every performer has a number that

she's GOT to do and it's usually something she gets so fed up with that she can't bear it. But if I leave the *Ring* out, someone always complains bitterly that they came especially to hear it.

"If people like something and want you to do it, you should go ahead and do it for them," she advises. "They've paid for their tickets. Sometimes the audience recites the *Ring* along with me. If they come backstage and say 'You left out the bit about . . . ' it doesn't rattle me at all. I think it's really hilarious."

Making Fun of Herself

A speaker's fame can, on occasion, turn past enemies into long-lost friends. Several years after her speaking career took off, Russell sold out London's Royal Albert Hall to standing room only. When Stuart Robinson (the Director of the Royal College of Music at the time) called up and invited her to lunch, he asked if Russell would do a benefit concert for their building fund ". . . as one of the school's distinguished alumna.

"I think a lot of your professors are still here and we could invite them to lunch," Robinson added.

"I remembering thinking: Oh boy, this is going to be just lovely," recalls Russell with a chuckle. "Professor Herbert Howells was a funny little man who *hated* me. We didn't get on at all."

Sure enough, Howells was present at lunch. "Madame Editha Grepe (my singing teacher who could never get a proper note out of me) was there, too. Everyone was sitting around looking awkward and being very phony.

"The whole thing was so sticky and frightful that I finally said, 'You know DARN well that I was a pain in the neck when I was here.' They all breathed a sigh of relief and said 'Oh, you were awful. Just terrible.'"

In the mid-1960s, Russell moved to Australia where she spent eight years lecturing and performing in such works as *The Importance of Being Ernest*, *Blithe Spirit* and *Deathtrap*. When Russell returned to the United States to resurrect her American career, many people whispered, "My God, I thought she died years ago!" Indeed, her new management had even bigger surprises in store for her.

"When I went to do a date at the Kennedy Center, in Washington, D.C., up drove this terrific chauffeur-driven limousine with a chap who must have been in knee pants when I left for Australia," reminisces Russell.

"He ushered me into an enormous

suite at the Watergate and told me a limousine was outside if I should want to go anywhere. He said there were lots of lovely places to eat, to just sign for it and they'd take care of the bill.

"Then he said, 'We've only got domestic champagne in your refrigerator. Is that all right?'"

New Wave

"When I finally saw my friend Pat Hayes I asked him what on earth this was all about. He told me that my new agency, Cellar Door, was one of the biggest bookers of rock groups in the United States.

"To be quite honest, they outbid me for you," she said Hayes explained. "They've been getting into a lot of trouble with all their groups getting stoned and tearing the place apart. They wanted to upgrade their image and thought they could do it by booking some concert artists into the Kennedy Center. And you, my dear, are what a rock booker considers a concert artist to be!"

Arriving at the Kennedy Center, Russell was confronted with a huge pile of amplifiers on the stage. "What in the name of God is that?" she asked, upon which her young escort replied, "That's the greatest sound system in the world. Let's go try it."

"Well, all I said was 'Good evening' and the whole of Kennedy Center nearly fell down. I turned around and said, 'Young boy, you take these boxes out of here this second, do you hear? Out they go!' Then I got out my lavalier mike and they turned the sound up so high it nearly blew the roof off."

Surprisingly, her years with Cellar Door added new life to her career. "My previous audience had grown old along with me, so this group brought in a completely new following. They had all kinds of kids with long hair and beads sitting on the stage next to little old ladies. It was absolutely amazing."

Looking back on a long career of lectures and musical mischief, Russell tells her audiences that she now knows she was better off not becoming an opera singer. "You'd never think of taking expensive lessons on an old beat-up piano with half the notes missing or a violin with only three strings. I might not have a good organ," she snickers, "but it's tough!"

George Heymont is a freelance writer based in San Francisco, California.

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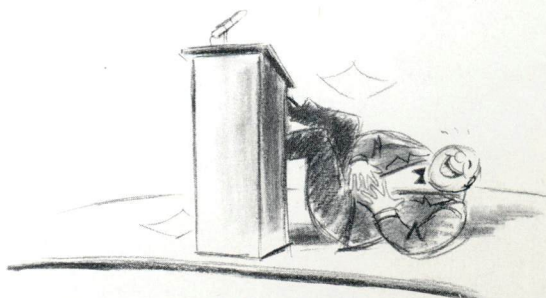
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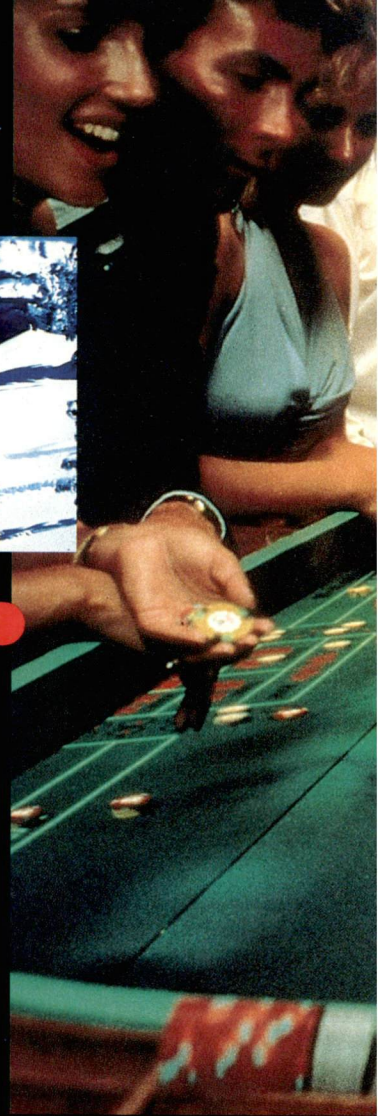
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Reach for the Stars in

RENO

at the 55th Annual Toastmasters Convention

August 24-30, 1986

Reno—it bills itself the “Biggest Little City in the World” and this high desert town has more excitement, glamour, entertainment and recreation than most metropolises several times its size.

You’ve probably heard the phrase “recreation unlimited.” When applied to the Reno/Tahoe area, it is no exaggeration. Beckoning you to partake of every sport and outdoor activity imaginable are the pristine beauty of Lake Tahoe, the grandeur of the Sierra Nevada (“snowy range”) and the breathtaking views of high meadows kissing blue skies throughout northern Nevada.

It doesn’t matter what the time of year: recreation and sports are both an integral part of the lifestyle. To top it off, the gaming and entertainment scenes

glitter 24 hours a day.

Lifestyle

Winter, spring, summer or fall, you will find people enjoying the outdoor life here. Whether sailing the crystal blue waters of Lake Tahoe or fishing its depths, hiking the Sierra trails, viewing one of Shakespeare’s plays under the stars on a Tahoe beach, or a thousand other possibilities, the year-round recreational activities produce a vigorous lifestyle.

Putting the gambling image into perspective, gaming alone provides about 48 percent of the state’s revenues, so a large number of Nevadans make their living with gaming-related jobs. They are regular folks, with children and in-laws, houses and mortgages, dreams and

problems, just like the rest of the world.

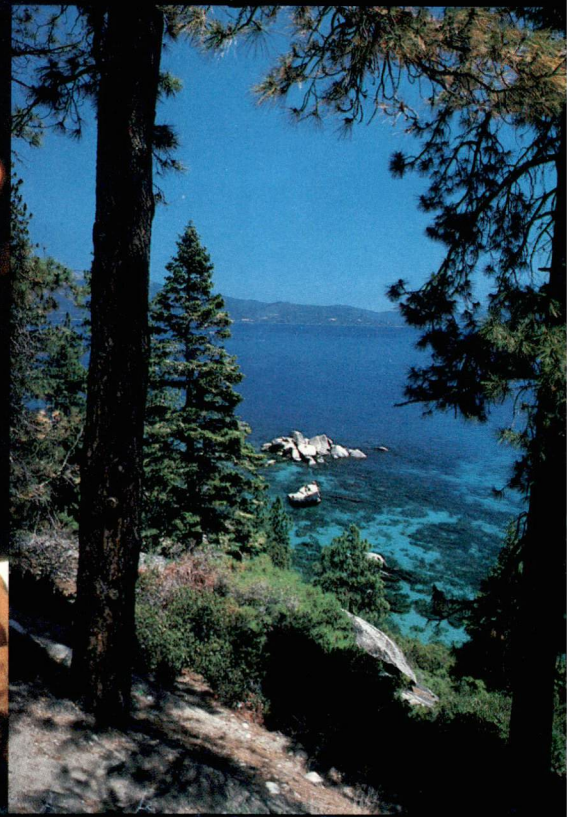
Not usually visible to the visitor are the thousands who comprise the non-gaming occupations: physicians, teachers, clergymen, construction workers, lawyers, taxi drivers. In addition to gaming and tourism, Nevada’s important industries are mining, agriculture, transportation, utilities, recreation, manufacturing, warehousing and wholesale and retail trades.

In dress and manner, a certain informality prevails. Newcomers may detect an intangible pioneer spirit that still exists in northern Nevada, where the most treasured ways of life are individuality, opportunity and the freedom to enjoy the beautiful open spaces.

The Good Old Days

Reno began as a mere crossing on the Truckee River. Explorers and wagon trains traversed the Truckee Meadows from the beginning of the westward movement. Cross-country emigrants





followed the "Truckee River Route" to California, including the luckless Donner Party. Eventually, toll roads and toll crossing of the river marked the advance of civilization.

The 1860s witnessed the construction of one of the world's greatest engineering feats, the transcontinental railroad. As the tracks moved over the Sierra Nevada toward Truckee Meadows, land speculators recognized the area would make a wonderful townsite.

Similarly, the Central Pacific (later the Southern Pacific) Railroad accepted government land grants along its tracks. Thus, as the rails reached Lake's Crossing in May, 1868, a sale of building lots took place in the embryonic city. The place was named "Reno" then in honor of General Jesse Reno, a Civil War hero.

Reno seemed not much of a town for several decades, despite its promotional beginnings. Virginia City and Carson City had larger populations, more news-

papers, more of almost everything, until about the turn of the century. Reno did gain a certain distinction as a "tough little town;" even vigilantes failed to impose a lawful peace.

Gambling dens and various low dives proliferated, while criminals of national prominence were said to have safe refuge in Reno. Little was done to soften this reputation, either, even into this century. In fact, a mayor of Reno gained election during Prohibition on a platform of "a whiskey barrel on every corner." Ironically, today the area is known for its hard line on crime.

In the midst of such notoriety, Reno was growing into the financial, educational and cultural center of Nevada. The University of Nevada moved there in 1886, repertory and Chautaugua groups stopped there on circuit, the town claimed the largest number of churches per capita of any similar-sized city, a Little Theater was established and numerous financial

institutions made Reno their headquarters.

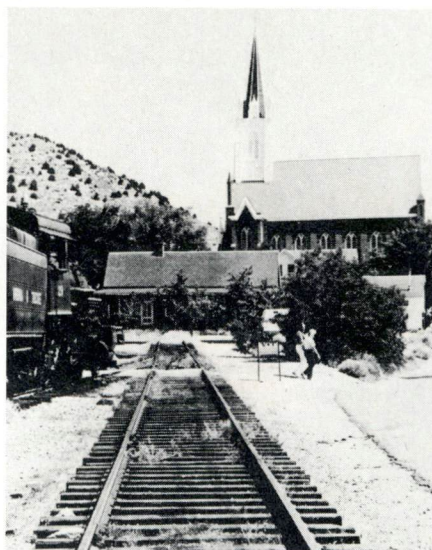
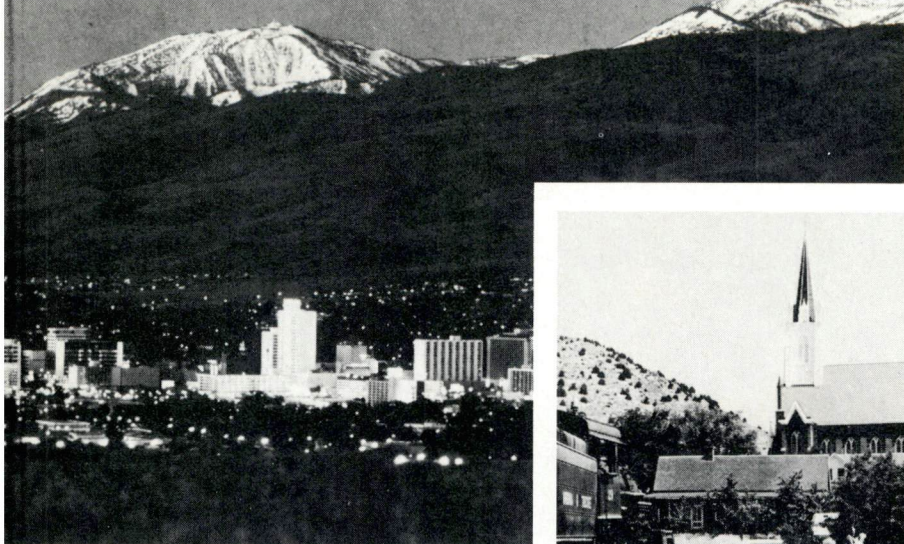
Beginning just after the turn of the century until the 1960s, Reno was the largest town in Nevada.

Visitor Attraction

Gambling probably appeared most important to Reno visitors. Until 1909, card parlors and gambling resorts existed almost unregulated. In that year, however, a reformist legislature outlawed the games. But the habit was too deep.

The statute was progressively weakened to allow card-playing for prizes, or permitting slot machines that gave candy or cigars. During the time of the Great Depression, many states sought ways to help with recovery; Nevadans decided in 1931 to legalize casino gaming.

The result of the 1931 law showed only slowly in Reno; almost not at all in the rest of the state for several years more. A few poker games became more obvious,



bingo parlors began to line Commercial Row and a "wheel of fortune" and penny arcade opened on Virginia Street, operated by a former carnival barker. Indeed, most of the places reminded visitors of a carnival, both in atmosphere and in reputation.

These 1931 laws probably represented a natural outcome of Reno's constant attempts to attract visitors to the area. Indeed, the practice continued into the town's second century. In 1927, the Lincoln Highway, the nation's first big continental road construction project, was nearing completion in Nevada. And across the center of town at Virginia Street and Commercial Row, a lighted arch proclaimed Reno "The Biggest Little City in the World."

The slogan emblazoned on the lighted arch became world famous, while the arch

itself served as a symbol in hundreds of movies, advertising campaigns and photographs. In the 1960s, when a few downtown businessmen decided that the old arch looked old-fashioned and casually suggested scrapping it, the outcry could have been heard over the mountains.

History won the argument. The arch, minus the lights, continues to proclaim "The Biggest Little City in the World" in a local park, and a new Reno arch has taken its place.

Remnants of the Past

Today, reminders of the area's legends are also found in Virginia City, where the richest mother lode of the rush for gold made millionaires out of mountain men. Once a bustling center, Virginia City is now a charming (not overly commercial) tourist town not far from Reno.

Visitors can walk its wooden sidewalks, stop for drinks at the Bucket of Blood Saloon, tour restored Victorian buildings like the Castle, Mackay Mansion and Piper's Opera House and end the day with a ride on a portion of the historic Virginia and Truckee Railroad.

Buckboards may have been standard vehicles during Virginia City's prime, but downtown Reno is somewhat more up-to-date. Bill Harrah, founder of the Harrah's hotel chain, spent a lifetime acquiring vintage automobiles, and visitors can "ooh" and "aah" over the classics in Harrah's Automobile Collection.

Harrah's warehouses in Reno hold Duesenbergs, Stutz-Bearcats, Pierce-Arrows, cars custom-made for celebrities and a Bugati reported to be worth about \$2 million.

Mountain Greenery


Although less than one hour's drive from Reno, Lake Tahoe has a totally different atmosphere. It attracts guests who probably feel more comfortable skiing or sailing than they do indoors.

The azure lake, ringed by towering purple mountains fringed with aromatic pine, has been called the "jewel of the Sierras." Indeed, many people have compared it to alpine scenes from Switzerland. Its crystal-clear waters are snow-fed and waterfalls and picturesque caves are found on its shores.

The eastern towns of Incline Village, Zephyr Cove and Stateline are closely tied to Reno, and most of the Tahoe hotels are casino properties that contribute their share of gaming revenue to local and state coffers.

In the summer, Lake Tahoe offers boating, parasailing, fishing, bicycling, cross-country hiking and trail riding, as well as golf and tennis. (Swimmers sometimes are discouraged by the lake's chilly temperatures.)

For much of the year, lake visitors can cruise past scenic "highs" like Emerald Bay or Vikingsholm Castle aboard the *Tahoe Queen* or the *M.S. Dixie*. A few miles from the lake, the Ponderosa Ranch attracts tourists who remember the TV show "Bonanza." Visitors can tour the Cartwrights' house, still furnished as it was for shooting the TV series. Breakfast horseback rides are a popular feature of the ranch.

Whether you stay just for convention week, or make an entire Western vacation out of it, you'll love everything the Reno area has to offer, when you "Reach for the Stars" at the 1986 International Convention. 

Getting to Reno . . .

Reno is easy to get to. For those driving, it's a crossroads city with U.S. 395 coming into town from the north and south, and Interstate 8 from the east as well as from the Bay Area and Sacramento on the west.

If you're driving, you'll find Reno a convenient jumping-off point for pre- or post-convention vacations in Southern California, San Francisco, the Pacific Northwest and Vancouver, Canada, where Expo '86 will be on until October.

By air—Reno's Canon International Airport is served by AirCal, American, Continental, Eastern, Frontier, PSA, Republic, Sun World, United and Western. Special fares are available to Toastmasters on American and PSA by calling the American Airlines Meeting Services desk at (800) 433-1790.

By rail—Reno is served daily by Amtrak's famous *California Zephyr* streamliner from Oakland, over the scenic Donner Pass through the Sierras and from Chicago by way of Denver and Salt Lake City.



TOASTMASTERS

55th ANNUAL CONVENTION

August 26-30, 1986
MGM Grand Hotel
Reno, Nevada

MAIL THIS PART TO: Toastmasters International, P.O. Box 10400, Santa Ana, CA 92711 (This form is not to be used by International Officers, Directors, Past International Presidents or District Governors elected for 1986-87.)

To attend general sessions on Wednesday, Thursday and Friday, a registration badge will be required. Pre-register and order meal-event tickets now! ATTENDANCE AT ALL MEAL EVENTS WILL BE BY TICKET ONLY. Advance registrants will receive a receipt by mail. Tickets can be claimed at the registration desk beginning Tuesday, August 26.

ALL ADVANCE REGISTRATIONS MUST REACH WORLD HEADQUARTERS BY JULY 15.

- _____ Member Registrations @ \$35.00
 - _____ Joint Registration: Husband/Wife (both Toastmasters) @ \$45.00
 - _____ Spouse/Guest Registrations (each) @ \$10.00
 - _____ Tickets: **Golden Gavel Luncheon** (Wednesday, August 27) @ \$18.00
 - _____ Tickets: **Spouses & Guests Luncheon** (Thurs., August 28) @ \$14.00
 - _____ Tickets: **DTM Luncheon** (Thurs., August 28) (Note DTM# _____) @ \$14.00
 - _____ Tickets: **"Hollywood Stars" Fun Night** (Thurs., August 28, Dinner, Show) @ \$28.00
 - _____ Tickets: **President's Dinner Dance** (Fri., Aug. 29, Dinner, Dancing, Program) @ \$29.00
 - _____ Tickets: **International Speech Contest Breakfast** (Sat., August 30) @ \$13.00
- Zigfield Room NOON* \$ _____
Capitol 11:30 AM \$ _____
Adelphi 11:30 AM \$ _____
Grand Ballroom 7:30 PM \$ _____
Grand Ballroom 7:30 PM \$ _____
Grand Ballroom 8:15 A.M. \$ _____
TOTAL \$ _____

Check enclosed for \$ _____ (U.S.) payable to Toastmasters International. **Cancellation reimbursement requests not accepted after July 31. Cancellations not accepted on site.**

(Please Print) Club No. _____ District _____

NAME _____

SPOUSE/GUEST NAME _____

ADDRESS _____

CITY _____ STATE/PROVINCE _____

COUNTRY _____ ZIP CODE _____

NO. CHILDREN ATTENDING _____ AGES _____

If you are an incoming club or district officer, please indicate office: _____

MAIL THIS PART TO: MGM Grand Hotel, Reno, Attn: Room Reservations, 2500 E. Second St., Reno, Nevada 89595

**TOASTMASTERS INTERNATIONAL 1986 ANNUAL MEETING
AUGUST, 1986**

**★ ★ RESERVATIONS MUST BE ★ ★
RECEIVED BY
JULY 22, 1986**

Q NAME:	MASINT
Please make reservations for _____ persons	
Name(s): _____	RATE
Address: _____	Single or Double Occupancy <input type="checkbox"/> \$68.00
City/State: _____ Zip: _____	Round King-Bedded Room <input type="checkbox"/> \$80.00
Telephone # Area Code: (____) _____	One-bedroom Suite <input type="checkbox"/> \$138.00 - \$148.00
Arrival Date: _____ Arrival Time: _____	Two-bedroom Suite <input type="checkbox"/> \$201.00 - \$221.00
Departure Date: _____	Deposit Amount: *\$ _____

(All rates subject to 7% Washoe County Room Tax)

*One night's deposit is required to guarantee accommodations. Deposit refundable if reservation cancelled 24 hours prior to ARRIVAL. Please return reservation and deposit at least 30 days prior to arrival. CREDIT CARDS NOT ACCEPTED TO GUARANTEE RESERVATIONS.

Reservation requests received after **July 22, 1986** will be confirmed subject to room availability.

NOTE: Checkout time is noon, therefore guest room may not be available until 2 p.m.

Your deposit guarantees your room until midnight on the requested date of arrival. Please telephone changes to our Reservation Department at 800-648-5080. The only form of reservation payment that will be accepted is: check or money orders.

HALL of FAME

DTMs

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

Richard R. Rahder
International City 1377-1, Long Beach, CA

Jim Reinecke
Early Words 3657-7, Longview, WA

Lorraine L. Newgent
O Fallon 994-8, O Fallon, IL

Gary Paul White
McDonnell Douglas 2389-8, St. Louis, MO

David L. Bosse
DuPont 1664-18, Wilmington, DE

Tom M. Probst
Magic City 585-20, Minot, ND

Pauline Shirley
TNT 4533-25, Dallas, TX

Tuan Q. Pham
Monument 898-36, Silver Spring, MD

D. C. Stultz
Harris Malabar 4170-47, Malabar, FL

Stan Kay
Telespeakers 2328-21, Burnaby, B.C., Can

Max Bodenhausen
Speakeasy/Springfield 5188-22, Springfield, MO

William L. Hamilton
Pecan Valley 3082-25, Brownwood, TX

Anne M. Thompson
Daybreakers 2429-26, Rocky Ford, CO

Fee Busby
Laramie 2546-26, Laramie, WY

Timothy R. Oldham
HDL 3323-36, Adelphi, MD

John V. Slyker
Pop-Up 3165-44, Midland, TX

Kenneth K. Kelley
Palatka 2310-47, Palatka, FL

Jerry Lauzon
DuPont Sabine River Works 2181-68, Orange, TX

ATM Silver

Congratulations to these Toastmasters who have received the Able Toastmaster Silver certificate of achievement.

Eli Mina
Vancouver 59-21, Vancouver, B.C., Can

Geraldine W. Boehm, DTM
McHenry Area 4991-30, McHenry, IL

George D. Byrne
Exxon Tiger TMC 1004-46, Florham Park, NJ

Tony Welch
Mercury Eloqui 5183-60, Toronto, Ont., Can

ATM Bronze

Congratulations to these Toastmasters who have received the Able Toastmaster Bronze certificate of achievement.

Gurie H. O'Connor
Talk-In-Tel 1516-7, Hillsboro, OR

Einar L. Johnson
Summit 190-10, Akron, OH

Walter S. Schamel, DTM
Flyers and Floaters 5467-16, Oklahoma City, OK

G. Bruce Byorum
Downtowners 1325-19, Davenport, IA

ATMs

Congratulations to these Toastmasters who have received the Able Toastmaster certificate of achievement.

Daniel R. Baker
Koffee N Toastmasters 105-F, Redlands, CA

Joe Ramos
Grand Terrace 290-F, Grand Terrace, CA

Everette E. Barnett
Temple City 554-F, Temple City, CA

Marta del C. de la Puente
Temple City 554-F, Temple City, CA

Henry E. Heller
Table Talkers 1246-F, Buena Park, CA

Edmund Joseph O'Hara
Hemet-San Jacinto 3806-F, Hemet, CA

Adelmo A. Scoccia
Vineyard 3810-F, Rancho Cucamonga, CA

Lynda Kay
Toastmasters Oasis 4397-F, Victorville, CA

Clifford G. Gewecke, Jr.
Rising Stars 5050-F, Downey, CA

Howard Hinman
Orange County Libertarian 5275-F, Santa Ana, CA

D. Annette Jeffries
Huntington Park-Bell 14-1, Huntington Park, CA

Don Shapiro
Peninsula 174-1, Rolling Hills Estates, CA

Michael A. Moore, DTM
International City 1377-1, Long Beach, CA

Gary L. Schulze
Overlake 2889-2, Bellevue, WA

Norma C. Walters
The Way Inn 4425-2, Seattle, WA

Jan St. Clair
Wry 4723-2, Kirkland, WA

Donald W. Luby
Wry 4723-2, Kirkland, WA

Jack Mackey
Aztec 2531-3, Tucson, AZ

Roger Allan Simpson
Easy Risers 2961-3, Scottsdale, AZ

Abe Jackson
Heartbeats 5965-3, Tucson, AZ

David M. Klumpar
Lee Emerson Bassett 33-4, Palo Alto, CA

Janice Hom
Asian Express 2203-4, San Francisco, CA

Doris M. Gelini
The Magic Word 2407-4, San Francisco, CA

Joanne E. Boone
FMC 2873-4, San Jose, CA

Kay Paumier
One-ders 4486-4, Palo Alto, CA

Irwin E. Eisner
Heads-Up 5021-4, San Jose, CA

Betty M. Churchill
Chula Vista 108-5, Chula Vista, CA

Richard W. Buckley
Hospitality 683-5, San Diego, CA

Ralph E. Hughes
Fireside 851-5, San Diego, CA

Patricia A. Rarus
Fireside 851-5, San Diego, CA

Julie French Roy
Fireside 851-5, San Diego, CA

Betty J. Pfleger
Scripps Memorial Hospital 905-5, San Diego, CA

Deborah K. Roberson
Action 1885-5, San Diego, CA

Jon Haugen
Hill Talkers 2372-5, San Diego, CA

Delfina E. Tapia
Matchless Speakers 3933-5, San Diego, CA

Rebecca Lindquist
O Dem 3965-5, San Diego, CA

Donna Tello
Liberty 4152-5, San Diego, CA

Bill Wood
Liberty 4152-5, San Diego, CA

Donna M. Pierce
Laughmasters 4727-5, San Diego, CA

Anne L. Bardack
Articulates 5046-5, San Diego, CA

Steve O. Kloempken
Olmsted County 564-6, Rochester, MN

G. Harrison Nelson
Olmsted County 564-6, Rochester, MN

Loren A. Magsam
Northwest Wind 692-6, Osseo, MN

Clancy Gress
Rochester Suburban 1883-6, Rochester, MN

John R. Rheinberger
Stillwater 2377-6, Stillwater, MN

Jerry R. Christensen
North Hennepin 2464-6, Minneapolis, MN

Nancy E. Jensen
North Hennepin 2464-6, Minneapolis, MN

Wesley Yarrington
North Hennepin 2464-6, Minneapolis, MN

Connie Kass
Eastwind 3937-6, St. Paul, MN

Donna DeLong Raaf
Eastwind 3937-6, St. Paul, MN

Lucille M. Jorgenson
Toastadas 4755-6, Bloomington, MN

Clint Soppeland
Honeywell Masterblenders 4756-6, Hopkins, MN

Ronald D. Smith
Cascade 566-7, Eugene, OR

Terry E. Walton
The Dalles 620-7, The Dalles, OR

C. Dean Pielstick
Thermostats 2044-7, Salem, OR

Nelson S. Graham
Early Words 3657-7, Longview, WA

Gerald L. Wilson
Early Words 3657-7, Longview, WA

Elizabeth H. Daniell
High Noon 3714-7, Salem, OR

David S. Cohen
Emerald 3892-7, Eugene, OR

John Welch Jenkins
Advisors 4661-7, Portland, OR

Joseph A. Baska
Horace Mann 817-8, Springfield, IL

Jerris A. Oberbeck
High-Noon 2072-8, Cape Girardeau, MO

Jane Abbot
Grand Center 5000-8, St. Louis, MO

Mattie L. Lake
Evening 5573-8, Fort Leonard Wood, MO

William C. Berrigan
Panorama 1373-9, Kettle Falls, WA

Bradley A. Ross
BCSR 4803-9, Richland, WA

Mary Sue Best
Broad Ripple 517-11, Indianapolis, IN

M. Ada Wakeland
Gentle People 2333-11, Indianapolis, IN

Norma J. Lennartz
Del Rey 2665-11, Anderson, IN

Arthur C. Page
Crescent City 3506-11, Evansville, IN

Betty Jo Gessell
IRS Express 3531-15, Ogden, UT

Michael Forrest Evans
Pal II 5411-15, Salt Lake City, UT

Burte J. Banks, Jr
Thunderbird 1566-16, Tulsa, OK

Wilma Jeanne Cummins
Conversing Couples 1873-16, Tulsa, OK

Willard A. Kyrk
Hilltoppers 3046-16, Oklahoma City, OK

Brett Tennyson
Challenger 5301-16, Lexington, OK

G. D. "Corky" Christman
Boot Hill 429-17, Billings, MT

Sheila Rice
Rainbow 488-17, Great Falls, MT

Robert G. LoPresti
Greater Newark 1833-18, Newark, DE

Lynda S. Fiske
West Side 4047-18, Columbia, MD

Bradley S. Thomas
Ankeny 4477-19, Ankeny, IA

Ethel Mae Gustason Champ
Good Morning 4920-19, Ottumwa, IA

John E. Peterson
Cass County 4010-20, West Fargo, ND

John P. O'Sullivan
Rich-Del 3767-21, Richmond, B.C., Can

Win Zacherl
Simon Fraser University 4590-21, Burnaby, B.C., Can

Leland D. Mapes
Tower Talkers 392-22, Kansas City, MO

George Brandsberg
Manhattan 2570-22, Manhattan, KS

Roger M. Grund, Sr.
Fishermen 3343-22, Wichita, KS

Ken Sandrock
Knorthern Knights 3808-22, Kansas City, MO

Benjamin W. Jackson
Power Masters 3985-22, Overland Park, KS

Floyd M. Sahn
Bumble Bees 2974-23, Albuquerque, NM

Charline A. Woodside
Poets 1024-24, Lincoln, NE

Beth E. Mueller
Norators 3085-24, Omaha, NE

Billy Davis
Innovators 4362-24, Lincoln, NE

Cynthia D. Purselley Brooks
Wise County 5202-25, Decatur, TX

Robert A. Baxley, Jr.
Early Riser 784-26, Greeley, CO

Ann J. Lockhart
Bodyshops 821-26, Denver, CO

Mary R. Dell
Free Speakers 2630-26, Rocky Ford, CO

Terry Schultz
Free Speakers 2630-26, Rocky Ford, CO

Joseph H. Wissmann
Downriver Ambassadors 2758-28, Ecorse, MI

Glenn Caves
Laurel 956-29, Laurel, MS

Ruby Jackson Gainer
Five Flags 3229-29, Pensacola, FL

Katharyn N. Downing
Michael H. Murdoch 3851-29, Tyndall Air Force Base, FL

Robert F. Happel, DTM
Ellsworth Park 2745-30, Downer's Grove, IL

Mary Martin
Open City 4353-30, Glen Ellyn, IL

Rachel K. Ezrin
Alcott 3981-31, Concord, MA

Jack Ducey
Plymouth 5224-31, Plymouth, MA

Harry E. Parshall
Puget Sound Naval Shipyard 1174-32, Bremerton, WA

Ann M. Wadnizak
Sandpiper 1224-33, Ventura, CA

Laurence R. Whelan
Sandpiper 1224-33, Ventura, CA

Miriam Shearing
I'll Drink to That 3254-33, Las Vegas, NV

K. Sue Meade
Night Owls 4221-33, Lancaster, CA

Orville A. Cherney
Southwest 4955-35, Greendale, WI

Clarence E. Thornton
DC Department of Recreation 3682-36, Washington, DC

Jan J. Nomina
Uptown 3961-37, Charlotte, NC

Pamela S. Greer
Lenoir 5333-37, Lenoir, NC

David L. Wilson
Paoli Express 2774-38, Paoli, PA

Barbara I. Cooper
Capital Nevada 1813-39, Carson City, NV

Patricia R. Dodini
Fairfield 4527-39, Fairfield, CA

Jerry Snider
Agoissi 3500-40, Columbus, OH

Darlene H. Bell
Golden Gavel 438-42, Calgary, Alta., Can

Allan G. Dredge
The Enterprisers 4840-42, Edmonton, Alta., Can

Phyllis L. Blacksten
St. Vincent 3962-43, Little Rock, AR

Pat MacLellan
Schooner 3978-45, Halifax, N.S., Can

Kenneth K. Kelley
Palatka 2310-47, Palatka, FL

Dick Coffee
Protective Pacesetters 4188-48, Birmingham, AL

Leonard J. Corcoran
Protective Pacesetters 4188-48, Birmingham, AL

James K. Fite
Protective Pacesetters 4188-48, Birmingham, AL

Delbra Rivers
Protective Pacesetters 4188-48, Birmingham, AL

Ginger A. Llanes
Kona 4292-49, Kailua-Kona, HI

June M. McKinney
Sunrise 2468-56, Houston, TX

Sam N. Saenz
Sunrise 2468-56, Houston, TX

Gladys Buchanan
Southwestern 2995-56, Houston, TX

Hannah Vanderbrock
Southwestern 2995-56, Houston, TX

Donald G. Nicholas
Upeeka 4638-56, San Antonio, TX

Paul R. Schlehr
Santa Rosa 182-57, Santa Rosa, CA

Keith Albert Rudolph
Dolphin 3170-58, Charleston, SC

Marvin W. Lawley III
Coffee County 1719-63, Manchester, TN

Stanley Stubbs
Serendipity 2513-64, Winnipeg, Man., Can

Donnell A. Ramsey
GSU Beaumont 2484-68, Beaumont, TX

Josephine J. Wright
Ipswich 3410-69, Ipswich, Qld., Aust

Denis Greenwood
Gosford City 3186-70, Gosford City, N.S.W., Aust

William Keith Dick
Wairoa 3047-72, Wairoa, NZ

William Frank Lock
Bayside 163-73, Brighton, Vic., Aust

New Clubs

6100-F Geared For Gab
Industry, CA—Tues., noon, Western Gear Corp., 14724 E. Proctor Ave. (968-6525).

6088-1 Travel & Trade
Long Beach, CA—Tues., 6:00 p.m., Travel & Trade Center Institute, 3635 Atlantic Ave. (426-8841).

6090-6 Data Processors
Rosemount, MN—Thurs., 11:00 a.m., Dakota County A.V.T.I., 1300 E. 145th St. (423-8521).

6099-7 W.S.C.C. Students'
Portland, OR—Wed., 6:30 a.m., Coco's Family Restaurant, 11340 N.E. Halsey (257-3278).

448-8 Blue Cross/Blue Shield
St. Louis, MO—2nd & 4th Wed., 5:51 p.m., Blue Cross Health Services, Inc., 4444 Forest Park (658-4078).

6089-11 Baer Field
Fort Wayne, IN—Fri., 11:45 a.m., Hilton Inn, 3939 Ferguson Rd., (745-2568).

6092-11 Westside
Evansville, IN—Thurs., 6:00 p.m., Helen's Fine Foods, 813 N. St. Joseph Ave. (473-8405).

6101-13 Talking Heads
Pittsburgh, PA—Fri., noon, Westinghouse Credit Corp., One Oxford Centre (393-3047).

6096-14 Peachtree
Atlanta, GA—Mon., 7:00 p.m., Peachtree Presbyterian Church, 3434 Roswell Rd., N.W., Room 237 (659-1000).

6095-21 Mission
Mission, B.C., Canada—Mon., 7:30 p.m., Leisure Centre, 7621 Taulbut St. (826-7127).

6082-25 BSA Noon
Irving, TX—Wed., noon, Boy Scouts of America, 1325 Walnut Hill Lane (659-2402).

6094-25 Toast Mates
Dallas, TX—3rd Fri., monthly, 7:30 p.m., various locations, (235-7595).

6098-26 Central SpeakEasy
Denver, CO—Mon., 11:45 a.m., Central Bank of Denver, 1515 Arapahoe St., Tower I, fifth floor, Training Room A (893-3456, ex. 2435).

6083-33 SIMISPEAK
Simi Valley, CA—Tues., 7:15 a.m., Pro-

gressive Development Systems, 4680 Los Angeles, Ave., Unit O, Conference Room (526-3223).

6085-39 Truckee

Truckee, CA—1st & 3rd Wed., 6:15 p.m., O.B.'s Board, Commercial Row (562-1720).

6087-42 Poplar Bluffers

Evansburg, Alta., Canada—2nd & 4th Tues., 8:00 p.m., Wildwood School and Grand Truck High School, Wildwood, Alta., and Evansburg, Alta. (325-2091).

6097-42 Paragon

Edmonton, Alta., Canada—Thurs., 11:45 a.m., Principal Plaza, 10303 Jasper Ave. (420-7446).

6086-43 Day Break

Jackson, TN—Thurs., 7:00 a.m., Old Country Store, Casey Jones Village.

6084-47 Downtown

Orlando, FL—Wed., 7:30 a.m., Raddison Hotel, 60 S. Ivanhoe Blvd. (843-1190).

6093-75P Sinag-Tala

Quezon City, Metro Manila, Phil—Sat., 3:30 p.m., Asian Institute of Tourism, Don Mariano Marcos Ave., Diliman (90-58-78).

Anniversaries

50 Years

Golden Gate 56-4, San Francisco, CA

45 Years

San Gabriel Valley 200-F, San Gabriel, CA
San Mateo 191-4, San Mateo, CA
Northern Voices 185-6, Minneapolis, MN
Summit 190-10, Akron, OH
John D. Ewing 188-15, Caldwell, ID
Haworth-Wichita 193-22, Wichita, KS

40 Years

Legion Rostrum 374-6, St. Paul, MN
Indianapolis 385-11, Indianapolis, IN
Bois De Sioux 376-20, Breckenridge, MN
Topeka 361-22, Topeka, KS
Fort Collins 375-26, Fort Collins, CO

35 Years

Antlers 725-6, Minneapolis, MN
Gresham 783-7, Gresham, OR
Christopher 339-14, Atlanta, GA
Old Capitol 164-19, Iowa City, IA
Cosmopolitan 673-29, Mobile, AL
North Shore 928-30, Evanston, IL
Milwaukee Metro Speakers 945-35, Milwaukee, WI
Bangor 897-45, Bangor, ME
Poughkeepsie 921-53, Poughkeepsie, NY

30 Years

Central Lutheran 2075-6, Minneapolis, MN
Duncan 978-16, Duncan, OK

Speakeasy 291-17, Great Falls, MT
Elkridge 2045-18, Baltimore, MD
Dover 2077-18, Dover, DE
Queen City 1967-20, Dickinson, ND
Traffic Cl Yawn Patrol 1852-24, Omaha, NE
Early Birds 2063-32, Tacoma, WA
Saturday Morning 2035-37, Charlotte, NC
YBA 2076-49, Honolulu, HI
Pimiteoui 2068-54, Peoria, IL
Summerville 2018-58, Summerville, SC
Ottawa 1935-62, Ottawa, Ont., Can

25 Years

Stillwater 2377-6, Stillwater, MN
O Fallon 994-8, O Fallon, IL
Morning 1725-24, Norfolk, NE
DCA 3272-36, Arlington, VA
VA Topimasters 3273-36, Washington, DC
Pottsville 3261-38, Pottsville, PA
Razorback 1204-43, Pinebluff, AR
Miracle Mile 2283-47, Coral Gables, FL
Skywest 3137-57, Hayward, CA
Richland 2500-58, Columbia, SC
Virginia Beach 3267-66, Virginia Beach, VA

20 Years

Clubways 3048-F, Long Beach, CA
ATSC 2078-14, Chamblee, GA
Greater Bossier 2251-25, Bossier City, LA
Palatka 2310-47, Palatka, FL
Executive TM Breakfast Club 3622-52, Glendale, CA
Blacksburg 3351-66, Blacksburg, VA
Newcastle 1121-70, Newcastle, N.S.W., Aust
Orleans 3510-U, Orleans, France

15 Years

Francisco 2369-4, San Jose, CA
Carlsbad-Oceanside 47-5, Carlsbad, CA
Early Bird 3386-24, Columbus, NE
Statesmen 871-26, Denver, CO
Uniroyal Masters 2357-28, Detroit, MI
Great Eastern 3879-28, Toledo, OH
Whaling City 1172-31, New Bedford, MA
Triple Crown 176-36, Bowie, MD
Buffalo Valley 2643-38, Lewisburg, PA
Lincoln Trail 634-54, Danville, IL
Greenwood 216-58, Greenwood, SC
Main 3519-69, Brisbane, Qld., Aust
Omaru 1821-72, Omaru, NZ

10 Years

Crocker Plaza 3601-4, San Francisco, CA
Horace Mann 817-8, Springfield, IL
South Suburban 1399-26, Littleton, CO
O Hare Plaza 2683-30, Chicago, IL
Oasis 3130-39, Fallon, NV
Sunrise Center 3359-39, Citrus Heights, CA
Noon Day 1706-41, Aberdeen, SD
Viking 3650-42, Edmonton, Alta., Can
Osceola 1841-47, Kissimmee, FL
Meridian 1220-60, Toronto, Ont., Can
Trillium 3419-60, Mississauga, Ont., Can
Wairoa 3047-72, Wairoa, NZ
Sandgroper 3432-73, Belmont, W.A., Aust
Glen Waverley 3807-73, Mount Waverley, Vic., Aust

TOASTMASTERS INTERNATIONAL'S CONFERENCE/CONVENTION CALENDAR

1986 REGIONAL CONFERENCES

REGION I June 6-7

Salt Lake Sheraton
Salt Lake City, Utah

Contact: Joan Haynes
4657 Loyola Street
West Valley, Utah 84120

REGION II JUNE 27-28

Red Lion Inn
San Jose, Calif.

Contact: Vit Eckersdorf, DTM
78 Shearer Drive
Atherton, California 94025

REGION III JUNE 6-7

The Brown Palace
Denver, Colorado

Contact: Cecilia Cohn, DTM
771 South Holly
Denver, Colorado 80222

REGION IV JUNE 20-21

Kirkwood Motor Inn
Bismarck, N. Dakota

Contact: Allen Weisbeck
414 Tulsa Drive
Bismarck, N. Dakota 58401

REGION V JUNE 13-14

Hilton on the Circle
Indianapolis, Indiana

Contact: Steve Land
RR #4, Box 58B
Logansport, Indiana 56947

REGION VI JUNE 27-28

Marriott

Charleston, W. Virginia
Contact: Rhuell K. Croddock, DTM
1413 Princess Drive
S. Charleston, W. Virginia

REGION VII JUNE 20-21

Sheraton Hartford Hotel
Hartford, Connecticut

Contact: Robert F. Warner, ATM
62 Meadowpark Road
Vernon, Connecticut 06066

REGION VIII JUNE 13-14

The Admiral Semmes
Mobile, Alabama

Contact: Ted Merry, DTM
Box 308
Mobile, Alabama 36601

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About the Author:

Dr. Paul Hersey, a former Toastmaster and one of the nation's premier training and development authorities, has helped train supervisors and managers from more than 500 businesses and organizations. He is the Founder and Chairman of the Board of Leadership Studies.

In addition, Dr. Hersey is Chairman of the Board and a professor of Organizational Behavior and Management at the Graduate School of Applied Behavioral Science at California American University.



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