

January 1986

# THE TOASTMASTER



STORYTELLING:

Dressing Up Your Words

## Build Foundations for Castles in the Air

Here we are at the beginning of 1986; a fresh, new year awaits us. I look ahead with enthusiasm, zest and a goal. . . My goal is that every Toastmaster the world over COMMIT TO EXCELLENCE in '86.



The beginning of a new year is a favorite time to set goals. I've set a number of personal goals, myself—goals to make me stretch and grow. However those goals are nothing more than dreams until I act upon them.

Every year at this time I think of a quote from Henry David Thoreau: "If you build castles in the air, your work need not be lost: That is where they should be built. Now put foundations under them."

When this quote comes to mind I like to tell the story of a young man who was sitting dejectedly on the front steps when his father came home one afternoon. There was no one to play with because all his friends were doing homework, the youngster complained. When asked why he wasn't doing his,

he responded (as only the son of a psychology professor could), "I never do homework. You see, I've adjusted myself to mediocre grades."

How tempting it is to adjust to mediocrity; to be satisfied with things as they are. But. . . Don't! Go ahead, build those castles in the air! It is all right to have your head in the clouds, as long as your feet are on the ground!

Goals are expectations we have for ourselves. How often we reach our expectations; how seldom we go beyond them. This applies to us, our children and our Toastmasters clubs. To truly set a goal is to aim at achievement.

I believe there are three keys to achievement: BELIEVE, WANT and ACT.

The first key is BELIEVE. Create a mental image of whatever you want to achieve. It does not matter how high or unrealistic it may seem to others, it only matters that YOU believe you can attain it. It's your goal, reach for it!

Second, you must WANT your goal. That want must be a burning desire for achievement.

Then you must ACT. A woman rushed up to famed violinist Fritz Kreisler after a concert. "I'd give my life to play as beautifully as you do," she exclaimed. Kreisler replied simply, "I did." The woman had only a dream; Kreisler had achieved a goal.

Persistence, determination and hard work are the final ingredients to attaining any goal. Achievements are the results of doing, not dreaming. Castles remain in the air without foundation.

*Helen M. Blanchard*

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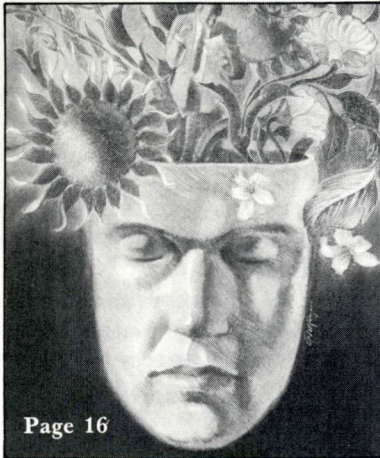
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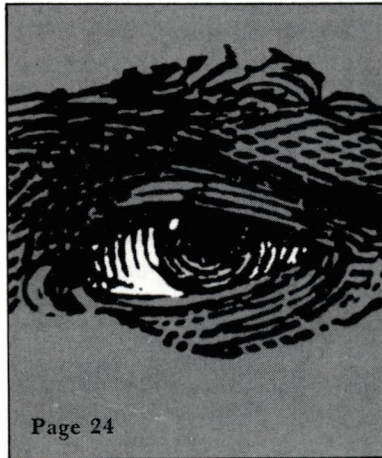
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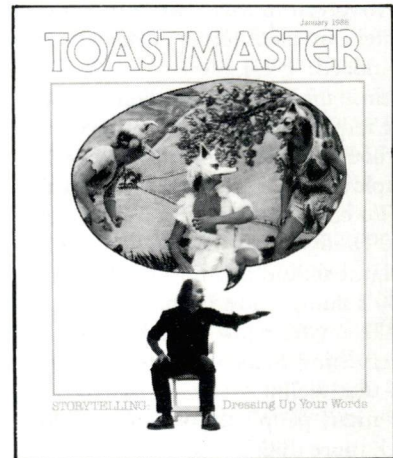
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## COVER

Picture yourself creating an image so vivid that it is almost like a hologram between you and your audience: clear, three-dimensional, almost touchable. You can achieve this through storytelling, a technique audiences find irresistible. *Color cover photo by Dorothy Small.*

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**J**ob hunting—it's rapidly becoming a new national pastime—one that more than a million Americans will be involved in this year. But while the hunters are plentiful, the trophies are scarce indeed.

Not since the Great Depression has job hunting required such a concentrated effort, although in the past couple of years, the employment scene has brightened some. To complicate matters, many of us have changed our ideas about work and what it should mean to us. During the 1930's slump, most people were happy to take anything just to make money. But intervening years of prosperity have altered that feeling.

Now many people think a job should be much more than a source of income. We think in terms of positions and careers rather than jobs. We've come to believe that our work should add to our self-esteem, make us feel productive, useful and happy.

But with so many hunters and so few choice available positions, what are the

chances of bagging the big one—the trophy you're really after? Well, if you're a public speaker, you have ammunition many of the others lack. The trick is knowing how to use it.

Begin thinking of your job hunt as an intensive, well-organized advertising or promotional campaign. The product you're selling is you. Tactics you'll use to sell the product include creating an effective resume, making contacts and interviewing. Your abilities as a public speaker should significantly influence how you develop and use each of these strategies.

### The Effective Resume

The resume that gets attention these days is not only well-written and eye appealing, but tailored to a specific position. For that reason, you must ask yourself: 1) What does "ability to speak publicly" really mean? 2) How important is that to the job I want?

Once you begin analyzing the ability itself, you'll find that public speaking en-

compasses numerous other skills—valuable ones that many prospective employers seek.

For example, persons qualified as public speakers usually are also goal-oriented, self-disciplined and good time managers. In most cases, they are superb organizers and coordinators. They may also be skilled at training others, making product presentations, selling and directing meetings—the kinds of skills acquired through leadership opportunities provided by Toastmasters.

Take a few minutes to analyze and list every activity you go through to complete just one speaking engagement outside the club. The list will remind you of skills you have, but that you may have never promoted, and will probably look something like this:

Make contact; propose and sell the idea; arrange for date, place and equipment; organize help and delegate responsibilities; arrange for or actually implement advertising; write press releases or contact media for coverage; research the

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**Employment Cont.**

**TIRE Service, truck & A-2**  
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**RE - live-in to care for 2**  
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ping, 2 small children. Habra Heights. Room, telephone. n + \$100 per week. 5680

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**Child Care & lite hskpng in**  
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**Child Care wanted F.T. in my**  
Mission Viejo home. Call eyes or wknds 643-2271

**Child Care. Students to care**  
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**Companion-Occasional wknd**  
gentleman for voice.

audience; research text material; organize and write the speech; make the presentation; do follow-up.

And take a hard look at the skills you use in the course of a club meeting, especially if you're a club officer. They would include parliamentary procedure, evaluating fellow members, managing time, impromptu speaking, chairing a business meeting and so on.

Obviously each and every speaking engagement may not involve all those activities and some may entail more. The point is, making speeches is hard work and if you can do it, you should tell the people you want to work with that you can.

How much you detail your public speaking abilities and where you present that information on the resume itself depends on how related the skills are to the position you're after.

Many job hunters don't realize the latitude they have with resumes. They tend to compare and couple them with job applications and think in terms of

specific format. But that's not the case at all.

A resume is not a job application and should not be treated as one. So forget about all those lines and boxes you must fill in on a job application and think of your resume as a promotional tool—a tool to advertise and sell yourself as the right person for a specific job.

A simple rule of thumb is: If the skills are vital to the position, present them somewhere and with some detail in the first half of the resume; otherwise, simply mention them.

See the sample resume which accompanies this article for ideas on how to format and display your skills. Public speaking abilities and related information are set in bold-face type on the sample.

### General Tips for Resumes

For most people, one-page resumes work best, so make it detailed but short. Use action words; avoid over-use of adjectives, adverbs and superlatives. Avoid fudging or fibbing, as a resume often be-

comes a permanent part of a personnel file.

Don't include reasons for leaving past jobs. If salary history is required, submit it on a separate page; otherwise don't include it. Be sure the master copy is free of spellos, typos, grammar and punctuation errors and noticeable corrections.

Unless you're a skilled typist, go to a professional for layout and typing. Have the resume reproduced on quality colored paper. Use a sophisticated photocopier for less than 50 copies; off-set printing for 50 copies or more.

Use large-size envelopes—don't fold resumes. Address your cover letter, typed on paper to match the resume, to a specific person and avoid repeating resume information in the letter.

### Contacts

As a public speaker, you have probably established many valuable contacts. Begin using them. Do everything you can to spread the word that you're job-hunting; you increase your chances of



# JOB HUNTING: How to Bag the Big One

by Freda Grones

## PROFESSIONAL RESUME

of  
**JOHN C. ANYONE**

1820 E. Any St. — Any City, CA 92705  
Telephone: (714) 953-5899

CAREER OBJECTIVE: Marketing Director

### SUMMARY OF QUALIFICATIONS

Competence and experience in Marketing and Management were acquired through practical application and education. Areas of expertise:

- **Establishing marketing goals**
- **Public Relations/Advertising**
- **Personnel Management**
- **Developing promotional programs**
- **Customer Service**
- **Training/Motivational programs**

Have excellent **communication skills . . . enjoy people . . . welcome challenges. Am active speaker with American Marketing Association and Toastmasters.**

### PROFESSIONAL BACKGROUND

**MARKETING DIRECTOR**—WIN Cable TV, Inc.—San Luis, CA—1979-Present  
Report directly to the president of this growing cable TV company. Am responsible for all marketing activities, including **designing and implementing promotional projects and advertising . . . coordinating training for marketing and advertising personnel . . . functioning as liaison with media . . . developing contacts and new marketing avenues within business and private sectors.**

Achievements: formulated and implemented all operational procedures and policies relating to marketing . . . **developed special program for securing contracts** from schools and hospitals for on-going service.

**ADVERTISING COORDINATOR**—On-Line Broadcasting—Orange, CA—1977-79  
**Interacted with management** of various companies and organizations and **assisted in developing their radio advertising programs. Trained support staff** in product presentation and contract negotiation.

**OUTSIDE SALES REPRESENTATIVE**—Welby Publications—Brea, CA—1973-77

### EDUCATIONAL BACKGROUND

**BACHELOR OF ARTS DEGREE**—Marketing and Public Relations—Southern California University, Orange—1976

Courses: International Marketing . . . Marketing Strategy . . . **Public Relations . . . Public Speaking . . . Business Communications . . . Effective Reports,** etc. **Was member of Senior Debate Team—Won State Championship, 1976.**

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securing a good job with every person who knows. Go through your business-card file or rolodex and call or write everyone listed.

Mention your job search to as many people as you can at the next Toastmasters meeting; give interested parties a copy of your resume. Participate in meetings and activities sponsored by professional groups in your field, and let them know you're looking. Attend meetings of networking groups.

If you find yourself standing in line at the supermarket or theater, strike up a conversation with the people around you; ask if they know of any openings. Consider running an inexpensive ad in your club or church newsletters. Write to former teachers and co-workers who may now be employed by other companies.

### Interviewing

Never pass up an opportunity to interview—even when you're sure you're not interested in the position. Think of interviews not as a waste of time, but as yet another means of making yourself known and establishing contacts.

Since you're a public speaker, interviewers will expect you to present yourself in a polished, professional manner. Don't disappoint them. You can enhance your look of professionalism by what you carry into the interview.

Consider organizing your resume, samples of your work, letters of reference and newspaper clippings into folders. Bring an assembled folder for each interviewer and one that you can use as a visual aid.

Attend workshops or study some current literature on interviewing techniques. Put yourself in the interviewer's shoes and anticipate questions *before* the interview—especially ones you might dread answering.

Handle negative questions with care and plan your answers by writing them out. Keep it brief. If a "yes" or "no" will suffice, don't elaborate. Rehearse interviewing by role-playing with a friend.

Two of the qualities today's employers actively seek in the people they hire are ability to communicate with others and self-assurance. As a public speaker, you have both. Good job hunting! 🗣️

*Freda Grones is a writer, editor and creative writing instructor in Orange County, California. She is President of The Write People, a firm specializing in public relations, resume writing and editing.*

# Surviving the Job Interview

by Jeffrey P. Davidson, CMC

**H**ave you ever faced a job interview and been totally intimidated and distressed from the minute you met your prospective employer? Most of us have felt this way at one time or another and managed to survive.

But there are some techniques you can employ to avoid being intimidated and to project a strong image. You can avoid an uncomfortable or one-sided session, and actually control the interview so that a meaningful exchange of information occurs. Let's take a look at how you can overcome some specific obstacles during a job interview.

## Musical Chairs

Have you ever sat down for an interview in a chair with a seat so low and arm rests so high that you felt ridiculous? If that wasn't bad enough, often the interviewer sits behind a huge desk, with a cigar in his mouth, firing questions at you from behind an imposing stack of reports. What should you do?

The first thing to do in this situation is to stand up and politely say, "Excuse me, but is there another chair I might sit in? This one is extremely uncomfortable." Your host will most likely bring you a different chair.

If this direct-request approach bothers you, sit more on the edge of the chair; don't slump back fully relaxed. Place the chair at a different angle to the desk, so you don't have to peer over the stack of reports.

## Holding the Line

Suppose the interview is progressing nicely, when suddenly the interviewer receives a phone call. If the call lasts a minute or two and the interview resumes, fine. But what if the call extends for 10 or 15 minutes and there is no indication that the conversation will end shortly?

This is a tough predicament. Arbitrarily set a time limit, be it 15 or 20 minutes,

after which time you will not remain seated. When that limit is reached, slowly get up and gesture that you have other business matters to attend to and would like to proceed with the interview or reschedule it at a more convenient time. One way to achieve this is to point to your watch as you rise from the chair, with a questioning expression on your face.

However bold this may seem, rest assured that the interviewer will either terminate the call and continue the interview with a new measure of respect for you, or will ignore you, in which case you aren't seriously being considered for the job.

## A Rush of Questions

If the interviewer poses a series of questions without allowing time for well-developed answers, you have two options:

- (1) Bring your answers to a quick close and move on to the next question.
- (2) Tell the interviewer you would like to more fully answer each question because you feel you have important information to supply.

If the pattern continues, it might be a clue from the interviewer that you are "over-answering." Shorten your answers and selectively offer extended answers.

## Silence Is Golden

Do you know that a common fear shared by job applicants is to have to face silence during the interview? A question is posed and answered, but the interviewer does not speak again. Silence. What should you do?

Sit there. If you have answered the question satisfactorily you're not obligated to keep the conversation rolling. There's nothing wrong with periods of silence. However, rather than face a few seconds of silence, many applicants continue to reveal information that either wasn't requested, or is no longer ap-

propriate. Some even talk themselves out of a job.

The "silence" technique may be used by some interviewers to draw out information that wasn't requested on a direct basis. When you have satisfactorily answered a question and have no other particular information to offer at the moment, sit quietly, face the interviewer and smile.

## Stand up for Yourself

Always stand up for yourself. Never let an interview or discussion focus on negative aspects of your career, your education or your background. Accent the positive. Focus the interviewer's attention on how you can readily contribute to the company and make a *significant* contribution.

Don't waste time trying to defend yourself or things that may or may not have happened, and don't waste time playing "point/counterpoint" with someone who is trying to diminish your presentation.

## Thank You

Once the interview's complete and you can collapse at home into an easy chair, send a written note of thanks to your interviewer. Recognize that the interviewer took time from what is probably a busy schedule, and most likely did his/her best in meeting with you.

Finally, if you can walk out of a stressful interview smiling, you are on your way to the top. ☛

**Jeffrey P. Davidson**, a *Certified Management Consultant (CMC)*, is a frequent speaker on management, employee communications and leadership topics. An internationally-published author of business articles, Mr. Davidson has a B.S. in Marketing and an MBA from the University of Connecticut.

*With a little verbal costumery, you can take ordinary words and make them so vivid the audience can almost touch them.*

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# STORYTELLING: Dressing Up Your Words

**P**icture yourself creating an image of a person, an object or an event so vivid that it is almost like a hologram between you and your audience: clear, three-dimensional and practically within reach.

According to Ohio-based storyteller Michael Burnham, you can achieve this effect, which listeners often find irresistible, by incorporating storytelling techniques into your presentations.

An actor, storyteller and teacher by trade, Burnham is well-acquainted with the obvious as well as subtle differences between storytelling and other speaking arts. As he explains it, the thrust of speaking is to get information across to an audience, while storytelling is much looser and friendlier, a way of showing "what's behind the words."

"The main difference between storytelling and speaking or other types of performances," Burnham says, "is that 90 percent of the work goes on in the listener's head." Accordingly, he advises, the goal of the storyteller should be to give listeners just enough details to 'get the picture' and let their imaginations do the rest.

## **The Listener's Imagination**

While it's somewhat true that people's

imaginations are only about as good as what they've personally experienced, storytellers and their listeners have a surprising amount of experiences in common. This means that as long as storytellers are sensitive to human situations and universal truths, they can tap into a tremendous source of images which 'speak' to the individual.

Since these images speak more to the heart than the mind, they can often communicate in direct, nonverbal ways, Burnham says.

"There's a rhythm and a structure to formal speaking that is completely counter to the nature of storytelling," he says, explaining that because of its casual tone, a story is more likely to reach people emotionally than would a straightforward speech.

Sometimes this emotional impact reinforces the storyteller's 'logical' points and sometimes it is the point itself.

Burnham originally got into storytelling to serve as an "accessible male role model" at Children's Hospital in Cincinnati, Ohio. As he describes it, he would "work for 20 minutes, then tell stories to the kids for 40 minutes."

At one time, as the host of a daily program on a community radio station, Burnham also read short stories and

by Sam A. Marshall

novels over the air. As a result of such varied experience, storytelling has become so much a part of Burnham's identity that he uses it even in his teaching and presentations.

"The ultimate excuse for telling stories is to convey something important to your listeners," he maintains. Nursery rhymes or mythology are good examples of this—on the surface they seem like simple, curious stories, but often contain profound moral lessons.

The messages of such stories almost always lose something when you express them in literal language, he says, because they are communicated in the rhymes or myths more as a 'sense' of a situation.

Certain topics lend themselves readily to storytelling: History, politics and human experiences are practically bottomless wells of inspiration for stories. Yet even unfamiliar subjects can be exciting if the storyteller taps into the right imagery.

"You can take listeners to places they





have never been before,” Burnham says, “by keeping their experience, interest and basic intelligence in mind as you unfold your narrative.

“You have to be brave enough to trust your audience,” he says, pointing out that, ironically, it’s usually more difficult for a storyteller to relate to a homogeneous group than to people of mixed ages or interests. With a mixed group you have more latitude to communicate on many levels because what you say means different things to different people. “From experience, you learn that certain stories will or will not work with certain groups.”

Since the success of storytelling hinges upon making the images in your head connect with the images in your listeners’ heads, you should strive to be clear, simple and direct. “If you can’t get the image information out to the audience, then you’ve blown it,” he says.

Yet too *much* description turns off the imaging process. Not only should the description be minimal, but even the role of the narrator should be ‘transparent’ to the listeners.

**The Storyteller as Conduit**

“The storyteller functions merely as a



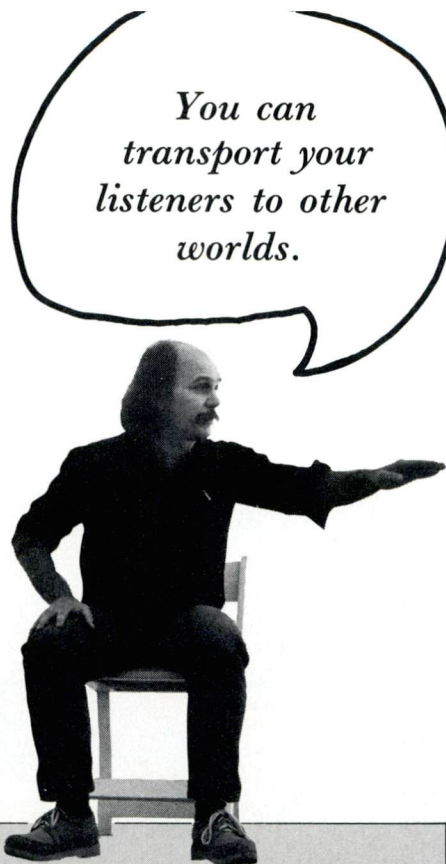
*Storyteller Michael Burnham makes magic. (Photo by Sam Marshall.)*

conduit or channel for the story," he says. "He or she doesn't 'make love' to the audience in the classic figurative sense, but gets out of the way and lets the story do it." If your listeners are really involved in what you are saying, "you can almost see it happening. It becomes tangible in the room."

In order to connect with the images in the heads of your listeners, you have to focus the pictures clearly in *your* head first. "The more real and tangible it becomes to you, then the chances are better that it will be real for the audience too."

This previewing technique, called visualization, helps you learn your story or presentation thoroughly without memorizing it verbatim. Burnham stresses that stories have to have a 'life of their own' with the freedom to evolve from audience to audience or else they will stagnate.

"I got into a rut where I kept censoring and editing my favorites, trying to make them perfect," he recalls. "But when I succeeded, they died." He remedied this through visualization.



## Storytelling Thrives Worldwide

Storytellers frequently specialize in simply what they do best . . . telling stories. Most often, they find themselves entertaining grade school children or senior citizens. But coffee houses, theaters and civic events are also common settings to which storytellers bring their own special kind of sparkle. And if they have a particular specialty, such as Appalachian folk tales, you can find them spinning yarns in the company of other storytellers and dedicated followers at storytelling workshops and festivals.

Storytelling organizations are alive and well in more than half of the United States and in several other countries. Even if there isn't one in your town, chances are good that there's a regional organization not too far away. In the U.S., states which have at least one storytelling organization include: Alabama, California, Colorado, Connecticut, Florida, Georgia, Illinois, Indiana, Kentucky, Massachusetts, Michigan, Minnesota, Missouri, New Jersey, New Mexico, New York, North Carolina, Ohio, Oregon, Pennsylvania, Rhode Island, South Carolina, Tennessee, Virginia, Washington and Wisconsin. Groups are also active in the District of Columbia, Canada and England.

For more information about regional storytelling groups, write or call the following organizations:

- **American Storytelling Resource Center, Inc.**  
Ruthmarie Sheehan, Director  
1471 Chanticleer, Santa Cruz, CA 95062. (408) 475-8939
- **National Story League**  
% Muriel C. Reynolds, President  
5102 Evelyn Byrd, Richmond, VA 23225. (804) 232-0520
- **National Association for the Preservation and Perpetuation of Storytelling (NAPPS)**  
Jimmy Neil Smith, Executive Director  
P.O. Box 112, Jonesborough, TN 37659. (615) 753-2171  
Note: This group publishes a national directory of storytellers, organizations and festivals.

Visualization is a type of rehearsal in which you picture how the events of a story take place as well as see yourself actually telling the story, according to Burnham. It is highly nonverbal, emphasizing once again that too much description turns off the imaging process. It is a very right-brain activity.

"It sounds difficult, but really is easy to do," he says. First you let the images form in the back of your mind, then let the description come to you. As a stimulus, you can jot down a rough outline or draw a series of pictures ('storyboard') on paper.

If you have trouble mentally visualizing, the storyboard technique would probably work better for you than outlining. Drawing pictures will help energize your right brain to take over.

"The best sketches are just stick figures, without much detail," Burnham says. "It's funny that people who can't draw seem to do better with storyboarding, because they don't let literal impressions get in the way."

The amount of rehearsal varies, of course, depending upon the length of your stories or of your whole presentation. But here's Burnham's rule of thumb: one month of rehearsal for a 20-minute story, with at least one-and-a-half hours of practice per day.

In addition to helping you focus your story images, visualization also allows you to see yourself in the act of telling the story. Burnham points out that using this method, you can anticipate where stories would be appropriate, how to make transitions smoothly and how to increase rapport with the audience.

"Stories almost always fail when you just tack them on to speeches," he claims, suggesting instead that you work your stories and cues into the flow of the presentation during visualization. (Two helpful books on visualization are *The 'C' Zone: Peak Performance Under Pressure* by Robert Kriegel, Ph.D. and Marilyn Harris Kriegel, Ph.D.; and *Put Your Mother on the Ceiling* by Robert DeMille.)

### Segues

"Usually a speaker segues to a story through a noticeable change of tone. Or he might walk around the room, lean on a chair or give some similar physical cue. Then, to signal the return to the main track, he walks back to the podium or stands erect again."

As it turns out, these cues help not only the audience but also the storyteller. "In the context of a speech, you have to be careful of letting the story get away from

you—you've got to be able to get back to the main speech." You will learn your own cues inside out with proper visualization.

It also stands to reason that your pacing will take care of itself. As for using 'devices,' you should let those come on their own too. You can learn to sense if they are appropriate or not, Burnham says.

"If a device such as characterization or change of tempo serves the story, then you should use it." But you should not feel obligated to invent an effect for its own sake.

"You will often discover unconscious gestures during the visualization process that not only help illustrate what you're saying, but also are more convincing to your listeners. These gestures let people know that you're 'real.'"

Perhaps the greatest advantage of such thorough preparation is that it helps you avoid freezing up. Yet everyone gets the butterflies, even veteran storytellers like Burnham.

"When I'm feeling uptight about my performance, I put myself into what I call 'mental neutral,' which turns off the part of my mind that is self-conscious and trying to impress people," he says. He says he often pictures himself as someone in the audience, as a way of distracting himself.

"The trick is not to become afraid of this space. It gives you the freedom to communicate what gets censored out by your critical, editing frame of mind."

Burnham warns against the temptation to indulge in 'brute force storytelling' as a means of demanding attention or of impressing people.

"It (storytelling) has to become a natural extension of your friendliness. You

can't use it to win friends," he says. "If you set out to trick the audience, it will show through. You have to believe in the story and in the effects that you want to achieve before you can convince your listeners."

As an example of someone who seems to know this intuitively, Burnham points to Dr. Henry Kissinger. "He's a master of using stories in his presentations. He knows how to create intimacy with each listener and to make them feel as if what he is saying is intended especially for him or her."

### No Shortcut

According to Burnham, anyone can learn to tell some kind of story, but the best storytellers don't get that way overnight.

"If you're looking for a shortcut to better speeches, then storytelling is about the most difficult way to go," he says, advising against the 'get-slick-quick' attitude to which many anxious beginners fall prey. "But once the visualization techniques become second nature to you, it's really no more trouble to prepare a storytelling presentation than it is to prepare a speech."

In a manner of speaking, storytelling is an exercise in transcending your ego and in learning to 'hear' your stories from the listener's point of view. Humility goes hand-in-hand with good storytelling, according to Burnham.

"You know you're doing it right when people come up to you afterward and say, 'Hey, that was a great story,' not 'Hey, you're a great storyteller!'"

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

## The Seven Commandments of Storytelling

- 1) Only tell stories that can't wait to be told. A good story practically 'demands' to be heard.
- 2) Use stories to say what can't be said. That is, use them when plain English isn't enough.
- 3) Practice visualization instead of verbalization.
- 4) Don't attach morals to stories because that makes their meanings smaller.
- 5) The rule of ego: Tell stories because of what they say, not because of how they make you look or sound.
- 6) The rule of style: Let the audience see the story and get involved in it.
- 7) Find a mate with a bad memory!

Plus... a bonus! The best storytellers are the best listeners. The bonus is that if you are a good listener, then for every story you tell, someone will tell you two!

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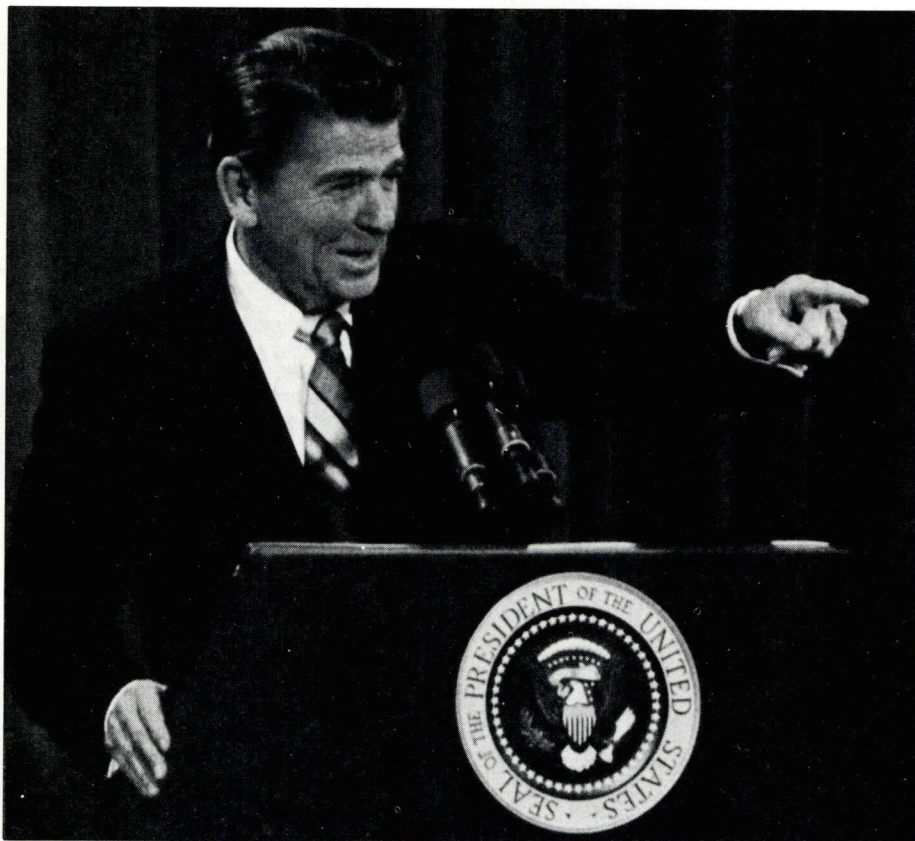
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# The Perfect Anecdote

by William Hennefrund



*Ronald Reagan's skillful use of anecdotes makes him a very effective public speaker.*

**O**ne public speaker on the rubber-chicken-and-peas circuit is absolutely guaranteed to keep his audience glued to their seats, riveted to his words and totally absorbed in his message.

This speaker uses a deceptively simple technique to grab and keep the audience's interest. When he discusses "honesty," he tells you about the football player at Texas Christian University who refused an illegal touchdown that would have defeated mighty Oklahoma. When he talks about "courage," he tells you the story of a soldier who gave his life to save his buddies.

His name? Ronald Reagan, whose speaking ability is one of his administration's greatest assets. But the most potent weapon in the President's communication arsenal is his ability to reach for just the right illustration or example of what he is talking about.

"His real effectiveness arises from his use of anecdotes," says one of his speech writers. "He has tremendous skill as a storyteller."

The appeal of anecdotes is easy to understand: People like to hear stories about people. An anecdote that is carefully chosen and well delivered communicates a message much more effectively than statistics or argument.

What's more, anecdotes are easy to acquire. They can be borrowed, stolen, reshaped or even invented. So if you're looking for a way to make your speeches memorable, use the following guidelines to develop your skill as a raconteur:

## 1. Mine the Best Source of Stories

A ready-made source of anecdotes is yourself. Your conversations with other people, your experiences, the ordinary events at home or office—all can give rise to anecdotes.

Such stories follow a few basic patterns: You talk to somebody; you tell of something you saw or did; or you explain how somebody showed something to you.

Several years ago, an energy company executive was preparing a speech on government controls. He wanted to make the point that price controls dry up the supply of natural gas. To make the point,

he could have cited a drawerful of natural gas statistics. Although the statistics could interest a group of economists, he reasoned, they would put his consumer audience to sleep. So he combed his mind for a simple illustration—an event out of his past. In a few moments, he recalled the time he had had trouble finding a taxicab.

Here's an example of how he turned a small episode into a telling anecdote:

"A few years ago I was at the airport in Cleveland, hoping to catch a cab to a downtown hotel. Some hope! No cabs came in sight for a good 30 minutes. Finally, one rolled up to the curb and I got in.

"On the way downtown, I asked the driver why there seemed to be so few cabs. He told me, 'Cab fares have been frozen here. No driver can afford to go out and buy a cab, the way things are. It would take too many years to pay off the loan.' "

Nearly all anecdotes must be blown up, toned down or otherwise altered to suit the speaker's purpose. In the cab-driver story, what the cabbie actually said was, "The rates are too low for anyone to make a buck coming out to the airport." The speaker merely reshaped the anecdote to make it more pertinent to the problems of natural gas controls and their effect on drilling investments.

Although your own past is a good source of anecdotal material, be careful of stories that feature you as the hero. If the story has to have a hero, let it be your spouse, your secretary or an associate—anyone but yourself. In fact, stories seem to go over better if you, the storyteller, get the bad end of things or learn something from an experience.

## 2. Be an Anecdote Collector

Searching for anecdotes when you're in the process of preparing your speech may work for a few people, but a better way is to start collecting "springboards"—material for anecdotes—in an organized way.

If you're the kind of person who likes to jot down odd thoughts in the middle of the day or night, you'll find it easy to build a bank of anecdotes. Spend a few minutes each day hunting for anecdotal

material in newspapers, magazines and books. Clip them out, keep them on file under appropriate headings, and you'll cut your speech preparation time in half.

Newspaper feature stories are a particularly fertile source of anecdotal ideas for association speakers. Read and clip stories about successful business enterprises, odd or unusual businesses, or stories in which executives discuss their "secrets of success."

Here are a few examples of such items from one association speech writer's files:

- One top executive rescued his company by clever financial strategies. He learned accounting, he says, in his father's barber shop. "My father would count his money and put so much in the rent envelope, so much in the utility envelope and so much in the towel envelope. When he finished, he'd say, 'I made \$11 today.' "

- A company president who rose to the top job with only a high-school education said, "What you want to do to progress in business is to be like an asparagus patch—except you want to be a three-foot stalk of asparagus while everyone else is 18 inches, so when anything happens they can't overlook you."

Even though these episodes happened to other people, you can easily adapt them for your own use. Remember that the audience will respond better if you put yourself into the action. Thus, you might adapt the first example this way: "I don't pretend to know all the accounting rules, but I did learn some fundamentals when I was a kid. My father ran a small cigar store in an office building. At the end of each day..."

If you adapt someone else's story will it sound as if it's your own? Yes, if you deliver it convincingly. Someone once asked drama critic George Jean Nathan, "Do you believe everything you write?" He replied, "Well, if I didn't believe it before I wrote it, I certainly believe it after I write it."

## 3. Be a Name Dropper

Anecdotes about famous people are easy to collect and deliver; they also score high in audience interest. Does a month pass by without at least one magazine featuring a story about a member of the

Kennedy family or a cast member of "Dallas"? Adroit name dropping in a speech has the same appeal.

You'll find potential anecdotes in newspaper interviews, biographies and autobiographies and collections of stories about well-known people. Here's how you might use such an anecdote:

"We need to allow ourselves ample time to organize this program.

"I recall reading what Winston Churchill said to Franklin Roosevelt in World War II. Churchill was always more aware of the potential danger of the Russian allies than FDR was. When the Yalta Conference was proposed, FDR was already too ill to fight Stalin point by point and expressed a hope that the meeting would last at most five or six days.

"In a memo to Roosevelt, Churchill wrote: 'I do not see any way of realizing our hopes about a world organization in five or six days; even the Almighty took seven.'

"So when it comes to the planning process, let's not try to remake the world in record time..."

Telling a story about somebody famous is a better way to make your point than simply using a quotation from a famous person. When a speaker reels off a ringing quotation about blood, toil, tears and sweat, listeners' attention may drift from the point the speaker is making to thoughts about Winston Churchill, the Royal Air Force or gasoline rationing during World War II. By relating an anecdote, however, you practically compel your audience to follow the story to its conclusion.

## 4. Create an Anecdotal "Opener"

How many times have you listened to a speech that starts this way:

"I was certainly pleased to receive your invitation to be with you today. I can think of no more important time for us to speak frankly to each other about a topic of vital interest to us both—public education."

You can improve an opening like this just by relating the circumstances of the invitation. This establishes your "anecdotal style" at the outset and makes the audience look forward to hearing more.

Here's an example of a successful

opening delivered by Mark H. Curtis, recently retired president of the Association of American Colleges, Washington, in a talk given to an audience of secondary school educators:

“As I began to prepare my remarks for this occasion, it occurred to me to wonder at my audacity in accepting the invitation to address this assembly. . . . By sharing my concern for civic purpose of education at all levels, I may open up some of the issues you will be confronting.

“Still, I am not completely at ease. I am keenly aware of a gap in my background. I have never taught in any primary or secondary school. I have sisters and a brother who have been school teachers, but I have never had that experience. I may therefore unwittingly put you off by letting a certain ‘plantation mentality’ of college educators slip into my remarks. . . .”

An anecdote about the circumstances under which you were invited makes a natural, easy way to begin a talk. Try

digging for an anecdote. For example, ask the program chairman, ‘Why did you invite me? Who offered my name? How did you decide on the subject?’ A little probing is almost certain to lead to a relaxed, anecdotal beginning.

### 5. Conduct Your Own Survey

Business speeches often cite surveys, but such references can be more effective if the speaker puts himself into the survey—turning the statistics, in effect, into an anecdote.

Offering your own survey generates additional audience interest. You’ll contribute something to the discussion that the audience hasn’t heard before.

Your surveys don’t have to be elaborate, as these examples show:

“I was curious to know what people think about the latest series of booklets we’ve produced. So I ran my own survey. I telephoned 20 of our members and asked for their reactions. Hardly scientific, you might say—the Gallup people

have nothing to worry about—but the results were interesting. Seven of the 20 people told me. . . .”

“I wondered about that (the subject) myself. So I decided to ask several small-business people what they thought. I think their answers will surprise you as much as they surprised me. . . .”

“How do I know interest is growing? I counted the number of listings under that heading in the Yellow Pages of six major cities, and I found. . . .”

In sum, the survey anecdote is one that tells how you made the survey, reacted to it or found interesting information in it.

### 6. Illustrate Each Point You Make

Many speakers believe in filling their talks with anecdotes. Motivational or inspirational speakers, for example, may reel off one story after another. An informational speech, on the other hand, may not need so many. Many speakers follow this rule of thumb: one anecdote for each major point to be made in the speech.

If your major points deal largely with abstractions, you will find it even more helpful to use plenty of anecdotes. For example, if one of your points is “the need for better cost analysis,” you may be able to find a homely example in your family’s efforts to study the monthly bills.

If you’re talking about “progress in cleaning up the nation’s streams,” maybe you can mention the polluted stream you remember as a child and tell how you recently saw people swimming in it. “Fiscal responsibility,” “free enterprise,” “the social responsibility of business”—all are the kind of abstractions found in business speeches and all would benefit from interpretation through simple stories.

How long an anecdote should be depends on your speaking skill. Art Linkletter, one of the most polished professional speakers, advises less experienced speakers to stick to brief stories. In his book, *Public Speaking for Private People*, published in 1980 by Bobbs-Merrill, New York City, Mr. Linkletter advises, “Get to the point as quickly as possible and then move on to the next phase of the speech. If you have five major points in your 15-minute speech, you should tell five stories, each between one and two minutes.”

### 7. Make Your Anecdotes Credible

Anecdotes lend credibility to a speech—and anecdotes themselves are more credible when the speaker plays a role in the story.

A utility company speaker put this principle to work recently in a talk to

## Where the Anecdotes Are

You’re preparing a speech that screams for an anecdote, but you don’t have one of your own that fits your topic. Don’t despair—you’re sure to find just the story you need in one of the many books of anecdotes that are available in libraries and bookstores.

Because some of the best anecdotes are timeless, don’t hesitate to use books that were published several years ago. Many of these are no longer in print, but you can usually find them in public libraries or in used bookstores. The following is a suggested list of good anecdote sources:

- *10,000 Jokes, Toasts, and Stories*. \* By Lewis and Faye Copeland; Doubleday & Company, New York City.
- *The Public Speaker’s Treasure Chest*. By Herbert V. Prochnow; Harper & Row, New York City.
- *Speaker’s Special Occasion Book*. By Maxwell Droke; Grosset & Dunlap, New York City.
- *Speaker’s Treasury of Stories for All Occasions*. By Herbert V. Prochnow; Prentice-Hall, Inc., Englewood Cliffs, New Jersey.
- *Complete Speaker’s Galaxy of Funny Stories, Jokes, and Anecdotes*. By Winston Pendleton; Parker Publishing, a subsidiary of Prentice-Hall, Inc., Englewood Cliffs, New Jersey.
- *Speaker’s Treasury of Anecdotes about the Famous*. By James Humes; Harper & Row, New York City.

For fresher material, you may want to check these more up-to-date and less well-known sources:

- *Felton & Fowler’s Best, Worst & Most Unusual*. By Bruce Felton and Mark Fowler; Gramercy, 1984. Contact Crown Publishers, New York City.
- *Steps to the Top*. By Zig Ziglar; Pelican Publishing Company, Gretna, Louisiana, 1985.
- *CEO: Corporate Leadership in Action*. By Harry Levinson and Stuart Rosenthal; Basic Books, New York City, 1984.
- *Speaker’s Handbook of Successful Openers and Closers*. \* By Winston K. Pendleton; Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1984.

[Editor’s Note: Titles with asterisks are books which can be ordered from Toastmasters’ Supply Catalog. A couple of other very good anecdote books which you’ll also find in the Catalog are *20,000 Quips & Quotes and Toasts*.]

consumers about cost cutting. "Let me tell you about ways I am trying to cut costs in my own home," she began. She went on to show her personal interest in conservation. Her example would hardly have been worth space in a news story or a bill insert, but in the context of a talk it was compelling.

In telling such stories, however, be wary about putting yourself into unlikely situations. If you choose an offbeat locale for a personal anecdote, you'd better explain first how you happened to be there. Picture you, in your pressed pinstripe suit, suddenly plunging into a story like: "I was talking with a West Virginia sharecropper about this question just the other day and he . . ." Is it any surprise that most listeners just wouldn't believe you?

## 8. Practice Building Long Anecdotes

It takes considerable skill to build and tell an anecdote longer than two minutes. If you study the longer anecdotes used by speakers, you'll find that most of them follow a triadic formula, in which events build up by threes. For example, here's an executive talking about accidents:

"I've read that a high percentage of all accidents happen in the home. I didn't believe it until the other night when I saw how it could be true. I started down into our recreation room without turning on the light. On the stairs I tripped over my child's overshoes. I caught myself, but I could have fallen all the way down. Well, I was too far away from the upstairs light switch by now, so I went on. Two steps, and I ran into a clothesline the kids had stretched for some game they'd been playing. It caught me right in the nose—but it could have injured my eye. I started into the room and ran into a closed door. That's the first time I've known that door to be closed."

Note that three accidents occur. By relating three items, the speaker builds suspense. Had he stopped with tripping over the overshoes, he would not have had much of a story. If he had stopped with running into the clothesline, he would not have created much suspense. But by the time he runs into the door, he has gone about as far as he can go. His listeners can imagine him swearing mildly at that first mishap. By the time he hits the clothesline he has begun a slow burn. Then, when he runs into the door, he is ready to explode.

When you build a story for your next speech, think of this triple grouping. If you have a story you tell now that seems to go over well, try revising it to fit this one-two-three formula. See if that works better.

## 9. Try Using Dialogue

Although it isn't always possible to work dialogue into your anecdote, it helps dramatize the incident for the listener. If the speaker can successfully imitate the original tone of voice, the use of dialogue will be even more effective.

Kenneth Jernigan, president of the National Federation of the Blind, Baltimore, Maryland, related an anecdote during his speech at NFB's annual convention a few years ago. He could have told it this way:

"A few years ago, I went to a cafeteria with a sighted associate. As we were carrying our trays toward a table, a glass of water fell from a tray—and I assumed that it was mine. My sighted associate corrected me; it was he who had dropped the glass. When I asked him how it

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### *Anecdotes about celebrities are sure audience-pleasers.*

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could have happened, he pointed out to me that sighted people have accidents just as blind people do."

But dialogue makes the incident more dramatic. Here's how Mr. Jernigan actually told the story:

"Sometimes those of us who are blind—even those of us who consciously work on a daily basis to change the status quo—accept the public view of our limitations without even knowing we are doing it. Sometimes we do it while in the very act of speaking to the contrary.

"A few years ago I went to a cafeteria with a sighted associate. We took our trays and moved down the line. When we turned from the cash register and started for the table, an accident occurred. A glass of water fell from the tray and splashed on the floor.

"'There will be those,' I said, 'who will see this and think the reason I spilled the glass of water is because I am blind.'

"'You are right,' my sighted associate replied, 'for you didn't spill it. I did. It fell from my tray, not yours.'

"'What I have already told you about this situation is bad enough, but there is more, and worse. I didn't leave it there. 'How did you do that?' I asked.

"'This time my associate, who is as well versed in our philosophy as the rest of us,

responded with more than a touch of acid. 'I did it the same way anybody else would,' he said. 'I tipped my tray. Do you think it is normal for the blind to be clumsy and the sighted to be graceful? Do you think sighted people don't have accidents? Why did you automatically assume that you were the one who spilled the water?'

"'It was a fair question, and it caused a lot of soul search(ing) . . .'"

Dialogue adds interest and suspense to a story. It gives the anecdote the authentic ring of everyday conversation. It makes you sound like a real person talking across a dinner table, rather than a pedant delivering a paper before a learned society.

## 10. Tell Your Story "Off the Cuff"

You may memorize your stories, but they'll be more effective if the audience believes you deliver them extemporaneously. Even if you rehearse each story, try to give the impression of spontaneity.

You can do this in several ways. For example, pause before launching into your anecdote. If you move right into your anecdote without pausing, you'll tend to go faster and faster, and that tips the audience off that you've memorized it.

If you aren't anchored to a lectern, move a few steps to the left or right or shift your weight from one foot to the other so you will seem relaxed.

A smile can be a big help in hiding the fact that you've memorized the anecdote. The speaker who has memorized his or her presentation usually has a worried look, as if trying to remember what word comes next.

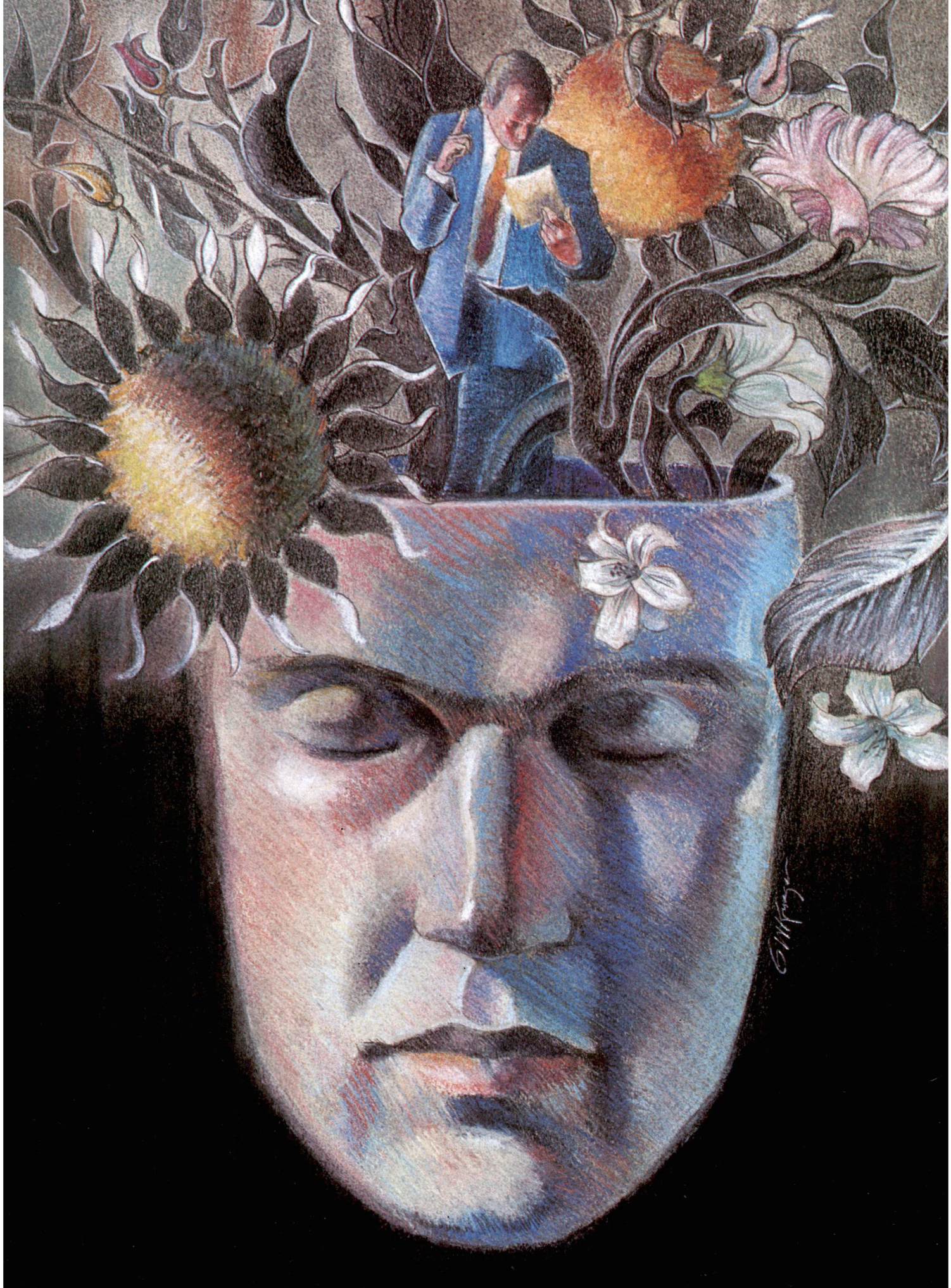
Keep your eyes on the audience as you tell the story. Don't glance at the ceiling as if you were trying to think of the exact word—or, worse, trying to think of your point.

Try spicing your next speech with interesting anecdotes, well told. And remember: If you want your audience to remember your message long after the house lights have been turned off, wrap it up in a story. 🗣️

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Clifford



# REHEARSAL: It's All in Your Head

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*The 1984 World Champion of Public Speaking shares  
a technique that made him a winner.*

ILLUSTRATION BY GEOFFREY KRUEGER



**I**f you're getting ready for a speech contest, or if you're preparing to give a manual speech at your next meeting, rehearsal has to be a key part of your presentation. Generally you probably rehearse in front of the most convenient "captive" audience: family members, friends, pets or mirrors.

But each has its drawbacks: Family members sometimes do not treat you with the respect due a budding orator; friends may begin analyzing their friendship bonds after the fourth run-through; pets can be great companions but they're seldom good listeners; mirrors are usually located in areas of the house that just aren't convenient for extended speech rehearsal.

Fortunately, we all have an excellent place to rehearse our speeches—a place we carry with us everywhere and at all times—our imaginations. Unfortunately, we seldom use this built-in rehearsal resource to its most productive extent.

Mental rehearsal has played an important part in all successful accomplishments, from lunar landings to athletic records to effective sales presentations.

by Joe Boyd

Dr. Denis Waitley devotes a whole chapter to mental rehearsal in his book *The Psychology of Winning*.

He calls mental simulation "doing within when you're without." He points out that all successful people—all winners—practice being successful by mentally rehearsing and mentally winning before the actual event.

Public speaking is a "natural" for mental simulation. Not only can you work on your speech, but you can mentally practice how you'll approach the lectern, establish eye contact with the audience and polish your movements and gestures. With some work, you can visualize a large audience listening raptly, laughing at your jokes and giving you an exuberant ovation at the conclusion of your speech.

### **When and How to Do It**

You can mentally rehearse your speech almost any time: in the morning while you're getting ready for work, in the

shower, while driving to work. Any time you don't have to concentrate heavily on the task at hand, you can usually conduct a mental run-through of your speech.

The best time, however, the time when you can really see yourself giving the winning District or Regional or International speech, is in the evening just before you go to sleep.

Lie in bed, relax, close your eyes and see the speaker's platform. Hear the Toastmaster introduce you. See yourself striding confidently to the lectern and listen to the audience applaud as you shake hands with the Toastmaster and face the crowd. See yourself dressed impeccably, delivering your speech with confidence and enthusiasm.

If there's a part of your speech you're worried about, picture your worst fears happening and visualize yourself confidently handling the uncomfortable situation. Now try the speech again, this time presenting the troublesome part of your speech perfectly, without a flaw. Repeat this second exercise a few times.

When you reach your conclusion, hear the audience give you a thunderous

round of applause as you leave the lectern. And, if you're rehearsing a competition speech, hear the Toastmaster announce, "And the winner is . . ." and insert your name right after that phrase.

Putting together an effective mental rehearsal such as this may take some time and patience. You probably won't get it just right at first. Your mind might wander to something else, some outside noise might distract you or you might fall asleep. Don't quit. If your mind wanders, don't be angry with yourself. Just gently pull it back on track and pick up where you left off. Don't get down on yourself if this takes a while. Persevere.

### Create the Programming

Your imagination may need some tangible help at times. If so, get some three-by-five cards and write positive statements about your speaking abilities on them. Put them on your night stand, bathroom mirror, refrigerator; any place where you'll see them repeatedly.

Write something like, "I'm a dynamic speaker who speaks with confidence and enthusiasm." Make the statements short, positive and vigorous. They should always be written in first person, present tense (I am). You may want to carry



*All champions picture themselves winning before the actual event.*



some of these affirmations with you and read them several times a day.

There is some risk involved. You're going to have to *expect* to win, not hope to win. Stating positively that you intend to win might feel uncomfortable at first; it may sound egotistical or boastful to you. It's not. There's a world of differ-

ence between a loudmouth braggart and a winner who quietly states that he or she expects to succeed.

Most of us have been programmed for years to fail or at least not to expect the best of ourselves. Have you ever been gently reminded to not get your hopes up? When you have a crystal clear mental image of yourself succeeding, you will be successful. You will be a winner. After all, you *deserve* to win; you've devoted too many precious hours to this to accept anything less for yourself.

Many Toastmasters spend much time worrying about the tragedies that could befall them when they're speaking before a group: Will I stumble, mix up my words, forget my lines? Why not devote time to imagining a positive, successful outcome rather than concentrating on disaster? The subconscious mind plays back what is put into it. Positive mental rehearsal will produce a positive result.

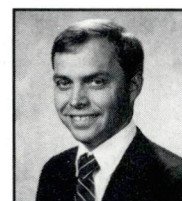
### The Results Are Incredible

When I competed at the different levels on the way to Toastmasters' 1984 International Speech competition, I rehearsed my speech orally once a day. However, I usually went over it mentally about four times each day.

I worked as much detail into my mental picture as possible. I tried to imagine how the tables would be set up in front of me, how the speaker's platform would look and how the audience would react. I went over the whole routine again and again in my mind.

And on August 25th, 1984, at the World Championship of Public Speaking, I felt confident and excited when I finally jumped up on stage, because everything looked so familiar. After all, I'd been up there dozens of times before—in my mind. And all that mental rehearsal paid off—I walked away with the first place trophy.

Try mental rehearsal next time you have to give a speech. You may find yourself better prepared and more at ease using this method than using more conventional practices. Your friends, family and pets might welcome the change as well! 🎤



**Joe Boyd**, the 1984 World Champion of Public Speaking, is a member of Bellingham Club 60-2 in Bellingham, Washington. He is training to become a financial planner for IDS/

American Express.

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# RECRUITING LEADERS OF THE PACK

by John Whitmore, ATM

It was a sad day. The Toastmaster was absent and the President was pressed into duty as a last-minute pinch hitter. Two speakers did not show and old reliable Joe evaluated for the sixth straight meeting. At the end of the meeting an anxious President apologized to the guests and vowed the club would have a better meeting next time.

The club's membership had been declining for some time. Nothing spectacular—a person here, a person there—but the club had gained only one new member in the past six months. This new member was immediately pressured to become a club officer, and when he accepted, the smiles of the members signaled not gratitude but relief.

We don't like to admit it, but many of us have experienced such meetings and in some clubs they are more characteristic than accidental. It makes you wonder. At some point, 20 enthusiastic, frisky members had been excited to become Toastmasters and had been eager to begin. What happened? What caused these members and their clubs to change character over the years?

While I have found no one factor common to all problem clubs, there are several which seem evident in most cases. The ability to detect the emergence of these factors before they become problems can help keep a club healthy and growing. One way to nab trouble before it strikes is to catch it in the club planning process. Here are some common problem scenarios and how your club can deal with them:

## No One Wants to Be a Leader

The nominating committee met and three officer positions remained vacant. When no one applied, the committee asked several members and were turned down. Some stated they joined to build their communication skills, not leadership. Some said they were not sure how clubs were managed, and that they surely did not have the time. Some had held office before and didn't want to repeat.

- When discussing membership with a prospect, include leadership duties as a part of the member's responsibility. Reinforce this in the club initiation ceremony and follow up with a committee assignment.

- If leadership ranks are thin, plan to attract leadership material into your club as a recruiting strategy.

- Avoid over-reliance on veteran club members to fill leadership positions. Sure, they may do a great job, but since Toastmasters is a self-development organization, *everyone* should have a chance to grow in leadership. And you don't want to burn out veteran members by over-using their talents.

## We Can't Recruit

We've asked members to bring guests, but this is the fourth meeting with no guests present. Many of our members are shy and don't yet have the confidence to speak to people about Toastmasters. I wish we hadn't lost George—he was our best recruiter.

- Always make sure the lines of com-

munication are open for people to get in touch with you about attending your meetings. Make it easy for them. Newspaper and house organ notices cost little or nothing; regular contact with training division staff, ministers and key officers of other volunteer groups can be excellent aids to referrals. And of course always list your club contact with the Chamber of Commerce and in the local telephone directory.

- Have a supply of promotional literature on hand and make sure your members are familiar with the main selling features of our organization. Blend in your own reasons for joining and staying. Ask your area governor to arrange a training session by a Toastmaster skilled in selling to take club members through the process.

- Plan to attract sales talent into your club as part of your recruiting strategy.

## Guests Not Welcome

I have never attended a club meeting which formally discouraged guests, but I have visited several clubs with environments which discouraged people from coming back. This generally occurs when club members all seem cut out of the same mold. Can you imagine what thoughts might run through a young artist's mind when she considers applying for membership in a club made up entirely of scientists?

(Continued on Page 21)

# EXERCISE TO BECOME A WORLD CLASS SPEAKER

*Tone up your body  
to get your speaking in shape.*

by Mark Bruce

**Y**ou've heard all sorts of reasons to do it: It'll improve your love life, help you think clearer, help you live longer. And you'll feel good, besides.

You've heard all sorts of reasons to start a regular exercise program, but if you're not convinced yet, here's a reason that might get you into jogging shoes quickly: Exercise can substantially improve your speaking ability.

As a matter of fact, regular exercise will not only improve your physical speaking ability, it can help your mental outlook too. And the best news for those who don't like to run, who hate lifting weights or who are allergic to the chlorine in swimming pools is that you can reap some of the benefit of these aerobic exercises by taking a daily, half-hour stroll.

The benefits of exercise to the speaker were demonstrated in a late 1970s study reported to the Julliard School during a seminar on keeping singers healthy. A group of singers were put on a regular exercise program. Another group did not exercise any more than their training demanded. Singers, as you might know, use the same breathing techniques and mechanisms that good speakers use, although singers put far more stress on their systems.

The doctors who conducted the study reported that those singers who exercised improved greatly their breath control and sound projection. These singers actually gained better control over their pitch—something that most singers have to work hard to achieve.

The doctors also found that those singers who did aerobic exercises such as running or swimming (in other words, exercises that require control of breath

and long-distance stamina) made better progress than singers who were put on a weight-lifting program. The non-exercise group was far behind the exercisers in its progress on breath control and projection.

## **A Mechanical Process**

The connection between aerobic exercise and improved breath control and projection is easy to discern. The process of producing sound in your body is a mechanical one that should begin in the diaphragm (a thin muscle below your rib cage that pushes air out of your lungs). The stronger the diaphragm is, the more control you will have over your sound.

Exercise, particularly aerobic exercise, makes the diaphragm work and grow strong by forcing it to produce steady, forceful breaths. And, as your gym teacher always told you, the more you exercise a muscle, the stronger you make it.

So your exercise program should also include some diaphragm-strengthening warm-ups such as sit-ups and leg lifts. After a while, you'll begin to notice your diaphragm working when you warm up your vocal chords for a speech.

Eventually you'll be able to control how much air the diaphragm pushes out of your lungs and thus handle longer sentences in one breath. And you'll be able to control your volume, speaking in a stage whisper or a roar at will.

You might also notice that regular exercise helps you speak with a relaxed throat. Too many people tighten their throats when they speak and strangle their sound. They do this because they don't know how to breathe properly.

But many runners and bicycle riders seem to have less trouble with the tighten-

ed throat syndrome because they are used to opening their mouths and breathing freely while exercising. Indeed, such exercise almost forces them to breathe this way because it requires more breath than the lungs can receive through the small passage of the nose.

Next time you see an athlete speaking to a sportscaster on TV after a big game, notice how booming the projection of a free throat can be after exercise.

A hidden benefit of exercise to your speaking is that it helps your posture. Again, this is because your lungs need more air during exercise; good posture creates a clear passage in the esophagus for air to flow through, and it makes space for the lungs to fill out to their full capacity.

If you run or walk with your shoulders slumped forward, the lungs will soon be gasping for air. The body will almost automatically straighten itself up to free the esophagus and give the lungs more room.

Posture is important to speaking for the same reason. You don't want to strangle your breathing by slumping forward. Chest out, shoulders relaxed, chin level—that's the best speaker's posture. And it happens to be the best posture for walking or running.

## **Mental Benefits**

Improving the mechanics of your breathing is not the only reason to begin a sensible, steady exercise program. Doctors are discovering that regular exercise has definite mental benefits never before suspected.

For instance, a University of Rochester study found that exercise not only increases the oxygen intake and heart rate, it also releases chemical endorphins in the brain. These endorphins stimulate the brain and help fend off depression. These results held true even for weightlifters.

Other researchers have found that regular exercise increases the mind's agility and speed. It promotes clear, creative thinking because it supplies more oxygen to the brain than sedentary activities do. So regular exercise can help both your thinking process and your mental attitude.

The physical release exercise provides can relieve the body from the tension of stress. Stress affects the body as well as the mind. It frays the nerves and strains the heart. It makes you physically as well as mentally weary. Exercise helps relax

your muscles and nerves so that you can handle a tense situation much better.

Add to all of this the obvious mental advantage of being proud of the toned way you look after a program of steady exercise, as well as the confidence you gain from being more agile and fit, and you have an unbeatable argument for starting a regular exercise program today.

### How Much, How Soon

But what should you do? How should you exercise to gain these benefits? And how much of it, how soon, should you subject yourself to?

First, check with your doctor. Let him/her know you plan to begin an exercise program and get a recommendation on what type and frequency of exercise would be best for your current physical condition. Then, with the doctor's approval, engage in the sort of physical exercise you like best.

If you get bored running, don't start jogging—it's even slower. If you don't like getting wet, don't take up swimming. If you like competition, try handball or racketball. A regular exercise program will fail unless you like and stay interested in the actual exercise.

However, the Julliard study found the best exercises for improving breath control and voice projection are the aerobic exercises such as running and swimming. Bicycle riding is also a good aerobic activity.

Many doctors feel the best exercise for those not used to physical exertion is walking. Indeed, one doctor on the Julliard panel said that walking was the most under-rated, but one of the best, exercises for breathing.

A brisk, half-hour walk each day can do wonders for someone who isn't used to exercising. And it doesn't carry the danger of strain that other exercises pose to the beginner.

### Jump in Carefully

Whatever exercise you choose, don't jump into it with careless abandon, especially if you're out of shape. Start slowly. Do some easy warm-up stretches. If you try sit-ups or leg lifts, don't try too many in the beginning. Don't over-exert yourself; take it easy the first few weeks and build up your endurance.

When you're used to the rhythm of breathing while moving, when your body has adjusted to the regimen, when your heart and other circulatory organs get

used to the new state of affairs in your body, you can increase your exercise load.

If you aren't used to athletics, though, you should find a comfortable level of exercise and stay there. Perhaps it is a half-hour of swimming or running each day. Whatever it is, don't try to push yourself further.

Many running books will advise you to keep trying for better times and longer distances—excellent advice for those who are out to win marathons. But for the average person who just wants to be in better shape, such goals are useless—and can lead to physical problems if the person is not coached by a professional.

Nonetheless, if you are set on running or other such energetic exercise, get a good instruction book before you start. The book should include warm-up and cool-down exercises that make your body more limber. It also should provide invaluable instruction on the proper methods for performing the exercise, so that you get the most out of it without hurting yourself.

### The Day of a Speech

Finally, remember not to over-exercise on the day of a speech. The invigorating effect of a 20-mile run might not last long enough into the night to help you. In fact, you might get lethargic and sleepy just as your moment to speak comes. (Being a relaxed speaker is one thing—being asleep during your speech is something else.)

Too much exercise on the day of a speech will sap the strength you need for speaking. It might also use up the adrenalin you'll need for that speech. Yet it is a good idea to exercise *moderately* on a speech day to get your blood circulating and oxygen moving into your brain.

Remember, the odds are that you won't become a world-class runner or walker a year after you begin your exercise program. But with the extra lift exercise will give your breathing and projection, you might just become a world-class speaker! 🗣️



Mark Bruce is a law student at the University of California at Berkeley. A regular contributor to The Toastmaster, he was a radio announcer and owned a public service show on an FM radio station. He also does over 60 different voices and impressions.

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## RECRUITING LEADERS

(Cont'd from Page 19)

• Many times this member "clone" situation is not intentional, but develops through attrition or other factors. Tell guests and prospective members that. Be honest in admitting the club also sees a problem and genuinely extends a welcome. Let them know the club could really use their different perspective.

• Speechcraft can also be helpful in recruiting a diversity of new members.

### Where Did We Go Wrong?

Cindy was a mainstay of this club for years and we just can't understand why she left. We miss her, we want her back and when we call her she says she may come back sometime, but she never shows up for meetings.

• The club may have done *nothing* wrong; Cindy's career in Toastmasters just may have run its course. Spending too much time second-guessing how things might have been different is not healthy and may divert attention from an important question—now what?

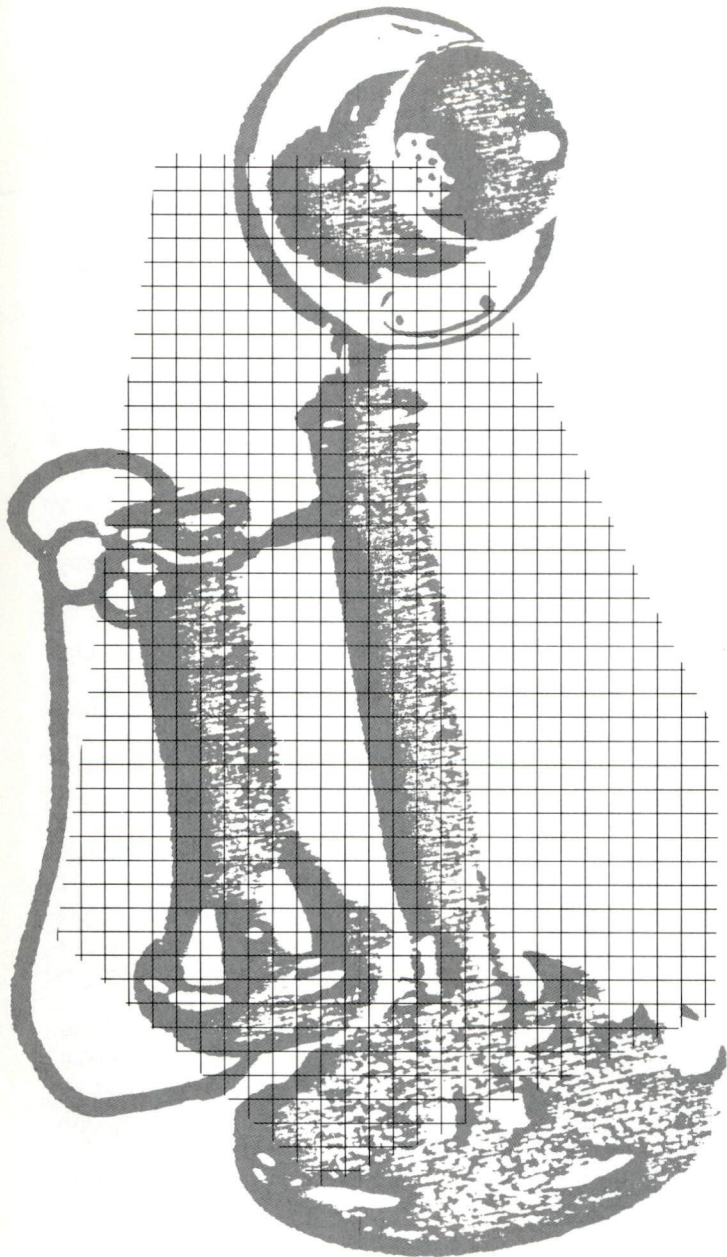
• This difficulty might show that Cindy received no help or direction in making a transition from goals achieved to setting new goals. Counseling sessions by the coaches may be appropriate for members like Cindy.

The approach suggested by this discussion is to appreciate and manage the collective personality of the club through attitudes; to be honest in identifying club weaknesses; not to lament events you cannot change; and to plan positive action in accordance with reasonable goals.

Change is a normal condition in any organization. It comes as people grow and/or retire from the club; as new people with new ideas are added; as conditions change. Many clubs let the direction and pace of change dictate their own level of activity and commitment.

An extreme example of this is members who desert their club in times of trouble and come flocking back when the club is on the upswing. Be continually aware and monitor collective personality factors characteristic of the club. This will enable you to spot potential trouble areas and address them *before* they seriously affect club operations and performance. 🗣️

John Whitmore, ATM, is Past Educational Lieutenant Governor of Georgia State Toastmasters Club 3494-14, a member of Dogwood Club 1901-14 and Stone Mountain Club 4144-14, and holds an MBA from American University in Marketing. John is employed by the First National Bank of Atlanta as an automation project coordinator.



# THE 100% PHONE CALL

*Have you been trying to reach someone for days? Here's how to get the most from your telephone time.*

---

by F.R. Johnston, DTM

It doesn't take anyone very long in business—or in District Toastmasters for that matter—to find out the attention most people give to their mail. The word that best describes it is “scant.”

If you are trying to get someone to do something that is not in his or her normal routine, you might have just as much luck mailing your letter in the round file. In all too many cases, you have to write a follow-up letter and then place a phone call.

So you might as well call in the first place. But to be completely effective, you need the 100 percent phone call: A call in which you dial, reach the person right away, with little or no hassle or waiting. Or if someone else answers, that person finds your targeted contact almost immediately, and that targeted person is free to talk.

As a manufacturer's representative, I spend a lot of time and money on the phone. One part-time office person and I manage to run up a teleconnect bill of \$400 to \$500 per month. So I've learned from experience how important the 100 percent phone call can be.

The biggest, most common challenge is making the 100 percent phone call to someone who is *only moderately interested or who is not necessarily interested in talking to you.*

## **Taking Aim at Your Target**

A problem, of course, lies in the fact that when you place your call, you have no way of knowing whether the person you want to speak with (your target) can take your call right then. Still, you have a message for him, and it will require some input on his part before the object of your call is reached.

This is how it typically goes: You place the call. An accommodating voice at the other end of the line says that your target is (1) in a meeting, (2) on another line, (3) away from his desk, (4) out of town, (5) sick or on vacation, and asks if you can leave a message.

Of course, if your target doesn't know you or your company, you wouldn't dream of leaving a message requesting him to call you. (Would you?) But we're assuming that the target *does* know you and your company, and the receptionist at the other ends asks if you would like to leave a message.

At this point, *I* have a message for you, about what your response to the receptionist should be. It may be the most important advice you receive all year. When you're asked if you'd like to leave a message, DON'T!

Your message was important enough

for you to call about. That means that it is important enough for you to deliver *yourself*. For all you know, you may be talking to someone who happened to just walk by and catch the phone, to a secretary for a whole pool of people, or worse yet, to someone who might be a bit irresponsible. Your message is important, and you're going to entrust it to just anyone? Are you kidding me?

All right, suppose the receptionist or go-between asks if you would like to leave your number so your target can call back. What then? Again, the same message: DON'T! Unless it is absolutely unavoidable, tell that person, "I won't be where he can reach me. Have you any idea when he will return?"

There are a number of very good reasons why I say DON'T. If you give the receptionist your phone number, he or she has to transcribe seven to 10 digits correctly. But even if the message-taker repeats the number for you, certain numbers sound alike, such as nine and five. So there's a large margin for error.

And names can be misunderstood or written down incorrectly. No matter how clearly I spell out my name, it's odds-on that the "Rod" will come out "Rog" or "Ron" and the "Johnston" will come out "Johnson." It's amazing how many people think that "Johnston" is the same as "Johnson."

### Some Scenarios

But let's say that your name is written down correctly, and the note is placed on your target's desk. Somebody walks by the desk and in a whoosh of wind, the paper winds up on the floor. So it's just as if you'd never called, isn't it? Or worse—the note could land on someone else's desk. *That could really be confusing!*

But let's take another view. Say your message is written down correctly and stays on your target's desk. Someone comes along with some material and plops it down on top of your message. Your call doesn't get returned for maybe a day or so. And if it's really important, you've called again in the meantime, and run the risk of going through all this again.

Once again, let's try the optimistic view: Your message is transcribed correctly, placed on the desk and not covered up. Your target returns, sees your message and calls you back, right?

If you answered "right," I have some desert property I'd like to interest you in. Remember, you are more anxious to talk to him than he is to talk to you. That is the premise of this article.

Maybe he calls you back right away, but maybe he doesn't. He's a busy man. He has just come back from *somewhere* and probably has more pressing things to do right at that moment.

So even if he returns shortly after you called, he may not "get back to you" for a while. And when he finally does... well, look what could happen. Your line could be busy. Either you don't answer, or someone answers for you and tells him that you are on another line.

You know what happens then? In his own mind, HE HAS DONE WHAT YOU'VE ASKED. *His mission is complete.* He has returned your call. Whether he leaves a message or just says to tell you that he called back, you've got to go through this hassle all over again. And he's not going to be excited about



trying to return your call *again*.

Or something worse could happen: When he calls you back, you've left the building. Now he's *really* teed off at you. It's not logical that he should be... *but part of him is.*

You might say these are obscure things that could happen to your phone call. What are the chances of any of them happening? Maybe one in a hundred, any of them. But—and this is most important—any of them *could* happen.

Compound one scenario against another and another and on the average, your chances of making a 100 percent phone call—the kind which really pays dividends—have dropped to 75 percent. Don't settle for 75 percent when you can have 100 percent by simply doing this: FIND OUT WHEN HE WILL BE THERE AND CALL BACK.

If you do that, you can talk to your target:

1. Exactly when you want to talk to him.
2. When you are *prepared* to talk to him.
3. Possibly most important, when he is not at all prepared to talk to you. He has no preconceived notion as to what you need, and has prepared no defense against it.

Let's take a look again at the previous scenario. Your message is transcribed correctly, it reaches your target, he calls you back and you are there. Why isn't this a 100 percent phone call?

### Being Mentally Prepared

Because you are not as *mentally prepared* to take his call as you would be if he had been there when you called. Perhaps you don't have handy what you called about, and you have to excuse yourself to get it. (He becomes just a little irritated.) And it takes several minutes for you to find that material. (His irritation grows.)

Or—and don't think this can't happen to you—you *have forgotten what you called about*. If you make a lot of calls, this could happen.

Another thing that might happen if he calls and you are not there: Someone answers the phone, he identifies himself and says he is returning your call. The person on your phone asks what the call is about.

Don't think this can't happen. It happened to me when I was returning a call from someone at one of the largest industries in the United States, AT&T. My answer to this (as his would probably be) was: "I just said I was returning the call. How would I know what it's about?"

I was slightly irked at the person I was speaking to, and I was even a bit peeved at the person who'd placed the call to me originally. And your target could be just as easily ticked at you under these circumstances.

Do you need this? Do you need the possibility that your phone call will be less than 75 percent? Or 50 percent? Is that why you spent your time and money to call him, possibly long distance?

Only you can answer that question. And only you can remember to say, whenever possible, "I won't be where he can reach me. Can you tell me when he will be there?"

Find out when he will be there and call back. And call again. And again. Even long distance. Believe me, it's worth it to make and complete the 100 percent phone call. 📞

**Rod Johnston, DTM**, a member of Esquire Toastmasters Club 2388-19 in Des Moines, Iowa, since 1968, has held all club offices, including president twice. He's also served as Area Governor twice, East Division Lt. Governor and is now in his 10th year as District Manual Completions Chairman. He's also won numerous speech contests.

# The eyes Have It

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by Kevin Frank

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Look directly into the eyes of the people you talk to," says Dr. Wayne Dyer, in his best-selling book, *Pulling Your Own Strings*. "When you look down or to the side, you send signals that you really aren't sure of yourself and put yourself in a prime position to be victimized. By looking directly at the person, even if you are nervous, you send the message that you are not afraid to deal with the person up front."

The importance of eye contact in interpersonal relationships as well as in speaking situations can't be over-emphasized. Fortunately, sharper eye contact is one fringe benefit gained by members in the Toastmasters program.

The nice thing about this particular fringe benefit is that it offers double rewards. The habits you establish under the pressure of public scrutiny spill over into your daily life, improving your self-confidence and poise.

And as you consciously strive to maintain good eye contact in your relationships and on the job, you in turn strengthen your lectern habits. I call this the "benevolent cycle"—the opposite of the

notorious "vicious cycle."

## The Benevolent Cycle

The benevolent cycle starts when you resolve that proper eye contact is worth the effort required to master it. Yes, there is a certain amount of effort and concentration involved, but don't forget those double rewards that await you.

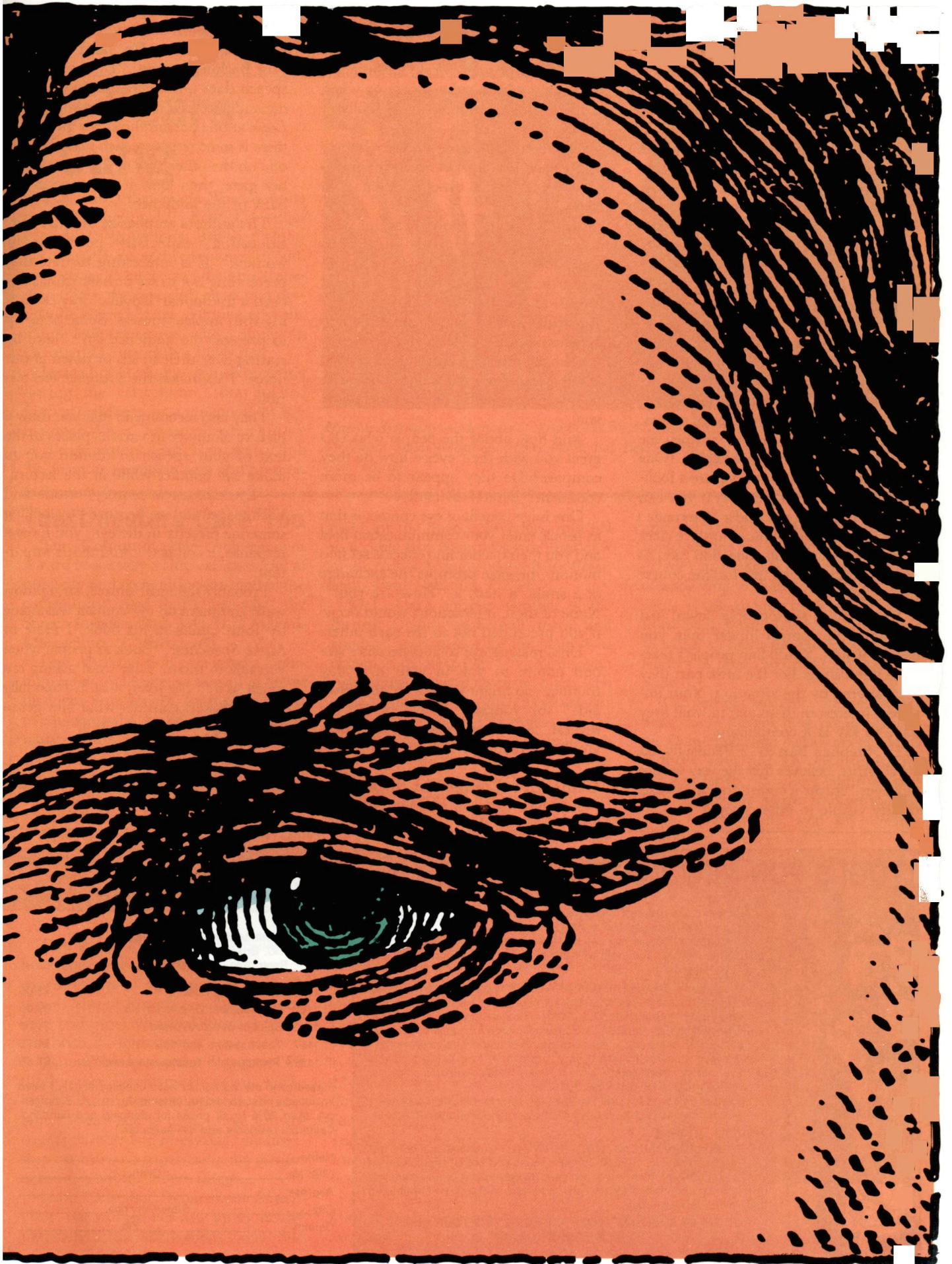
But where and when should you start? At the next Toastmasters meeting? At the office tomorrow morning? No. The place to start is wherever you are right this minute, and the time to start is NOW. As with all goals, the first thing you have to do is picture with your mind's eye exactly what it is that you seek.

Pick out a spot—a knick knock on a shelf, a photograph, a knob on the TV set—and stare at it. Hold your gaze steady. Imagine it is someone's eyes—that of your boss, a lover, the neighborhood bully. See yourself looking steadily into those eyes.

That's the beginning. Dr. Maxwell Maltz, author of *Psycho-Cybernetics*, calls this technique "practice without pressure." This method has been used by boxers for years, in the form of shadow-







boxing, to perfect their pugilistic skills.

The United States Army uses the same principal in "dry firing" weapons. The trainee practices "firing" the unloaded weapon over and over so that when the weapon is finally loaded, proper handling is second nature.

A similar drill should be employed when you rehearse a speech. Some speakers even set up photos to concentrate on.

There is a certain amount of pressure involved in assertively looking people straight in the eye. That's why it is a characteristic of someone with a strong personality, and that's why you want to master the skill.

### Become Aware of It

Fortunately you can ease into the next step without too much pressure. Simply start being continually aware of eye contact, both your own and that of others.

Look into your spouse's eyes when she or he talks or while you are talking. (One sure test of whether you've been looking your mate in the eyes is if you can name their eye color in under 10 seconds.) Look into the eyes of the drugstore clerk and the paper boy on collection day, as well as everyone you meet in the course of the day.

Don't try to stare people down; just maintain eye contact longer than you usually would. You'll find people's reactions interesting. For the most part they are flattered by the attention. Your apparent interest in them and in what they have to say is a compliment.

Dr. Stephen Barrett, a Pennsylvania psychiatrist, believes that the way we use our eyes "forms a communication field clearly visible to other people."

As you focus on the development of your communication field, you may discover certain situations in which your contact is surprisingly weak; for instance, in dealing with a subordinate or when passing people walking in the halls at work.

Make mental notes of the circumstances and strive to overcome them. Go out of your way to make eye contact in those situations.

As you become more aware of your own eye contact, you will also begin to learn more about other people's eye contact behavior. This gives you a good chance to compare. How do they look? Does their lack of contact cause them to appear meek? Unfriendly? Fearful?

In many cases, even posture is affected as the person slumps or looks down in an unconscious effort to avoid looking at you.

And how about the people who DO greet you with their eyes—how do they compare? Do they appear to be more confident? Direct? Friendly?

One huge benefit of eye contact is that as people enter your communication field and you theirs, a domino effect is set in motion: the gaze prompts the exchange of a smile, a nod, a "How are you?" None of these interactions would occur if you pretended not to see each other.

Until making eye contact becomes second nature to you in your everyday routine, you might want to create "visual aids" for yourself: Draw an eye on several cards and place them where you'll see them, to remind you.

### Using Eye Contact in Speeches

And how can you take eye contact a

step further and begin to incorporate it into your speech delivery? In their excellent book, *Speaking Up*, Janet Stone and Jane Bachner suggest, "Eye contact in a speech does not mean simply scanning the audience and returning to your notes. Look at one person, hold her gaze until there is some response; then turn to someone on the other side of the room, hold her gaze; then look at someone in the back of the audience."

The authors emphasize another consideration, especially pertinent to women: "It is interesting to note that pretending not to see or hear things has been a traditional 'ladylike' way of dealing with unpleasantness. Some of us try to pretend the audience isn't there by staring over their heads or down at our notes. This makes the audience feel terrible."

They also recommend that you draw a picture of an eye at various places in the text of your speech to remind you to make eye contact while at the lectern.

"Eye contact is power," Stone and Bachner remind us, because "by looking someone directly in the eye, you force a response, a contact." And that's important.

Probably the most simple, straightforward comment on eye contact was made by John Quick in his book, *I Hate to Make Speeches*: "Look at people when you talk to them. That's not asking too much, is it?" No John, it isn't. Especially when speakers consider what they get in return. 🗨️

Kevin Frank is a freelance writer based in St. Louis, Missouri.

## TOOLS FOR NEW MEMBERS... Get Them... Keep Them



New members add zest and excitement to club meetings. They help make your club stronger and more successful.

Toastmasters International has created four tools to help your club get new members, acquaint them with the program, and keep them.

#### FOR THE CLUB:

\* **Membership Building Kit (1160)**—A complete collection of Toastmasters promotional brochures and booklets encased in a handsome folder.

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\* **Spirit of Success Award (1211)**—A new way to recognize new members who contribute to club success. Contains guidelines and certificates.

#### FOR THE MEMBER:

\* **Toastmasters and You (1167)**—Every new member should have this great introductory tool. This kit contains "nuts and bolts" information on the Toastmasters program and is designed to present to your new members upon joining and while they are waiting to receive their new member kit from World Headquarters.

**PUT THESE EXCITING TOOLS TO WORK FOR YOUR CLUB—  
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City \_\_\_\_\_ State/Province \_\_\_\_\_  
Country \_\_\_\_\_ Zip \_\_\_\_\_

# UPDATE

## 50 Years Young

The club "that made Toastmasters truly international," First Canadian Club 38-21, in Victoria, British Columbia, Canada, recently celebrated its 50th anniversary. Members of the First Canadian Club, the first club chartered outside the United States, culminated a six-month long celebration with a dinner on October 24, the club's birth date.

Instead of holding a regular meeting during the celebration, they invited former members for a session of "I Remember When;" recapping the history of Toastmasters First Canadian Club 38, from its members past and present.



*Happy Birthday*—Members of 50-year-old First Canadian Club (standing from left): Harold McGregor, Sandy Robertson, Henry Jackh, Bob Jupe; (seated from left) Don Smith, Vic Gilbert, Cam Harris.

## Toastmasters Care Too

The Communication Achievement Award is one way a club can gain a lot of publicity and recognition for itself in the community. And that's just what the Speech Invaders Club 4641-31 of Milford, Massachusetts, discovered.

Last April the club presented a Communication Achievement Award to Soviet dissident Yuri Tuvim, for his dedication to educating the American public on the nature of the Soviet people. Tuvim has spoken around the country in his spare time, and has been closely associated with human rights advocates such as Andrei Sakharov and Yuri Orlov.

The event created a good deal of pub-

licity for the Speech Invaders, and led to a cable television program interview of the club's Administrative Vice President, Paul Denning, CTM.

M.L. Carr, former member of the Boston Celtics basketball team and goodwill ambassador for the team, was chosen as the next 1985 Communication Achievement Award recipient. Carr, who speaks out on causes such as Muscular Dystrophy, Special Olympics and the United Way, planned to participate in a statewide anti-drug program with Massachusetts Governor Michael Dukakis.

On September 25 the Speech Invaders presented the award to Carr, as he embarked on his "M.L. Challenge." He

and Governor Dukakis were going to travel around the state to middle schools (grades six to eight) to offer an example of leadership to students. They hoped to serve as role models to sway kids away from the peer pressure to take drugs and to instill in them the desire to become leaders in their own right against drug abuse.

The Speech Invaders learned something else by making these presentations—the Communication Achievement Award is more than just an opportunity for great publicity. It allows clubs to spotlight community figures who are making huge contributions, and say, "Hey, Toastmasters cares too!"

## WHQ Employees Honored for Service

Two World Headquarters employees have been honored for their long-term contributions to Toastmasters International. Marcie Powers and Joan Poulsen have both just celebrated 20 years of service with Toastmasters.

Marcie, the Accounting Supervisor for the Finance Department, began working for Toastmasters as a part-time assistant. Today she is responsible for accounts payable and receivable, membership records and supervising the district accounts, among other things.

Joan, Shipping Department Supervisor, has worked her way up in the department to get where she is today. She

makes sure the many orders placed by members are properly packaged and shipped and is responsible for all other outgoing and incoming mail at World Headquarters.

In a special ceremony at World Headquarters, Executive Director Terrence McCann presented plaques, pen sets and flowers to the two dedicated employees, commenting that, "It's people like Marcie and Joan who have made Toastmasters International the greatest public speaking organization in the world."



*Devoted Employees*—Joan Poulsen (left) and Marcie Powers (right) at their 20-year celebration with Executive Director Terry McCann, under Dr. Smedley's watchful portrait.

# HALL of FAME

## DTMs

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

**Marion E. Hundley**  
Table Talkers 1246-F, Buena Park, CA

**Shannon K. McCracken**  
Oak Creek Orators 4459-3, Sedona, AZ

**Frank P. Gellini**  
Pacifica PM 1618-4, Pacifica, CA

**Michael Richard Jones**  
The Hard Hats 1394-5, San Diego, CA

**Thomas Ormand Melander**  
Minneapolis 75-6, Minneapolis, MN

**Robert L. Bergin**  
Cedar Hills 751-7, Beaverton, OR

**Blake Morgan**  
The Capitol Club 5279-15, Boise, ID

**David G. Johnson**  
Will Rogers 1032-16, Oklahoma City, OK

**Editor's Note: These Toastmasters were incorrectly listed under ATM Bronze in the October Hall of Fame. They should have been listed as DTMs. We apologize for misprinting the hard-earned honor.**

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

**Tom W. Bonham**  
Orlando Conquerors 1066-47, Orlando, FL

**Georgette M. Quigley**  
Beaches Area 2862-47, Jacksonville Beach, FL

**Carroll W. Pucket**  
Capitol 4258-48, Montgomery, AL

**Judith L. Ghormley**  
Lockheed Vocal Locals 5507-52, Burbank, CA

**Mary Ann Gerber**  
Sundstrand Blue Blazers 1977-54, Rockford, IL

**Myrla Raymundo**  
Union City 5269-57, Union City, CA

**Bill Anderson**  
Kalamazoo 1270-62, Kalamazoo, MI

**Eleanor C. Barnes**  
Speakeasies 1926-62, Lansing, MI

**Subhash C. Pal**  
Downtown 2455-68, Baton Rouge, LA

**Alice H. Scott**  
Belconnen 4237-70, Canberra, A.C.T., Aust

**Heather L. Parker**  
Railroader 4788-73, Melbourne, Vic., Aust

**Frances E. Chalifour**  
Great Land 3069-U, Anchorage, AK

**Roger Chang**  
West Side 4047-18, Columbia, MD

**Sally Scales**  
Salmon Arm 2861-21, Salmon Arm, B.C., Can

**Ted Verdone**  
Articulators 5414-31, Hudson, MA

**Norman C. Anderson**  
Sundowners 5325-32, Olympia, WA

**Larry J. Brindza**  
BMD 3941-36, Silver Spring, MD

**Edgar Berzins**  
DPSC 3403-38, Philadelphia, PA

**Gerald R. Ditmore**  
Florence 2101-48, Florence, AL

**James M. Gillespie**  
Roebuck 4107-48, Birmingham, AL

**John Osborne**  
Jewel City 29-52, Glendale, CA

**Thomas E. Carter**  
Easy Risers 109-56, Houston, TX

**Edward D. Sabo**  
Easy Risers 109-56, Houston, TX

**Jack Embrey**  
Podium 2303-60, Toronto, Ont., Can

**Mavis O'Flynn**  
Ballarat 3717-73, Ballarat, Vic., Aust

**Dina Hermosisima-Santos**  
Tambuli 2160-75, Makati, Phil

## ATM Silver

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

**Vic Larson**  
Hughes Radar Systems 855-1, El Segundo, CA

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

**Neal Rice**  
Magnavox 2568-11, Fort Wayne, IN

**John D. Stone**  
WE Speakers 2216-16, Oklahoma City, OK

**Keith L. Patterson**  
Flyers and Floaters 5467-16, Oklahoma City, OK

**Ray J. Mulvihill**  
Camosun 757-21, Victoria, B.C., Can

**Louis M. Kiriazis**  
Silver Tones 3559-30, Chicago, IL

**Gladys M. Allison**  
West Rowan 2225-37, Cleveland, NC

**Renate E. Daniels, DTM**  
Capital Nevada 1813-39, Carson City, NV

**James Weber**  
C.B.A. 2882-42, Saskatoon, Sask., Can

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

## ATM Bronze

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

**John McCoy**  
International City 1377-1, Long Beach, CA

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

**Hugh Curley**  
A Full Dec 5363-4, Santa Clara, CA

**Herbert J. Crowder**  
New Horizons 1360-7, Portland, OR

**Victoria M. Boros**  
Pleasant Valley 2560-10, Brooklyn, OH

**Leroy James, Jr.**  
Claremore Community 806-16, Claremore, OK

**John D. Stone**  
WE Speakers 2216-16, Oklahoma City, OK

**Milton C. Dangerfield**  
Jess Dunn 4105-16, Taft, OK

**Michael Joseph Fiorot**  
Jess Dunn 4105-16, Taft, OK

**Addie Derby**  
Vancouver 59-21, Vancouver, B.C., Can

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

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

**Betty Luback**  
Chicago Heights 3648-30, Chicago Heights, IL

**G. Howard Groff**  
West Rowan 2225-37, Cleveland, NC

**W.J. Shaw**  
Millwoods Vocabulaires 4383-42, Edmonton, Alta., Can

**Carole B. Breckbill**  
Southwestern 2995-56, Houston, TX

**Michael N. Neighbors**  
Coffee County 1719-63, Manchester, TN

**Charlotte J. Newton**  
The Henjum TM Club 2994-64, Winnipeg, Man., Can

## ATMs

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

**Eleanor E. Paul**  
Koffee-N-Toastmasters 105-F, Redlands, CA

**Elaine B. Winn**  
Sensational Salesmen 417-F, Tustin, CA

**James C. White**  
Saddleback Valley 2657-F, Mission Viejo, CA

**Monty Walker**  
JPL & Caltech 3292-F, Pasadena, CA

**Lori Wayne-Davis**  
Tustin 3733-F, Tustin, CA

**Shirley Fletcher**  
Orange Breakfast 3822-F, Orange, CA

**Ermetta J. Hester**  
Nooncasters 4280-F, Pomona, CA

**Roy F. Neudecker**  
Tri-City Achievers 4836-F, Anaheim, CA

**Ernie Castelo**  
UCI 5799-F, Irvine, CA

**John A. Boylan**  
Kay Cee 638-1, Santa Monica, CA

**Michael Bowman**  
International City 1377-1, Long Beach, CA

**Dorothy James**  
International City 1377-1, Long Beach, CA

**Robert Muchnikoff**  
SCE Short Circuits 1391-1, Long Beach, CA

**Frank J. O'Connor**  
Narrators 1398-1, El Segundo, CA

**Anthony J. Rizzacasa**  
Speak Easies 2001-1, Long Beach, CA

**Ronald R. Roque**  
DCAS-Orators 2214-1, Los Angeles, CA

**Bernie Steenson**  
Spacecom 3221-1, El Segundo, CA

**Glenn S. Pike**  
Paradise Valley 4770-3, Phoenix, AZ

**W. Frank Weiler**  
Goodyear Aerospace 4815-3, Litchfield Park, AZ

**Cindi Gay Swanson**  
Mile High 5124-3, Prescott, AZ

**Margaret B. Fagetti**  
San Carlos-Belmont 530-4, San Carlos, CA

**Leland G. Marquis**  
Campbelleros 2783-4, San Jose, CA

**Keith C. Forbes**  
Chula Vista 108-5, Chula Vista, CA

**Harry A. Sunblad**  
Fireside 851-5, San Diego, CA

**Robert G. Ross**  
Courthouse 1886-5, San Diego, CA

**Jacqueline Marazzi**  
San Marcos 2504-5, San Marcos, CA

**Dwight C. Robinson**  
Mesa Masters 3240-5, San Diego, CA

**Frank E. Parzych**  
Progressive Speakers 4405-5, El Cajon, CA

**Andria Vukmir**  
Hiawatha Valley 205-6, Red Wing, MN

**Steven J. Lang**  
Paramount 657-6, Sandstone, MN

**Lawrence Mark Battis**  
Graco Fluid Speakers 1486-6, Minneapolis, MN

**Gary Hagen**  
Duluth 1523-6, Duluth, MN

**Gordon K. Anderson**  
Speakeasy 1789-6, Golden Valley, MN

**John F. Blackstone**  
Heritage 3676-6, St. Paul, MN

**Bill Pressel**  
Big Apple 4619-6, Apple Valley, MN

**Anthony J. Miller**  
Ammo-Orare Honeywell 5300-6, New Brighton, MN

**Peter B. Kraus**  
Portland 31-7, Portland, OR

**Henry L. Dykes**  
Cedar Hills 751-7, Beaverton, OR

**Roger G. Welty**  
Astoria 775-7, Astoria, OR

**Russell E. Archer**  
Superphonics 2598-7, Albany, OR

**Audrey E. Glore**  
Waynesville-St. Robert 2842-8, Saint Robert, MO

**Donald G. Rehor**  
Summit 190-10, Akron, OH

**Lyle M. Johnson**  
Foremost 507-11, Evansville, IN

**Edna R. Tritch**  
Gentlepeople 2333-11, Indianapolis, IN

**John W. Schultz**  
Crescent City 3506-11, Evansville, IN

**Earl A. McCabe, Jr.**  
Bettis 3408-13, West Mifflin, PA

**Carol Horner**  
Executive 266-14, Marietta, GA

**Walter Meyers**  
Gainesville 2520-14, Gainesville, GA

**Michael J. Clemen**  
Kennesaw College 3592-14, Marietta, GA

**Franklin R. Warlick**  
Clayton County 4865-14, Clayton County, GA

**Ellen May Ross**  
IB Perrine 793-15, Twin Falls, ID

**Carlin W. Jacobson**  
Salt Lake Exchange 3785-15, Salt Lake City, UT

**D. Earl Newsom**  
Stillwater 576-16, Stillwater, OK

**Neal Ray Stockham**  
Kerr-McGee Noon Express 907-16, Oklahoma City, OK

**John D. Stone**  
WE Speakers 2216-16, Oklahoma City, OK

**Nancy A. Nagele**  
Bartlesville Advanced 2330-16, Bartlesville, OK

**Michael Joseph Fiorot**  
Jess Dunn 4105-16, Taft, OK

**William G. Watson**  
Milwaukee Metro Speakers 945-35, Milwaukee, WI

**Betty Morrow Robinson**  
Racine YMCA 2027-35, Racine, WI

**Mary G. Leadbetten**  
Agricultural Resource Center 3039-36, Beltsville, MD

**David E. Robertson**  
Gladiators 3392-36, Baileys Cross Roads, VA

**John F. Davis**  
DC Dept. of Recreation 3682-36, Washington, DC

**Doreen M. Weston**  
Burlington 1835-37, Burlington, NC

**Mark C. Kendrick**  
Cape Fear 2879-37, Fayetteville, NC

**M.B. Sutton**  
Pacesetters 4065-37, Charlotte, NC

**Michael A. Barnisin**  
Reading 714-38, Reading, PA

**Warren X. Williamson**  
Buffalo Valley 2643-38, Lewisburg, PA

**Thelma Hagy**  
Toastmasters In Command 4395-38, Lititz, PA

**Jeffrey R. Akens**  
Sunrise Center 3359-39, Citrus Heights, CA

**Jean Louise Dunham**  
Sunrise Center 3359-39, Citrus Heights, CA

**Delores F. Morgan**  
Sunrise Center 3359-39, Citrus Heights, CA

**Clay Walker Sigg**  
Sunrise Center 3359-39, Citrus Heights, CA

**Ben Rensvold**  
Skyline 3258-41, Rapid City, SD

**David Almond**  
Downtowners 294-42, Edmonton, Alta., Can

**Robert J. Gillespie**  
Bowmen 2161-42, Sherwood Park, Alta., Can

**Sandy William MacLean**  
Seven Seas 3296-42, Saskatoon, Sask., Can

**Victor Dannreuther**  
Mark Twain 2653-43, Shelby County, TN

**Rodger N. Pattison**  
Whitehaven 3063-43, Memphis, TN

**Randall Kent Nichols**  
Metrocentre 3670-43, Little Rock, AR

**Joe C. Wishard**  
St. Vincent 3962-43, Little Rock, AR

**Robert G. Kerr**  
Amarillo 211-44, Amarillo, TX

**Joe C. Bryce**  
Trinity Christian 2241-44, Lubbock, TX

**Scott William Long**  
Pop-Up 3165-44, Midland, TX

**Mary Alice Koester**  
Texas Tech 4157-44, Lubbock, TX

**Paula Horwitz**  
Graybar 1436-46, New York, NY

**L. Edgar Moxey**  
First Bahamas Branch 1600-47, Nassau, BHMS

**Ann Carroll Burgers**  
Suncoast 1667-47, Tampa, FL

**Samuel Amador Ramirez**  
Suncoast 1667-47, Tampa, FL

**R.A. "Bob" Baker**  
Tampa 1810-47, Tampa, FL

**Donald Palacheck**  
Dunedin 2166-47, Dunedin, FL

**Roberta B. Omlor**  
Bradenton 2449-47, Bradenton, FL

**John A. Roby**  
Friendly 3001-47, Fort Lauderdale, FL

**Theodore W. Darcy**  
Imperial Polk 3101-47, Winter Haven, FL

**AnnaLea Blair**  
Leesburg 5854-47, Leesburg, FL

**Kenneth Allen Smith**  
Prop and Rotor 1683-48, Fort Rucker, AL

**Robert Warren Wiemokly**  
Van Nuys 172-52, Van Nuys, CA

**Dorothy L. Kinder**  
Arco 616-52, Los Angeles, CA

**Robert H. Bloch**  
Last Word 3853-53, Pittsfield, MA

**Jerry R. Parsons**  
State Farm Windjammers 995-54, Bloomington, IL

**Jose A. Rodriguez**  
Management 1973-56, Kelly Air Force Base, TX

**Mary Michael Page**  
Woodlands 4615-56, Woodlands, TX

**James A. Vaughn**  
Texas Avenue 5059-56, Houston, TX

**Dan Paul Gormley**  
Fort Bend 5129-56, Rosenberg, TX

**Stanley Musick**  
Texas Eastern 5268-56, Houston, TX

**Kalle Wesala, Jr.**  
Bay City 5616-56, Bay City, TX

**Brian C.J. Calnan**  
FUN 3317-57, Fremont, CA

**Amanda Michele Hall**  
Rock Hill 2040-58, Rock Hill, SC

**Andy Bates**  
Columbia East 2968-58, Columbia, SC

**Bobbe J. Rowell**  
Lexington 4171-58, Lexington, SC

**Gordon Patterson**  
Markham 4782-60, Markham, Ont., Can

**Diane Marie Burleson**  
Greater Flint 2826-62, Flint, MI

**Yvonne E. Sova**  
Greater Flint 2826-62, Flint, MI

**Sally G. Smith**  
American General-Nashville 1371-63, Nashville, TN

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Heart of Tennessee 1757-63, Murfreesboro, TN

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S. Central/State Farm Insurance 2409-63, Murfreesboro, TN

**James L. Cardell**  
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**Terry G. Schutt**  
Link 2848-65, Binghamton, NY

**Francis C. Lin**  
Wine Country 5473-65, Steuben County, NY

**Margaret B. Jenkins**  
Seafarers 3636-66, Newport News, VA

**Douglas Vaughn Daniel**  
Lafayette 2678-68, Lafayette, LA

**Edward Wiewiorowski**  
Dolphin Speakers 3988-68, New Orleans, LA

**Si Willing**  
Twin Cities 4528-68, Monroe, LA

**Margaret Ann Fresta**  
Gateway 3138-69, Sarina, Qld., Aust

**Geoffrey John Ridd**  
Harbord Diggers 1126-70, Harbord, N.S.W., Aust

**Nancy Neville Kartzoff**  
Hawkesbury Valley 2009-70, Richmond, N.S.W., Aust

**David Laurence Cartwright**  
Sea Eagles 2951-70, Sydney, N.S.W., Aust

**Jill Muirhead**  
Speak-Easy 2498-72, Dunedin, NZ

**Mabel Nancy McIntyre**  
Wairoa 3047-72, Wairoa, NZ

**Adolf Berger**  
Port Phillip 1381-73, Melbourne, Vic., Aust

**Arnold Mervyn Levin**  
Johannesburg 113-74, Johannesburg, RSA

**Brian Beck**  
River Park 5008-74, Johannesburg, TVL, RSA

**Neil Morrison**  
River Park 5008-74, Johannesburg, TVL, RSA

**Howard Steinberg**  
River Park 5008-74, Johannesburg, TVL, RSA

**Tiburcio J. Tumbagahan**  
Barangay 3128-75, Bacolod, Phil

**Jeffrey H. Coffin**  
Aurora 750-U, Anchorage, AK

Bank Tower, 3300 N. Central Ave., 4th Floor (248-2145).

**6028-4 Point of Order**  
San Mateo, CA—3rd Tues., monthly, 7:00 p.m., Villa Chartier Restaurant, 4060 S. El Camino Real (557-3405).

**6042-6 Capitol Square**  
St. Paul, MN—Mon., noon, Capitol Square Building, 550 Cedar St. (296-3377).

**6031-11 Lilly**  
Indianapolis, IN—1st & 3rd Wed., 4:45 p.m., Eli Lilly & Co., Lilly Corporate Center (261-7547).

**6040-13 Bell Sales**  
Pittsburgh, PA—2nd Wed., monthly.

**6035-16 McEvoy's McComics**  
Oklahoma City, OK—1st & 3rd Tues., 6:30 p.m., Golden Corral, 1500 N.W. 23rd St. (634-4019).

**6021-19 Oskaloosa Toastmasters No. 1**  
Oskaloosa, IA—Tues., 7:00 a.m., Mahaska State Bank, 124 S. 1st St.

**6032-22 Wilson & Company**  
Salina, KS—Mon., noon, Elmore Cafeteria, 645 E. Crawford (827-0433).

**6015-26 D.E.C. Speakeasy**  
Colorado Springs, CO—1st & 3rd Wed., 11:45 a.m., Digital Equipment Corp., 301 Rockrimmon Blvd., S. (594-3295).

**6037-28 New Center**  
Detroit, MI—1st & 3rd Tues., 11:30 a.m., Argonaut B. Building, 465 W. Milwaukee (972-3183).

**6017-37 Newton**  
Conover, NC—1st & 3rd Mon., noon, White Pine Restaurant, 1316 E. Conover Blvd. (464-4662).

**6038-38 Postal Expressers**  
Lancaster, PA—2nd & 4th Tues., 7:00 p.m., United States Postal Service, 1600 Harrisburg Pike (354-5465).

**6025-40 Riverside Hospital**  
Columbus, OH—Every other Tues., noon, Riverside Hospital, 3535 Olentangy River Rd. (261-4463).

**6016-43 Jackson**  
Jackson, MS—2nd & 4th Mon., 11:30 a.m., Primos Northgate Restaurant, 4330 N. State St. (944-0873).

**6022-45 Halifax Owl**  
Halifax, N.S., Can—2nd & 4th Tues., 10:00 a.m., Northwood Multi-Purpose Centre, 2615 Northwood Terrace (422-2568).

## New Clubs

**6033-1 Cedars Sinai Medical Center**  
Los Angeles, CA—Every other Fri., noon, Cedar Sinai Medical Center, 8700 Beverly Blvd. (855-5531).

**6027-3 United Voices**  
Phoenix, AZ—Mon., 5:30 p.m., United

**6014-46 Johnson & Higgins**  
New York, NY—2nd & 4th Thurs., 8:00 a.m. & 4:30 p.m., Johnson & Higgins, 95 Wall St.

**6039-46 McGraw Hill**  
New York, NY—1st & 3rd Wed., noon, McGraw-Hill, Inc., 1221 Avenue of the Americas (512-3702).

**6026-47 Sarasota Evening**  
Sarasota, FL—Thurs., 6:00 p.m., Florida Power & Light, 1741 Main St. (755-3775).

**6036-56 Downtown Houston Speakers**  
Houston, TX—Tues., 7:00 a.m., Deloitte Haskins & Sells, 1200 Travis, 24th Floor Seminar Room (951-6725).

**6020-60 C.C.I.P.P.**  
Toronto, Ont., Can—2nd & 4th Tues., 7:00 p.m., The Toronto Board of Education, 155 College St., Room 251 (364-4242, ex. 505).

**6019-61 Yamaska**  
St. Hyacinthe, Que., Can—2nd & 4th Wed., 7:00 p.m., CEGEP De St. Hyacinthe, 3000 Boule (773-9701).

**3100-62 Wordsworth**  
Traverse City, MI—2nd & 4th Tues., 5:30 p.m., Traverse City Country Club, 1725 S. Union (946-1984).

**6024-69 Hervey Bay**  
Hervey Bay, Qld., Aust—2nd & 4th Tues., 6:30 p.m., Scarborough Hotel, Eliza Room, Esplanade, Scarness.

**6030-69 Nerang**  
Nerang, Qld., Aust—1st & 3rd Mon., 7:00 p.m., Nerang RSL Club, Nerang St. (381177).

**6034-70 Illawarra Sunday Morning**  
Hurstville, N.S.W., Aust—Every other Sun., 10:30 a.m., Illawarra Catholic Club, Woodville St. (599-4932).

**6041-70 Smooth Speech**  
Five Dock, N.S.W., Aust—Every other Mon., 7:30 p.m., Five Dock RSL, Ramsay Rd. (627-1635).

**6018-72 Flying Start**  
Auckland, NZ—2nd & 4th Thurs., 7:00 a.m., Upper Room Coffee Lounge, Elliot St. (676922).

**6013-U Trailblazers**  
Kingston, Jamaica—1st Sat., 3rd Tues., monthly, 3:30 p.m., & 7:30 p.m., 2A Mark Way (925-9304).

**6023-U Seberang Perai**  
Butterworth, Province Wellesley, Malaysia—2nd & 4th Thurs., 7:30 p.m., Travel Lodge Hotel, Jalan Kelab Butterworth (348729).

**6029-U El Grullo**  
El Grullo, Jalisco, Mex—Thurs., 8:00 p.m., La Casa de los Portales Club, Ninos Heroes #22 (7-25-05).

## Anniversaries

### 60 Years

Anaheim 2-F, Anaheim, CA

### 50 Years

Keystone 48-52, Los Angeles, CA

### 45 Years

Mankato 175-6, Mankato, MN

### 40 Years

Vancouver 353-7, Vancouver, WA  
Metropolitan 348-8, St. Louis, MO

### 35 Years

McKeesport 901-13, McKeesport, PA  
Hut 924-41, Aberdeen, SD  
Kingfish 906-68, Baton Rouge, LA

### 30 Years

Desert Professional Speakers 1969-F, Palm Springs, CA  
Sea-REN 1994-2, Renton, WA  
Sunrise 160-9, Spokane, WA  
Timberline 1965-26, Denver, CO  
New York 1949-46, New York, NY  
Great Fort Lauderdale 2004-47, Ft. Lauderdale, FL

### 25 Years

Revelliers 1796-24, Omaha, NE  
CB Communicators 2114-24, Council Bluffs, IA  
Delaware County 3204-38, Delaware County, PA  
Yawn Patrol 1187-41, Sioux Falls, SD  
Lakeland 2262-47, Lakeland, FL  
Tower 963-65, Rochester, NY

### 20 Years

El Cajon 812-5, El Cajon, CA  
Executive 408-10, Youngstown, OH  
Red Bank 2091-58, Charleston, SC  
Epsom 2487-71, Epsom-Surrey, Eng

### 15 Years

Missicriox 2813-6, Hastings, MN  
Greenfield 53-11, Greenfield, IN  
Tampa Noonshiners 3909-47, Tampa, FL  
Black Walnut 3320-60, Kitchner-Waterloo, Ont., Can

### 10 Years

San Marcos 2504-5, San Marcos, CA  
Classic City Speakers 1995-11, Auburn, IN  
Westinghouse Motivators 3689-18, Baltimore, MD

## 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 54801

#### REGION V JUNE 13-14

Hilton on the Circle  
Indianapolis, Indiana

Contact: Steve Land  
RR #4, Box 588  
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

Summit Hotel

Hartford, Connecticut

Contact: Robert C. Rankin, ATM  
RFD #1 Long Hill Road  
Essex, Connecticut 06426

#### REGION VIII JUNE 13-14

The Admiral Semmes  
Mobile, Alabama

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

### 1986 INTERNATIONAL CONVENTION

MGM GRAND HOTEL

**AUG. 26-30**  
Reno, Nevada

### 1987 INTERNATIONAL CONVENTION

HYATT REGENCY

**AUG. 4-8**  
Chicago, Illinois

# TARGET FOR TOASTMASTERS

## Your Opportunity to Share Your Success

Remember the first time you were invited to a club meeting? How would you feel today if you hadn't been invited and given the opportunity to join your club? Many people need what the Toastmasters program has to offer, and we should strive to share with others what Toastmasters has done for us.

One of the keys to your club's success is growth. New members add strength, vigor and excitement. Every club must have at least 20 members to conduct an effective Toastmasters program. If your club has less than 20 members, set your target and point your club toward success. If your club has more than 20 members, new members can help your club become even more successful.

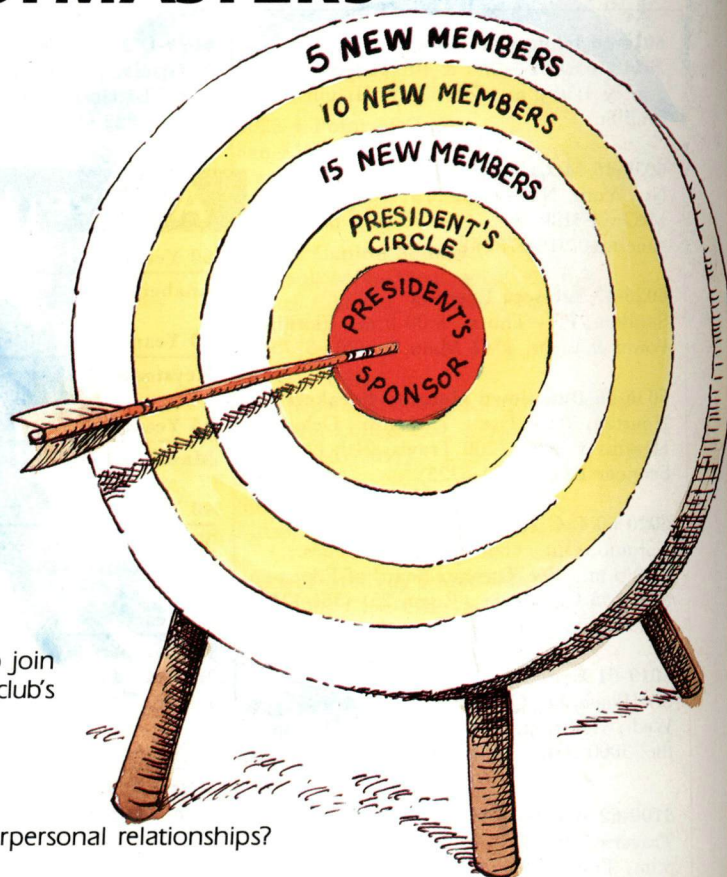
## Take Aim at Your Target

Think of all your friends, business associates, acquaintances and community members who could benefit from the program. Invite everyone you can think of to visit your club. Prospects can only decide to join once they see what they can learn by participating in your club's atmosphere of fun and fellowship.

Ask yourself:

- Why do I believe in Toastmasters?
- How has Toastmasters helped me in my career?
- How has Toastmasters helped me improve my interpersonal relationships?
- What do I enjoy most about Toastmasters?

Share your experience with prospective members when inviting them to your club meeting. Target the number of new members you will bring to your club this year.



## READY... AIM... FIRE UP YOUR CLUB WITH NEW MEMBERS!

### Winner's Circle

If you sponsor 5, 10 or 15 new members, you will hit the target and win the following:

- 5 members... A Toastmasters Membership Building Pin... a distinctive award you wear to show other Toastmasters you helped TI grow.
- 10 members... A Pocket-Size Evaluation Guide Folder... a handy, personal club meeting tool.
- 15 members... Choice of Toastmasters Necktie or Lady's Ascot Scarf... you will be one of the select few to wear this mark of distinction.

In addition to these awards, if you sponsor more than 15 members, you may qualify for top recognition. The number-one membership builder for 1986 will receive the "President's Sponsor" plaque and nine runners-up will receive a "President's Circle" plaque and be invited to attend Hall of Fame ceremonies at the 1987 International Convention.

### RULES

1. This membership program begins January 1, 1986 and ends December 31, 1986.
2. All Toastmasters are eligible and encouraged to participate.
3. To receive credit as a sponsor, your name must appear on the Application for Membership (Form 400) along with your home club number. Please print or type information so that it is legible. No additions or changes may be made to applications once they are submitted to World Headquarters.
4. New, dual and reinstated members count for credit. Transfer and charter members do not.
5. The new member must join during the calendar year 1986. The application must be received at World Headquarters no later than December 31, 1986.
6. Awards will be sent automatically upon qualification.
7. "President's Sponsor" and "President's Circle" Awards will be presented at the 1987 International Convention in Chicago, Illinois. However, they do not include transportation or other expenses. If the recipient is not in attendance, the presentation will be made to the District Governor.
8. Custom duties (or taxes on awards) are the responsibility of the recipients.

## TARGET FOR TOASTMASTERS TODAY!