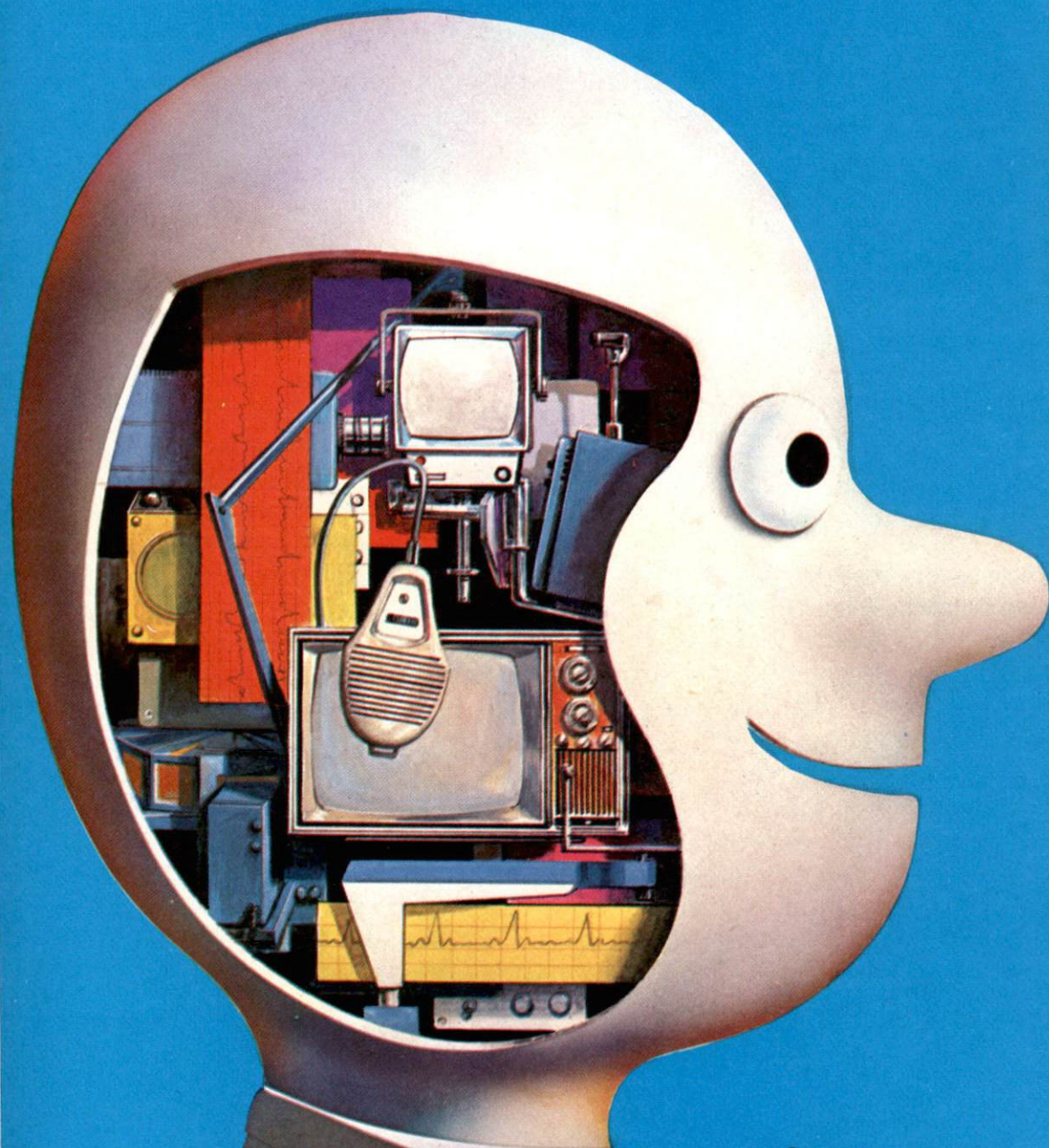
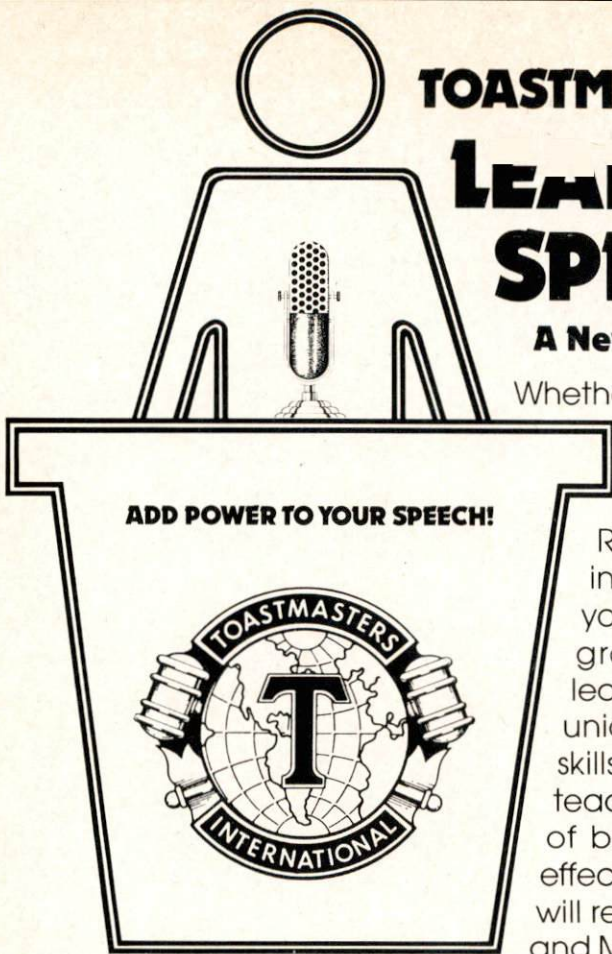


The Toastmaster

JULY 1978



Special Issue
Audiovisuals



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The Toastmaster

July 1978 Vol. 44 No. 7

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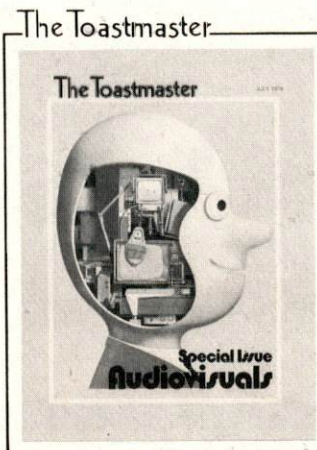
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COVER

Part of the problem with using audio-visuals is finding the right one to use. So how do you choose between slides and filmstrips, overheads and props, movies and videotape? The trick, say the experts, is to find the one that's best for your presentation . . . and for your audience. (Cover art courtesy of Wells National Services Corporation; modifications by Sales Training Magazine.)



Published monthly to promote the ideals and goals of Toastmasters International, an organization devoted to improving its members' ability to express themselves clearly and concisely, to develop and strengthen their leadership and executive potential, and to achieve whatever self-development goals they may have set for themselves. Toastmasters International is a non-profit, educational organization of Toastmasters clubs throughout the world. The first Toastmasters club was established by Dr. Ralph C. Smedley on October 22, 1924. Toastmasters International was organized October 4, 1930 and incorporated December 19, 1932. This official publication of Toastmasters International carries authorized notices and articles regarding the activities and interests of the organization, but responsibility is not assumed for the opinions of authors of other articles. Second class postage paid at Santa Ana, California. Copyright 1978 by Toastmasters International, Inc. All rights reserved. The name "Toastmasters" and the Toastmasters emblem are registered trademarks of Toastmasters International, Inc. Marca registrada en Mexico. PRINTED IN U.S.A. □ All correspondence relating to editorial content or circulation should be addressed to THE TOASTMASTER Magazine, 2200 N. Grand Ave., P.O. Box 10400, Santa Ana, California 92711. Telephone (714) 542-6793. Non-members may subscribe for \$6.00 a year. Single copy price is 50¢.

The Way I See It

by Durwood E. English, DTM, International President

Visuals—Worth More Than a Thousand Words



“A picture is worth a thousand words.”

I'm sure you have all heard that expression many times before. Whoever first uttered those words certainly was a very perceptive individual . . . and probably a very good speaker.

Why do I say that? There are some speakers of rare ability who can make any subject — from knitting to atomic energy — totally clear using words alone. Most of us, however, need that little extra help that the picture, chart or graph provides to ensure that what we are trying to communicate is as clear as it can possibly be — and our idea's impact on the audience total.

Know the surest way to lose an audience when making a relatively long (one to three hour) presentation? That's right. Just try talking for that period of time without using any visuals and see what happens. As a businessman who must make many presentations and speeches annually — and as one who has been in the audience of many seminars, meetings and lectures — I have learned this the hard way.

Visual aids, or audiovisuals as they are sometimes called, add interest and realism to any talk you'll ever make. Without them, can you imagine trying to explain a city's population trend if the values individually varied up and down over a number of years, but yet, because of their values, actually reflected a downward trend? I can't, and that's why, when I find I can't explain something verbally in at least three sentences, I make a chart.

There are, of course, a number of problem areas you need to be aware of when using audiovisuals. And, as always, practice is the best way to overcome these. Furthermore, the skills involved in using them effectively are not born within any speaker; they are learned.

That's why we have decided to devote this “special issue” of *The Toastmaster* to this very subject.

Audiovisuals — whether in the form of slides, overheads or simple props — can be of great help to each and every one of you. They compel attention, help your audience understand ideas and items which are too complex for verbal explanation alone, and help you overcome limitations of time, size and distance. Naturally, space permits us from covering in this magazine all of the audiovisual tools available to you. What we have attempted to do, however, is to give you a broad overview of the ones we feel will be of most use to you in your speeches and presentations . . . and then provide you with information on how to use them.

As I said in the beginning, a picture is worth a thousand words. When skillfully combined in a speech or presentation with words, sounds and action, they can be worth much more than that. ■

Durwood E. English

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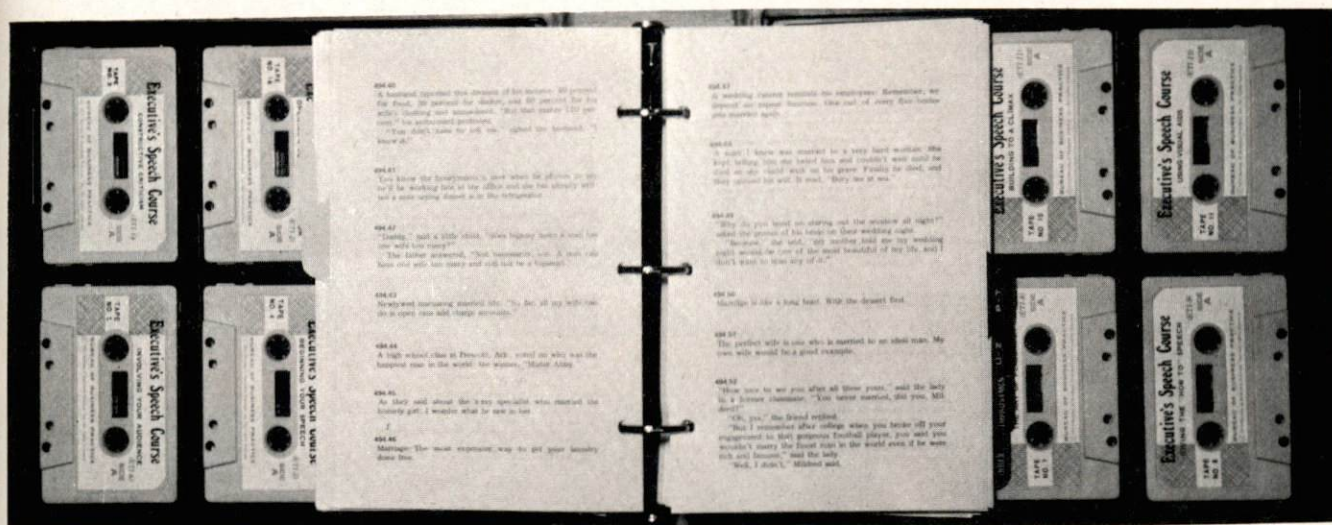
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People

New Club Chartered for Developmentally Disabled

Santa Ana, CA — St. Valentine's Day has long held a special place in the hearts of many as a day for love and affection. For a group of eight retarded citizens in Santa Ana, California, though, that day has come to mean something else.

In a word, self-respect.

Last Valentine's Day, along with 12 staff members of the Orange County Association of Retarded Citizens, eight developmentally disabled "clients" started their own Toastmasters club — Speaker Seekers 165-F — and have, according to club organizer Weldon O'Toole, a member of the Business Men's Club 100-F and Founder's District Youth Leadership chairman, been enjoying it ever since.

"Our first meeting was a most successful one," said O'Toole. "We had an overabundance of volunteers for every assignment. The staff was busily taking notes, the clients cooperated in every possible way, there were lots of laughs and the 20 minutes allotted for questions was not nearly enough."

OCARC is a private, non-profit organization founded in 1951 as the Orange County Chapter of the Exceptional Children's Foundation. The association operates schools for retarded preschoolers and sheltered workshops in Santa Ana and Anaheim for developmentally disabled adults.

The majority of employees are in their 20s and 30s and the degree of ability and retardation varies. Some, in fact, will never leave the workshop, while others can be trained for some sort of vocational placement in the community.

According to Suzanne Smith, an instructor at OCARC, the eight selected for participation in the club were those considered "highly functional." All, she said, were able to read and perform most tasks.

"Right now," said Ms. Smith, "they're really enthusiastic. Just look around — they're 10 times more motivated than anyone else. But," she continued, "it'll take a lot of work to hold their interest. If the club is



CHARTER MEMBERS — Eight "clients" at the Orange County Association for Retarded Citizens are learning the fundamentals of communication as charter members of the Speaker Seekers Club 165-F in Santa Ana, California. Toastmaster Weldon O'Toole, who organized the new club, explains the importance of enthusiastic gestures to Beverly Cheslin (left) and Barbara Polumbo, who have no trouble at all catching on.



BRIGHT BEGINNING — "I've never belonged to a club like this before," says Steve Jessel, an OCARC client shown describing the texture, shape and use of a potato masher — part of the practice used by the Speaker Seekers Club to help its members learn to think on their feet.

successful, it will be because everyone involved has put in a lot of effort."

With Weldon O'Toole heading up the project, however, that success seems assured. Plans are already underway for a second club at the OCARC's Anaheim plant.

"We don't know what improvement will be made," O'Toole admits. "But Toastmasters has been a winning process all the way, so it should also help in working with these people. What we're trying to do is stretch their potential.

"Eventually, we're going to be able to reach them all." ■

Toastmaster Puts Training to Use "On the Air"

Northridge, CA — At precisely 1:45 each Thursday afternoon, an engineer's hand waves in front of Jim Wildes, DTM, signifying, "You're on!" and another Toastmaster takes to the airwaves.

Jim, a member of the Van Nuys Club 172-52 in Van Nuys, California, and District 52's educational lieutenant governor, serves regularly as pro-

ducer/host of "Involvement," a weekly public service show heard over KCSN (88.5 FM), National Public Radio, broadcast from the campus of California State University, Northridge. During the course of each show, he interviews persons active in the life of Los Angeles' San Fernando Valley — representatives from youth groups, health agencies, veterans organizations and social clubs. His guests have included members of Explorer Scouts and 4-H Clubs, American Red Cross and Overeaters Anonymous, Veterans of Foreign Wars and American Legion, Loyalty Day celebrants and Associated Square Dancers. Even Toastmasters own Robert W. Blakeley, DTM, Past International President, has signed the KCSN roster for Jim's show.

"Involvement" well demonstrates KCSN's — and Jim's — motto. "Community Service Now" is how Robert Bishop, KCSN's general manager, describes the station's format. Jim gladly obliges, letting his guests explain their projects, purposes and backgrounds, and urging listeners to "become involved."

Fortunately for Toastmasters, District 52 gets involved, too. For example, after Dr. Harvey Bock, executive director of the San Fernando Valley

Youth Foundation, was Jim's guest, a series of district Youth Leadership programs resulted. In addition, other members of Toastmasters have also become involved by accepting invitations to become judges of youth speech contests — made through the requests of organizations on the program.

Under the guidance of the public affairs director, Jim chooses his guests, arranges his interviews and greets all of his participants at the station. In producing the show, he follows in the footsteps of Pete Kirtledge, DTM, the original host of the show, who is now District 52 governor.

KCSN appreciates the support of community groups like Toastmasters and offers reciprocal services whenever possible. The station's program guide, for example, has listed information about District 52. The station also broadcasts many public service announcements for the organization and, more particularly, for district activities, such as its Speakers Bureau and Speechcraft programs.

"The purpose of Toastmasters is really to use your communications skills outside your club," says Jim. "Hosting at KCSN really gives me an opportunity to put that training to use."

opportunities for Toastmasters to use their skills for the betterment of their communities. Why not look up the one in your area?

After all, you might like being on the air, too! ■

Minnesota Club Braves Sub-Zero Temperatures to Meet

Austin, MN — Minnesota Toastmasters have always taken their frigid winters in stride. In fact, says Richard Fisher, a member of the Cedar Valley Club 2634-6 in Austin, Minnesota, they have often provided numerous ideas for excellent speech subjects and interesting Table Topics.

But there's only so much a club can stand!

Last January, in the dead of the Minnesota winter, the club received a rather chilling surprise when they showed up for their weekly noon meeting. Temperatures outside had dipped to -11 degrees F., and a strong wind lowered the wind-chill factor to -50 F. The real surprise, however, came when they found the Christian Education Center, where they meet, had heating problems and the temperature inside was only 35 degrees.

It would have been very easy for the Cedar Valley Toastmasters to cancel or postpone their meeting, but the club, according to Fisher, had survived a number of adversities for meeting facilities before, and the members continued undaunted.

"As can be expected, rules were relaxed from one of our normal meetings," said Fisher. "We allowed most of the speakers to put their hands in their pockets while speaking, a violation of one of our cardinal rules. Applause for the various speeches was also much louder than usual. Some attributed this to the fact that mittens were being worn by some of the members, but I think they were just trying to keep their hands warm!"

Despite the rather adverse and strained conditions, the Cedar Valley Toastmasters, to their credit, somehow managed to complete the meeting.

"The highlight of the meeting came when our new member, Jerry Lilja, was awarded the 'Best Speaker' trophy," said Fisher. And it was somehow appropriate. Being a new member, Jerry was giving his first speech out of the basic manual. For those of you who are having trouble remembering which one that was, we'll give you a hint: It's called "the Ice Breaker"! ■



ON THE AIR — "The purpose of Toastmasters is really to use your communications skills outside your club," says Jim Wildes, DTM, District 52's educational lt. governor. "Hosting at KCSN really gives me an opportunity to put that training to use."

Jim's message to his fellow Toastmasters, then, is clear. With more than 200 stations throughout the country that are, like KCSN, part of National Public Radio, there are ample

Letters

It's Dealer's Choice

Your "letters" page seems to have contained opposite views on the purposes of our Toastmasters education process; specifically, Toastmasters Oelrich [February] and Dawes [May] speaking for and against the development of professionals. My 20 years in the "movement" has convinced me that both attitudes are right, but wrong in that they fall short of being complete.

As I see it — and have felt it — Toastmasters is not intended to make better speakers, but to make better people *through* speaking. This does, as Toastmasters Oelrich says, turn out men and women who "speak with clarity and confidence" and, as Toastmaster Dawes points out, produces a few great ones like Cavett Robert. Both Toastmasters are right! But I suggest that both results are by-products of the development of the whole person.

Toastmasters helps provide the impetus the member needs to travel as far and in whatever direction he chooses. Let's not argue about what direction that should be. It's dealer's choice.

Robert L. Erckert, ATM
Graham, Washington

Keep the Balance

The world of the so-called "professional speaker" has much to offer Toastmasters. Their ideas should, however, be used to complement rather than overpower our basic program.

When I first joined Toastmasters, one veteran member explained the training in words like this: "The theory of Toastmasters is that one amateur can deliver a speech to another amateur, who will evaluate him, and both will learn." I went a bit further by adding some professional help, largely through training manuals, then wrapped it all up in the club meeting

framework. And it works. For the great majority of members, it not only works well but is all that is desired. Once the professional help becomes too "heavy," the typical member will not respond.

The "pros" can best serve us as models of public speaking, people we can observe to evaluate specific techniques and how they yield communicative results. The commercial packages they offer, however, can be misleading. The concentrated two-day seminars, the tapes and the rallies suggest to many that public speaking can be learned by partaking of a quick, concentrated dose of instruction. Many, admittedly, try to do it this way. There may be an immediate awareness of speaking skills, but very few will make any long-lasting improvement. There is simply no shortcut. And that's where the club-oriented Toastmasters program comes in. Our program offers the vehicle for practice — the chance to try different things, to ruin a speech once a while. In short, the chance to experiment.

Let's continue hearing from the "pros." But let's keep it in balance with material of the basic, successful format of Toastmasters.

James L. Wu, ATM
Past International Director
San Jose, California

Are We Open to Change?

In the February issue of *The Toastmaster*, I read with interest LilyB Moskal's article, "It's My Privilege to Introduce. . ." She writes that an introduction must answer four basic questions: Why this subject? Why at this time? Why before this audience? And why by this speaker? These questions — and the other points stressed in her article — came to mind when I heard, "Ladies and Gentlemen, the President of the United States."

This was the sum total of an introduction given President Jimmy Carter when he spoke before the American

Society of Newspaper Editors (ASNE) last April in Washington, D.C. Off-hand, it would appear that the President got shortchanged with this introduction. It certainly didn't appear to answer the basic questions. What about the Toastmasters introduction "building blocks" (stressing the expertise of the speaker; building a bridge from previous discussions; not stealing the speaker's thunder; not embarrassing the speaker; and, if required, setting the emotional tone of the audience)? Certainly, that ASNE introduction did not steal the President's thunder!

Yet, I believe that the introduction was more than adequate for this speaker, this subject, this audience and this occasion. But what about those not-too-well-known personalities?

When appropriate, we should be willing to modify our introductions to fit the occasion, the speaker, the subject, the audience and any other element we might consider important. We — and our audience — will know if the introduction was well-planned and effective, or something merely thrown together at the last minute. There is no need to feel that we have shirked our responsibilities or shortchanged the speaker by not following the normally acceptable model of a good introduction. If we have done our job, the "building blocks" and the "four questions" will have been thoroughly considered and, as appropriate, included in our introduction. A dynamic, well-planned and effectively delivered introduction is the goal — be it one sentence or several.

Michael L. Wardinski, DTM
Alexandria, Virginia

All letters are printed on the basis of their general reader interest and constructive suggestions. If you have something to say that may be of interest to other Toastmasters, please send it to us. All letters are subject to editing for reasons of space and clarity and must include the writer's name and address.

THE TOASTMASTER



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AV Devices: Which Should You Use?

by Robert B. Konikow

Faced with giving a presentation, many of us find it difficult to decide which kind of visual aid we want to use. There are such a multitude of choices and variety of techniques that it is hard to settle on a single approach. Fortunately, the message is still more important than the medium. If you have something to say to your audience, and say it well, you'll be comfortable with whatever you pick and your message will get across. As long as you know what message you wish to convey, you can't go very far wrong.

But it is true that some media, some techniques, are more effective than others. Also, prices vary and that is often an important consideration. Remember that your purpose is really what counts. Your presentation is designed for a specific audience at a specific time. It is not meant to demonstrate that you are an expert in slides or films or any other audiovisual technique.

Do You Really Need Them?

Perhaps you need no projected images at all. This is likely if your audience is small, 10 or 12 people. With a group of this size, you don't need to project the cover of a magazine you want to talk about; you can hold up a real issue. A chart doesn't need to be projected; it can be shown on a newsprint pad or an illustration board. Not only is this direct form of visualization less expensive, it is also probably more effective. It utilizes the intimacy of the small group, and keeps the attention on you, the speaker, rather than making the screen a competitor.

This leads to one of the advantages of the *overhead transparency projector*, a tool less used in presentations than it should be. This piece of equipment supports rather than competes with the speaker. It keeps the center of attention on him. He can operate in a lighted room, facing the audience, and be in complete control of his materials. However, unless you have the time to rehearse your presentation and become familiar with handling the slides for the overhead, beware. You need some experience with the machine to make sure your presentation goes smoothly.

The image is large and bright, and, what is more important, you can put yourself into the picture by pointing to elements on the slide, writing or underlining things you want to call attention to and adding variety through overlays. In addition, slides can be made quickly and inexpensively, using most kinds of office copying machines. The only exception is the use of full-color transparencies, which are expensive to produce in the large sizes needed.

Opaque projectors may sound attractive because of the simplicity of preparation of material, but they are rarely effective. The machines are bulky, and the images not bright enough for most presentations. They may be useful as a work tool, especially in developing story boards with a group of two or three, but they are not recommended for a presentation.

The Slide Presentation

The most commonly used device, of course, is a *slide projector*. It has many advantages. Equipment is widely available, and you can almost always count on having a projector handy that can accommodate your circular slide tray. However, yours will not be the only tray used at the meeting, so

be sure to identify yours by adding a label with your name and the title of your speech. Most professionals favor the 80-slide tray, but the 140-slide one is acceptable, and most projectors will take it equally well. However, be sure you let the projectionist know in advance that you will be using a 140-slide tray, or you might have a last-minute problem.

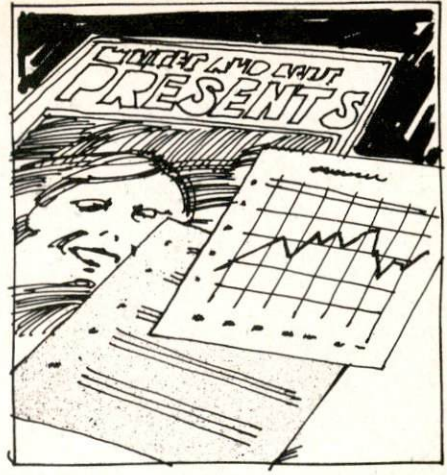
It is not difficult to turn your slide show into a self-contained presentation by adding a recorded commentary which also includes a signal for changing slides. But be sure to specify the equipment you will need well in advance of the session, and get there early enough to have a run-through with the projectionist on the equipment to be used. It is also a good idea to bring along a marked script, in case the slides need to be changed manually.

But don't use a taped voice simply to replace your own live voice. Use it if you want to bring in the "voice of authority," or if the script requires dramatic dialogue, or if it is important that sound effects are included, or, of course, if the presentation must be given without a live speaker. However, your audience will be puzzled, and perhaps resentful, if your only role as a speaker is to turn on a cassette player to give the accompanying commentary.

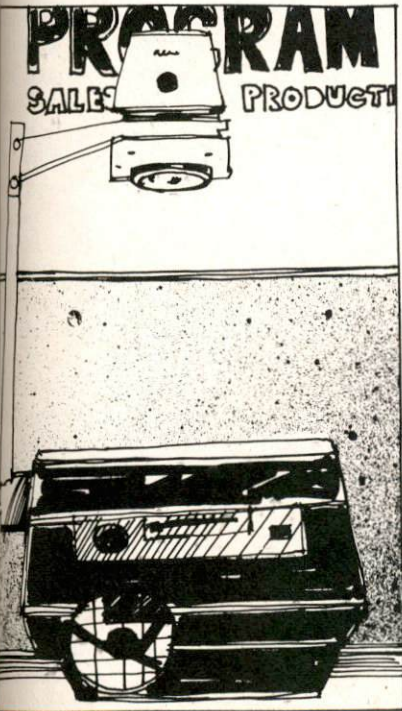
Filmstrips

What about using a *filmstrip* instead of slides? From the audience's point of view, there is very little difference. The projected picture is about the same, and the difference in time needed to change from one slide or one frame to the next will not be noticed.

The major advantages of the filmstrip lie in its economies, both in production and shipping. If you need multiple copies of a presentation,



part of the problem with using visual aids is finding the right one to use. So how do you choose between slides and filmstrips, movies and videotape? The trick, says this expert, is to find the one that's best for your presentation . . . and for your audience.



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filmstrips, since they do not need to be mounted, cost less. A filmstrip also weighs less and takes up less space than a set of slides, even if you do not ship them in a cartridge. In addition, a filmstrip must be shown as you prepare it, so you maintain better control of the presentation. Slides can be changed after the set leaves your hands, and of course, each individual slide can be projected backwards or upside down, something that is impossible with a filmstrip.

By the same token, a filmstrip is frozen once it is made. You cannot drop or add a slide to bring the story up-to-date, or to adapt it to the special needs of each audience. Distribution is also a factor, for there are far more slide projectors out there than filmstrip projectors. National associations which prepare programs for use by local chapters find that sales or rentals of slide shows are far more frequent than those of filmstrips. So unless you are sure that there are filmstrip projectors available, or unless you are willing to furnish them, you are often better off working with slides.

Movies and Videotape

Now what about movies? They are, indeed, a glamorous medium, but it is rare that a motion picture can be justified for a single meeting. However, an important meeting is an excellent place to give a motion picture a good start, and where this possibility exists for a premiere of a film, take full advantage of it. In addition, having a specific date for a premiere helps guarantee that the production is completed on schedule.

But for most presentations, you must rely on footage that has been produced for other purposes. Sometimes you can utilize a complete existing film, but too often we overlook the use of segments of existing film, or of running film silently, adding our own on-the-spot commentary.

There is no reason why you cannot work a section of a film into a presentation when you want to demonstrate something more dramatically than you can with slides. It's a little more work, to be sure, to find the sequence or sequences you want, and to mark them clearly for the projectionist. Be practical about your demands, and if you plan to use more than one sequence, leave enough time between them to let the projectionist get from one to the other. The easiest way, of course, is to splice all the film you are

going to show on a single reel, separated by leader. Before you do this, however, be sure you have the permission of the owner of the prints.

Using sound film without the recorded commentary is also a way of making existing film a closer part of your presentation. This permits you to adapt the film to an audience other than the one for which it was originally made. Whether you do this with an entire film or with a film segment, be sure to rehearse your commentary well. Your timing is dictated by the length of the film shots, and you cannot vary it. You must fit your new commentary to the picture, shot by shot, and you are taking a great risk if you try to wing it.

The use of videotape in meetings is increasing. Not only is there more material available in this format, but the cassette playbacks are easy to use and flexible. Motion picture sequences can easily be transferred to tape, with or without the sound track, and so can slides and other still art. A videotape player can store all the visuals you need, can hold a single frame as long as you want, can repeat sequences and even offer you films in slow motion!

The problem is in the way in which the visuals are presented to the audience. Monitors are essentially television sets, like the ones in your living room, limited to 25 people or under. This means a lot of monitors, scattered around the room, when you have a large audience. If you turn to a projected television screen, you run into other problems. While you can get screens as large as 6 x 8 feet, the magnified image tends to lose quality, and among the 50 or more companies offering projection systems, the quality of image varies and the reliability of equipment uncertain. Admittedly, this is a rapidly changing art, and things should get better. But as this is written, projection television is a barely satisfactory substitute for the projected motion picture, and should be used only when the nature of the material and the occasion requires the special virtues of television. ■

Robert Konikow has been working on audiovisuals since World War II. He has made films, conducted seminars on film techniques, produced a weekly television program and has acted as a judge at many film festivals. He is past president of the Chicago Film Council.

Of all the visual aids used with any consistency by today's speakers, slides may be the most popular. But they may also be the hardest to use properly.

How and When to Use Slides

by Robert McGarvey

What's the chief source of information? Television wins by a landslide, and the way it communicates is through an intricate weave of sights and sounds — words and pictures. The ear is a good route to the mind, but the eye is good, too. When both are used together, the combination can be very powerful indeed.

Visuals bring dry lists of numbers to life, allow the audience to see manufacturing plants or products, add a touch of memorable sparkle to a luncheon talk. "Seeing is believing," the old adage goes, and in today's skeptical world, a properly used picture may also be the quickest way to reach an audience.

Slides: The Best Route

What this means for the speaker aiming at making effective presentations is that a slide show may be the best route. Novice speakers, in particular, are comfortable with this medium, since it is a double-barreled attack, and more practiced speakers frequently find that a skillful blend of words and pictures — audio and visual — is the fastest way to help an audience grasp complicated arguments.

The catch is using slides properly. A key is that the words and pictures must go together — just as smoothly and naturally as the horse and carriage in the old song. The audio and visual are complementary and are working together toward a single goal, your goal. Their appeal is to more than one sense — a critical reason for the success of slide shows. The skilled designer keeps both senses, the eyes and the ears, involved at every moment.

But don't fall into the trap of insert-

ing a few slides in a talk to add spice. It sounds enticing, but rarely works. An audience's attention cannot be sporadically focused on a screen. Instead, they grow confused and their confusion is heightened by the flicking of lights on and off that accompanies the use of a few slides in what is essentially a standard speech.

members before the speech begins. These techniques are common in Congressional hearings, where slide shows would be verboten.

What kinds of presentations are best handled as slide shows? Reports on internal organization (picture all those departmental reporting relations and charts), economic and



All or Nothing

A slide show is an all or nothing medium, either a full partnership or none at all. When a dash of visual spice is desired, there are alternatives. Large easels, for example, can be used to display blown-up charts. Or tables, drawings and the like can be reproduced and distributed to all audience

financial data (with number following statistic following figure), and topics with a striking appeal to the eye (such as the Alaskan oil adventure which has generated dozens of quite often beautiful slide shows) all come quickly to mind when talk gets down to visualization possibilities.

But not all stories lend themselves

to visualization. Television avoids some topics for that reason, and so should we. The more philosophical, corporate and personal position statements are a case in point.

Let's say, however, that the talk topic appears to have slide show potential. The only way to test this conclusion is to put a show together — to get on with the task of matching words and pictures, the audio with the visual. It is as simple as it sounds.

Stress the Partnership

From the first word through the conclusion, stress the full partnership of the eyes and ears. A handy rule of thumb is that for each short paragraph — about 25 words — there is a minimum of one slide. Beginners commonly use too few slides, rarely too many. And the trouble with a shortage of slides is that visuals are held on the screen after the text has moved on to a new point. If you're describing Hawaii's threatening volcanoes, there should be a picture of them, not of the gorgeous dancing girls greeting your arrival to the islands.

When this rule is forgotten, the audience is forced to choose between watching and listening. Sometimes they may simply decide to tune out. Careful matching and timing of words and pictures make this audience decision unnecessary and keeps them tuned in.

Ever stare at a blank screen? It's deadly and another powerful reason to have ample slides on hand. Some speakers, striving to avoid contradictions between words and pictures, opt for blank images on the projection screen. With the lights out or down, the audience winds up bored . . . or asleep.

So use plenty of slides. A ten-minute presentation requires, at a minimum, 40-50 slides, but 100 or more can effectively be used.

How to Use Them

What will you put on all those slides? Anything that can easily be pictured in the mind. Let your imagination roam.

Use slides to present numbers, statistics and quantifiable information. When an audience is faced with absorbing numbers through the ear alone, it too often surrenders to pleasant thoughts of next year's vacation or what tomorrow's horoscope will say. Numbers *intimidate*, but slides make them harmless . . . and understandable. Want a test of this principle? Have a friend read

What They're Going to Cost You

Audiovisual costs can vary from a few dollars to thousands of dollars and more. What's right for you? After budget availability, the chief consideration is predicted use. A presentation designed for one-time showing will usually involve a smaller budget than one designed for heavy use.

Two basic kinds of shows are frequently encountered today. The most common employs a live speaker and a manually-operated carousel (or tray) of slides. Cost, in this instance, is largely for materials and equipment — the slides, speech text, projector and screen.

A more expensive variation employs sound/synch where a text is taped — often in a sound studio — and keyed to a carousel, which automatically rotates and shows slides as the tape plays. Production costs — studio rental, professional talent, synchronization of tape and slides — can be high. More equipment is also involved in presenting the show — specifically, a tape recorder and a sophisticated slide projector. Budgets for a 20-minute sound/synch show can run to \$6000 and higher.

A disadvantage of sound/synch shows is that a degree of intimacy with the audience is lost. Another minus is that the probability of mechanical mishaps escalates. An advantage is that a live speaker need not be present, and very wide distribution of materials can be accomplished with few man-hours involved.

The choice is up to your budget and you. But, for most purposes, the simple live speaker — carousel duo is fully satisfactory.

aloud what each of the Dow Jones Industrial stocks did in yesterday's market. How much did you retain? Then visually scan a tabulation of the same information. Which way communicates more? A picture may not always be worth a thousand words, but when numbers are involved, a good visual may be worth a million.

Whenever possible, however, use photographs with number slides. If the show is designed to highlight your company's financial position, for instance, make the extra effort and insert a selection of photographs for better visual variety. Shots of new plants, products, officers or techniques may give a fuller and more visually alluring picture of the company. A key advantage of audiovisual material is that complex information can be conveyed quickly, but reward the audience for its attention with a creative and exciting visual mix.

Make Them Appealing

And insist on the highest quality slides. Some speakers put untold hours into preparing a speech text, but with the deadline approaching, they toss together 50 slides "to flesh out the presentation." *Don't*. It's a fine idea in theory, but for slides to be on target, they must be visually appealing. That's not artist's mumbo-jumbo. It's common sense, and slide preparation takes time. Details must be sharp and focused. Colors must contrast without clashing. And, for word and number slides, suitably sized type and lettering must be employed.

Years of art school are not mandatory, but a sharp eye and plain common sense are. Common sense tells us that, above all, slides must communicate, *they must visually make their point*. Sound simple? It is. But an astonishing number of speakers, probably striving for slides with an "artistic" look, insist on printing white lettering on a pale yellow background. Or black letters on a deep purple background.

Can we avoid these pitfalls? Certainly, and the best route is to test visuals for clarity. What looks like an effective design can, when blown up by the projector, turn into hopeless confusion. Make sure that what you want to project is projected, and do this before you face the audience.

Slides must be logical and simple. Never put too much information in a slide. When constructing number slides, for example, if the image starts to blur because of "data overload,"

add a second or even a third slide. Break large images into smaller ones for maximum visual impact. When the audience focuses on the parts, it will soon grasp the whole.

Look Out for Disasters

Slide shows sound easy, right? And they are. Just use common sense and a few simple rules. These are the building blocks of the best shows. Unfortunately, problems — even disasters — can still arise.

The trick is to thoroughly practice the show before presentation day creeps up on the calendar. Timing, rhythm, flow must be mastered well in advance. With words and pictures closely interacting, the actual presentation is no time for impromptu digressions.

Enlist co-workers or family members as spectators for your rehearsals. Changes can still be made and the time for editing is now, not when you're facing that strange audience.

If your rehearsals are flawless, congratulations! But each additional time you run through the show you will grow increasingly familiar with the words and the slides and the ways they work together.

Yet, one disaster is still possible. The best show does no good if it cannot be shown. Always check ahead for equipment availability and, if necessary, bring your own. For out-of-town engagements, it's useful to know that almost all cities have firms that rent audiovisual equipment on short notice. But this, too, should be investigated beforehand.

Whenever possible, arrive early and practice the show at least once in the room where the presentation will be given. Get acquainted with the lights, the shadows, the acoustics. Once underway, the speaker has little control over these factors. Study them and make adjustments as necessary — before, never during, the presentation.

So with our last minute tinkering behind us and the audience filing in, there's only one last rule for you to remember: Do have good luck! ■

Robert McGarvey is a freelance writer whose work has appeared in such magazines as Boston, ARCO-travel Club and the Boston Phoenix. His long experience as a corporate staff writer — which included involvement in many slide shows — is reflected in this article.

JULY 1978



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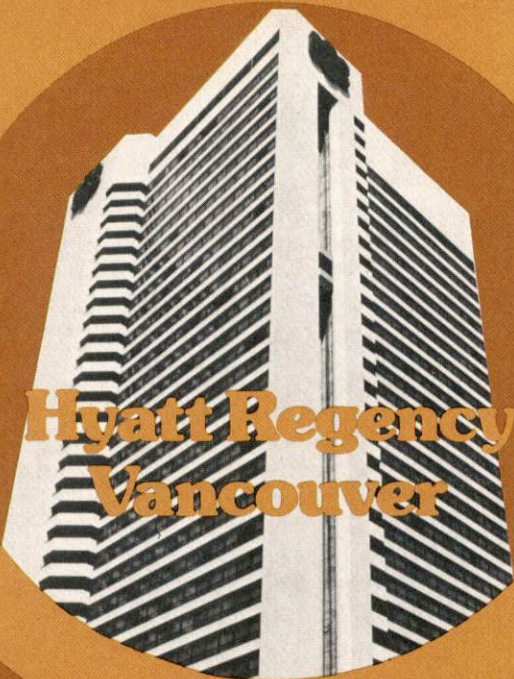
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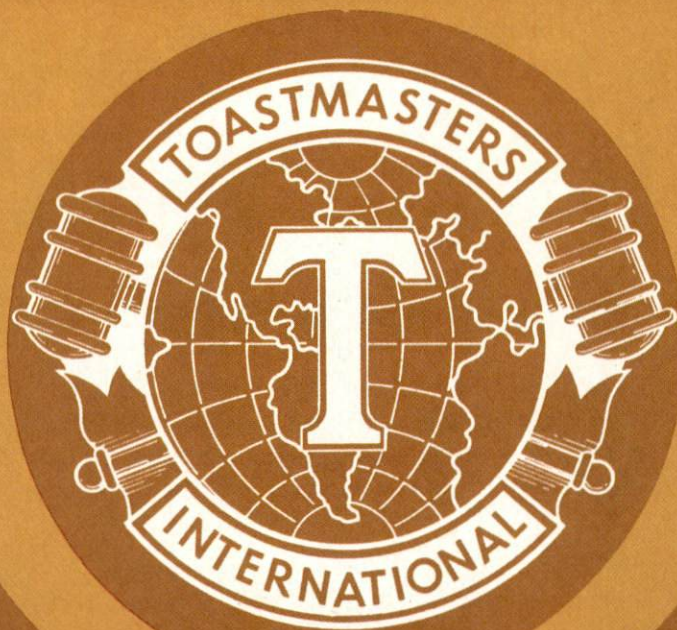
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There's more to narrating audiovisual scripts than just reading.
To hit the mark with your voice-overs, stop worrying so much about
what you are saying and concentrate on how you are saying it.

How to "Focus" Your AV Narrations

by Mike Lewman

Very little has been written about the way narrations are done for various types of audiovisual presentations. We are not talking about how AV narrations are written, but rather how they are read. Unfortunately, many people do not spend enough time to assure that their voice-overs are as effective as they could be. This is true because most people involved in producing materials which require narrations do not really listen. We can all tell, or at least we think we can, when a photograph is out of focus. But not many people can really tell when a narrator is focused on what he is reading.

Too often, audio is the forgotten child in multi-media presentations, and within the sound segments narrations can get slighted. They are usually put off until the last minute when someone finally realizes that a script has to be read. To do it correctly, however, you cannot simply read the script. The majority of people can read well, that is they can pronounce most words correctly, recognize punctuation, etc. But too few have the particular awareness necessary to transcend the "read-iness" of a script and communicate ideas. For an AV narration to really be effective, you must become involved with what the script says and to whom it is being said.

Watch How You Sound

Frequently, narrators come across as if they are talking down to their audiences. Educators, from the classroom teacher all the way up to the superintendent, are among the worst offenders. They may sound to themselves like they are really interested in what they are reading or saying, but the audience is often made to feel

inferior. It is a problem generated by a closed mind: "I know and I'm telling you." Spoken or recorded on tape, this approach can really turn kids off. It's boring, offensive and the last thing in the world you want to come across in a narration.

Despite what you might think and regardless of the age difference between you and your audience, it is possible to sound as though you are an intellectual contemporary of your listeners. This can be accomplished by envisioning yourself telling a story on a one-to-one basis. Instead of approaching the narration as "I know and I'm

going to tell you," pretend you just happen to know about the topic and you want to "share" the information. Most importantly, be believable.

going to tell you," pretend you just happen to know about the topic and you want to "share" the information. Most importantly, be believable.

Getting Into Your Narration

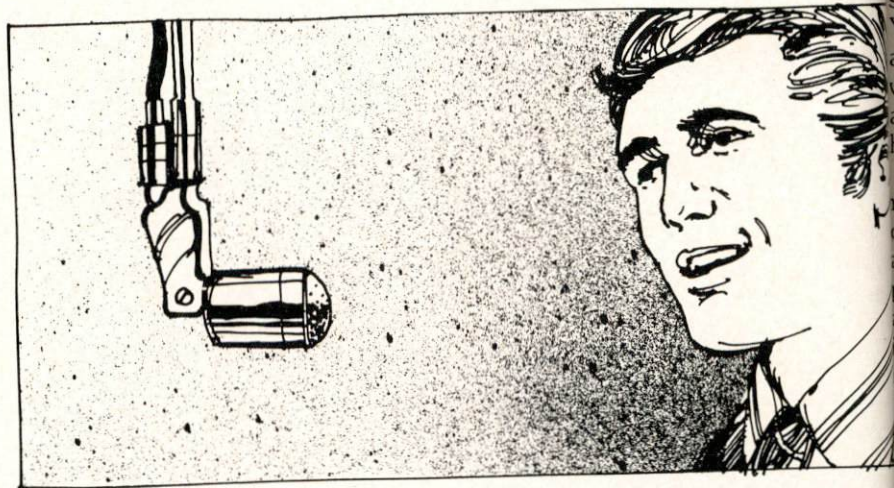
To illustrate how one can get "into" a narration, try the following experiment. Imagine that you are charged with producing a slide/tape presentation designed to orient sixth grade students to a new junior high school. You have talked with teachers and students and have determined there are a number of problems and misconceptions that incoming students pos-

sess and with which your show must deal. Everyone agrees that the major problem is the students' apprehension over the immense physical size of the school building.

The opening slide in your program is a shot of the massive, concrete junior high school. There is suspenseful background music and the narrator reads:

Well, there it is . . . Southside. So

of scary looking, huh?
The audio then seg-ways to bright cheerful music. We see a medium shot of a smiling student, and the narration continues:



We hope you don't think Southside Junior High is a scary place, because it really isn't. It's just a school. Maybe bigger than the school you've been used to, but nevertheless just a school.

How would you read this narration? There are a number of ways to approach the problem. Think about the fears you had when entering a school. As you read, let the understanding you would have welcomed come across to calm the apprehensions of your young listeners. Listen to the recording you made and critically ask yourself: "Does that sound

the person talking compassionately to another or does it sound like someone reading something they're not interested in?"

Another possible way to get into this narrative might be to picture yourself sitting on a curb with a friend looking at this massive school. You were in senior high last year and your friend will enter this year. Picture those two figures in your mind and think about how two kids that age would probably talk to each other about the school. With this "actor picture" in mind, try the narration once more. Naturally, there are other ways to approach the script, but hopefully this illustrates the kind of thought processes you can go through to make your narrations more effective for your particular audience.

Learn to See Word Pictures

Involvement with the words and phrases in a narrative script is extremely important. Instead of just seeing words, you need to practice being able to see "word pictures." Some words are full of life and personality. They have flavor and conjure up certain images. You have to see these word pictures as you read if you are going to get involved in what the script is actually trying to convey. Your voice must evoke the activities and moods that are in the words. If the words are happy, smile as you read and let that feeling come across as a happy, smiling voice.

If a narration is a description one, reading it very carefully in a continuous manner can be deadly. Do not be afraid of "white space." Variety in pacing makes listening more natural and interesting. Silence can be as important as sound in a good narration.

Do not be afraid to emulate the natural pattern of the way people speak. In fact, you should. Let your voice go up and down for emphasis. Read slowly, then quickly trip through some phrases or sentences. Read the script carefully and you will find that most contain some sections which can be "thrown away" verbally. They are not likely critical to the overall meaning or total effect. By doing this you can then focus more verbal attention on the vital, operative words and phrases in the script.

Punctuating Your Narration

A repetitive reading pattern with roughly the same number of words between each pause can cause listener boredom. This can be avoided,

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however, even with slide or filmstrip narrations which by their very nature tend to be broken into regular segments by each frame. Improve these types of readings by "punching" some words and "tossing off" others. There has to be variety to hold the listener's interest.

A big fallacy regarding narration is the assumption that all punctuation in a script must be religiously respected when it is read. The truth is the writer can hamper a narrator with punctuation and the compulsion to write every thought in a complete, grammatically correct sentence. Good narrations, however, should be written the way persons speak, and they do not always talk in complete sentences.

As a narrator, you should place your own marks on a script. Put in slash marks for pauses; place parenthesis around phrases or words you can throw away; and underline operative words and important phrases. Commas, for instance, may be necessary in the written sentence, but all of them do not have the same meaning or require the same length of pause when read. As a general rule, the punctuation that is necessary to make a sentence grammatically correct may make it sound stilted when it is read. Be ready to accept some errors to make the narrative flow more smoothly.

Involvement with a narration must be physical as well as psychological. Sitting like a statue, moving only your mouth, will most likely make you sound dull and lifeless. Movement is important. As you speak, use your hand(s) for emphasis just as you would in a normal conversation. If the script calls for a weighty or authoritative

sound, slow down and issue a serious tone.

Physical Position

Your physical position also has a lot to do with how you sound. When speaking, do not slouch over in a pile and not move. Sit on the edge of your chair or stand up, whichever is more comfortable for you. By speaking in either of these postures you are able to use more air and get more diaphragm energy and enthusiasm into your voice. In addition, try holding the script at eye level as you read. This straightens your entire torso and allows you to get more energy and physical involvement into your reading. Remember, your eyes, mouth, hands and arms can all be used to transmit your message's meaning to the listener.

In summary, the overall attitude you have toward a narrative script cannot be overemphasized. If you listen intently, you can recognize a pre-occupied reader, one who is not focused. You have to concentrate on what is to be said, to whom it is being said and how you are going to say it. You will find that lifting the level of concentration to maintain your focus on a script can be physically exhausting. But by expending that energy you will discover that your narrations will have improved immensely. You do not have to be a professional narrator or a radio announcer to deliver good narrations. Simply stop worrying about what you are going to say and concentrate on how you are going to say it. ■

Mike Lewman is the audiovisual coordinator at East Senior High School in Columbus, Indiana.

The overhead projector, one of the most widely used — and most effective — visual aids available is rapidly finding its way into more and more business offices and conference rooms. And for obvious reasons.

Up Front With the Overhead Projector

by Bert Y. Auger

Short of hiring someone else to do it for you, there is no easier way for you to visualize your presentation at a meeting than by using an overhead projector.

Long a basic communicating tool in the world's classrooms, the overhead projector is finding its way into more and more business offices and conference rooms. It provides simplicity and flexibility for the presenter, and it is perfect for the person who wishes to remain "in the picture" as he or she speaks.

Basically, an overhead projector is a compact light box that projects an image from a letter-size sheet of transparent film onto a viewing screen. Mechanically, the system includes a light source, a glass projection stage and lens, an on/off switch, a small cooling fan and a projection head suspended above the stage by a short post (projection arm). Overhead projectors are available in sizes ranging from a portable unit, that can be placed under a seat in an airplane, to an auditorium-size model.

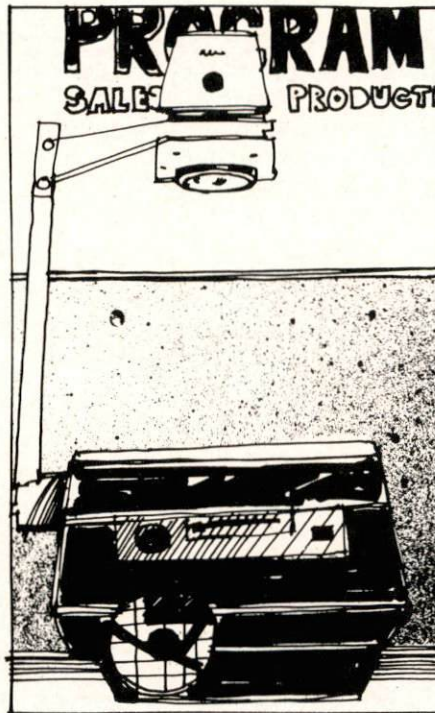
From a speaker's point of view, the key element in the projector's design is the large, flat projection stage. When an 8 x 10 inch sheet of imaged film is placed on this stage, light from the unit projects this image upward, through the projection head and onto a screen. The imaged sheet is referred to as a transparency or visual.

Unlike movie and slide projectors, the overhead projector is used in normal room light. And, because it is designed to be positioned at the front of the meeting room, it enables the speaker to maintain eye contact with the audience. As such, the projector is a communicating tool that merely assists in conveying a message. Rather

than relegating an individual to a position in the back of a darkened room, the projector complements the speaker by providing a medium for visualizing ideas.

A Versatile Aid

A versatile communicating aid, the overhead projector is easy to operate. There is nothing but an on/off switch or bar to manipulate, and careful timing in its use smoothly controls the



movement of audience attention from the speaker to the visual, and back to the speaker.

No elaborate set-up time is required to prepare the projector. Simply place it in front of a room, plug it in, put up a screen and check the focus. If no screen is available, project the images onto a light-colored wall.

Speed is the keynote for the visual as well. If necessary, they can be prepared in minutes to include breaking information. In fact, visual presentations can even be constructed during a presentation with a blank sheet of film and a marking pen. Simply place the sheet on the stage and write. Data is instantly displayed. This feature has prompted some to call the system "electric chalkboard."

Overhead projector systems feature a wide range of hardware, accessories and supply items that help make the communicating job easier. They include transparency films, adhesive film transparency makers, mounting frames, transfer letters, clip-and-paste files, marking pens and complete visual accessory kits.

Transparency films are available in a variety of colors — black or colored images; clear or colored backgrounds; white images on colored or black backgrounds. Color adhesive film can be used to give appeal and emphasis to a simple black-on-white transparency.

Also available are write-on film sheets, as well as 50-foot rolls which attach directly to the overhead projector, enabling the person conducting a meeting to crank used portions of film off the projector stage. Once a roll is filled, it can be wiped clean with a damp cloth and reused.

The Key Transparency

The key to effective utilization of an overhead projector system is the transparency. Although artistic ability is an asset in producing one, it definitely is not a necessity. All that really required is a little imagination. The rest is simple, quick and convenient.

Transparencies may be made directly by hand or mechanically from a paper original, using a transparency

maker. Basic handmade transparencies require nothing more than film and a suitable writing instrument such as a marking pen. Simply write, print or draw directly on the transparency, and it's ready for projection.

Many overhead projector users find it highly effective to develop a visual as the presentation is being made, writing on the transparency while speaking. This is especially convenient for a meeting called on short notice. The most satisfactory writing instruments are marking pens which are offered in permanent ink, water soluble ink and mechanical wax versions.

For more professional-looking handmade visuals, transfer letters are recommended. These heat-resistant letters come in a wide variety of colors and type styles and, when positioned and rubbed with a blunt instrument, adhere to the transparency film. Aligning letters is simplified by laying the film over a grid sheet. Any mistakes may be corrected quickly and easily by lifting the letter with masking tape. Symbols, arrows and other stock graphics also are available, as well as black and transparent colored tapes in various widths for underlining or diagramming.

A sturdy paperboard mounting frame, with margins wide enough to accommodate presentation notes, adds a finishing touch to a transparency visual and makes it easier to use. Mounting is accomplished with a few strips of tape, preferably of the transparent variety.

Whether overhead projector transparencies are produced in-house or outside depends on several factors. Budget is one important consideration, and time is another. Usually, an in-house transparency can be produced more quickly and at less cost. Another factor that influences the decision is the type of information that is to be presented visually. Explaining test marketing plans for a new product, for example, may require only an outline map of the United States with cities and dates hand lettered with marking pen. A transparency showing a new piece of machinery with color coded parts, on the other hand, might best be done professionally by a creative visual artist. For most applications, in-house transparencies will suffice.

Visual Preparation

However they're prepared, three basic rules should be kept in mind when producing transparency visuals:

- Images must be large enough for everyone in the audience to see them when they're projected on the viewing screen or wall
- Information should be kept brief and simple so it will be grasped easily
- The visual should either highlight, reinforce or add to the commentary.

As useful as it is, the overhead projector is not a magic box. It cannot transform bad visuals into something interesting and meaningful. If there is too much information on the visual, it will be confusing and hard to see. If the projected information is just a word-by-word replay of everything being said by the speaker, it will produce tedium. And if the speaker uses too many visuals — shoveling them endlessly onto the projection stage — he or she might succeed in generating nothing more than resentment.

Depending upon the capabilities of the speaker, oral presentations may be scripted or delivered from notes jotted on the transparency mounting frames. In either case, adequate preparation is vital. No visual can be a substitute for a carefully thought out and well organized oral presentation that's prepared with the effective communication of information in mind.

This brings up a feature of overhead projection systems that business specialists find so important. The "do it yourself" aspect of transparencies can virtually "force" the speaker to put together a well-organized presentation. For example, suppose a man with marketing responsibility for a large sales organization wished to make a presentation to his staff on the latest input from the field sales force.

Before he can produce visuals, he has to know what he is going to say, and how he is going to say it. He must first organize the data and isolate the key elements in order to know what information merits visual emphasis. And, in fact, this advance thinking process can be so effective that the man might be able to put on an extremely effective presentation with nothing but the visuals and a few key notes on the transparency frames.

What is important to note here is that overhead projection visuals do not require him to do more than he would have done anyway — carefully think out and organize his presentation in advance. By contrast, the actual mechanical preparation of the visuals to support the presentation is easy enough — and fast enough — to

be considered an insignificant part of the preparation process.

Location Is Important

The location at which a presentation is made is of primary importance. Unfortunately, the ideal meeting room doesn't exist. If it can handle 500 persons, it probably won't be satisfactory for 10. Within the limitations of available facilities, however, a meeting place should be selected that will accommodate the audience, the overhead projector and a screen. Satisfactory acoustics, adequate ventilation, a comfortable temperature level and convenient access for participants are essential.

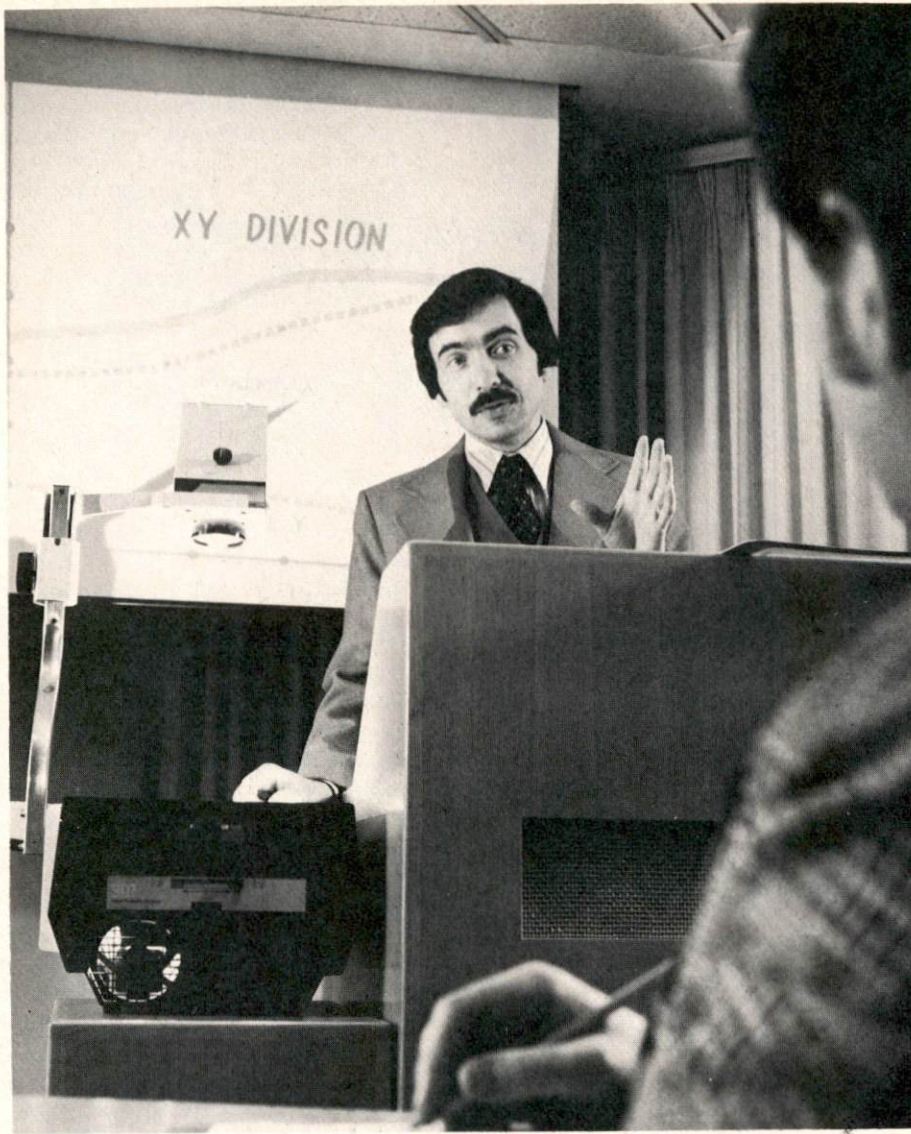
Seating in the meeting room should be arranged so the audience's view of the screen is not obstructed at any point. A center table with chairs is suitable for groups of less than 20 persons. This arrangement promotes discussion and is best for lengthy meetings. For approximately 30 persons, tables and chairs arranged in a "U" fashion work well. A tables-and-chairs classroom layout is suitable for any size audience, as is an auditorium-theater arrangement with chairs only. In all cases, the speaker is positioned at the front of the room, in front and to one side of the viewing screen. The screen may be located either in the center or a corner of the room, depending upon the seating arrangement, and its height must be high enough to permit everyone in the audience to have a "front row" seat.

If there is time, meeting rehearsal with all visuals and props will improve any presentation substantially. Just prior to the "command performance," visuals should be reviewed to make certain they are in proper sequence. All equipment also should be checked to make sure it's in operating condition. This is no time, for example, to discover that the overhead projector's lamp is burned out or a wall electrical outlet is not functioning.

Effective Techniques

In delivering the presentation with the aid of an overhead projector, a variety of useful techniques may be used to help utilize the maximum capabilities of the system.

Overlays, comprised of several visuals mounted on the same frame, offer a convenient means of placing illustrative material on the viewing screen in step-by-step stages. Taped individually to the mounting frame, they may be flipped onto projection position one at a time to facilitate



THE "ELECTRIC CHALKBOARD" — The overhead projector is sometimes called an "electric chalkboard" because it is so easy to use and lends itself to personalized presentations. In fact, it incorporates all of the advantages of chalkboards, and none of their disadvantages.

building a story in a meaningful way. Overlays are especially useful for simplifying complex concepts.

Another device which helps to keep an audience from jumping ahead of the oral message is the revelation technique, in which a sheet of paper is placed over the transparency as it rests on the projector stage. This blocks out whatever portions of the visual the speaker desires, and those portions then may be revealed at the appropriate time simply by sliding the sheet of paper down or across the transparency.

The on/off technique, in which the

machine is shut off for a brief period, makes it possible to stress a verbal point more emphatically by focusing the audience's attention exclusively on the speaker. Activating the machine again returns attention to the viewing screen.

The pointer technique may be used to underscore especially important information. Rather than gesturing toward an area of the screen, which is awkward and distracting, the speaker simply points at the item on the projector stage. There never is a need to turn away from the audience.

The write-on technique permits the addition of information to previously prepared transparencies during the actual presentation. It may be a last minute statistic or, perhaps, the speaker may decide to place stronger emphasis on selected statements. Either can be added to the transparency by writing on its surface with a

marking pen. Ideal for informal, day-to-day conferences, this presentation technique promotes spontaneity and interaction between meeting leader and audience.

In a wide variety of management level meetings — marketing, planning, production, financial, engineering, research and development, and other — the overhead projector system has proved to be extremely effective as an "electric flip chart." Conventional chalkboards, easel pads, flip charts, filmstrips, 35mm slides and movies all have their advantages. Movies, slides, filmstrips and flip charts, however, require considerable lead time to produce, they're quite expensive and also somewhat inflexible. Easel pads and chalkboards, while somewhat



YOUR BASIC VISUALS — Do-it-yourself visuals are a cinch with overhead projector transparencies. No special talents are required to prepare basic visuals, and even "last minute" items can be incorporated into a presentation. Printed information or illustrations can be transferred to a sheet of transparency film in a few seconds.

spontaneous, are highly restricted from a visual standpoint.

What it really boils down to is this: seeing really is believing. Studies have demonstrated that people learn more and retain more when they receive information both verbally and visually. And there is no proven medium for visualized communications that is as simple, flexible and convenient as the overhead projection system. ■

Bert Auger is vice president of the 3M Company's Visual Products Division in St. Paul, Minnesota.

How to...

Often, problems with microphone and PA systems seem to outweigh their advantages.

But let's face it . . . you're going to have to use them!

The Microphone: Friend or Foe?

Microphones, essential tools in public speaking today, can be a friend or foe, depending upon how "PA"-wise you are. The public address system can be a servant of a public speaker; it must not be a master.

What are some of the problems that may arise with microphones and PA systems, and how can you avoid letting them be a problem to you?

First, know how to use the microphones put at your disposal. And check and adjust the system for optimum volume and tone settings for your needs. If necessary, respecting those who appear before and after you, have an assistant ready to reset volume and tone controls for you just before you speak.

You may have a lectern with a microphone attached, or you may have a fixed microphone on a table or floor stand. Some microphones are highly directional in their pick-up, giving maximum support to your voice but also reducing or eliminating extraneous sounds. Other microphones pick up from a broad area or from all directions (this is the "eight-ball" microphone). How you must speak and how you must direct your speech toward the microphone is partly a

characteristic of the instrument. Thus, *in advance, before your presentation*, with the help of an assistant, test and adjust microphone placement and the volume and tone settings on the amplification system.

Here are a few suggestions that will help you improve your use of microphones and public address systems:

- If you are required to use a lectern, and if only one microphone is directly in front of you, imagine that your nose is connected with the microphone by a cord as you speak toward the left or right sections of your audience. Thus, you will keep your body on a constant radius, maintaining your distance from the microphone and speaking toward it whether you are looking to the right or to the left.

- Do NOT approach the microphone and start your speech by grabbing it and resetting it into some new position. Have the microphone position planned in advance, and if you are required to move it, do it with precision and an air of "I know what I'm doing. . ." (Be sure you do!)

- If you use visuals, such as an easel set to one side of the presentation area, a lavalier microphone (worn around the neck, with the long cord trailing behind you) is very desirable. Occasionally, if your presentation plan requires much movement, a wireless microphone to which no cords are attached will give you complete freedom of movement in any direction.

- Whatever microphone you use, or however the room is arranged, check everything, every adjustment, before

your presentation and have assistants help you if necessary. Speak into the microphone at a volume level you expect to use during your speech. Have assistants check your voice from different positions in the room.

- "Feedback" causes that unpleasant squeal that occurs when the speaker system "feeds back" into your microphone and is reamplified. Here again, test your system in advance; have somebody standing by to make needed adjustments. Experiment ahead of time with settings of volume and the bass and treble controls in the PA system. Sometimes reduction in treble, or an increase in bass, coupled with adjustment of volume (up or down), will eliminate feedback.

- Don't touch the microphone unless absolutely necessary, never use it to give you support. Keep your hands off and away from it!

- Develop your listening capacity (could we call it a subliminal attention?) to be aware of how your voice is projecting through the PA system. Are you talking too fast for a large room, so your echo is interfering with clear speech communication? Slow down! Are you turning away from the microphone so your voice fades? Remember the string on your nose!

- If you have special, recorded sound effects, or narration or music inserts, to be played during your speech, be sure to test them in advance. Depending upon the situation, you could need assistance from local technical experts to help you set up your tape or tape-cassette machine for a sound pickup by special microphone or by "patch" into the PA system. If you have a small recorder or cassette machine, try holding it up close to your microphone. You could achieve an effective transfer of sound from your tape to your PA system. By the latter process, you can mix eternal, recorded sounds with your speech, if you wish. Remember to *try it in advance* and practice the technique.

The best rule to follow, of course, whatever technique you use, is to avoid complex arrangements. Keep the mechanics and your technical problems as simple as possible. ■

Reprinted from *Toastmasters International's Audiovisual Handbook* (1193). Copies of this excellent publication are available from World Headquarters for \$1.50, plus 15% postage and handling. (California residents add 6% sales tax.)

Visual aids need not be nearly as complicated as they seem, says this professional. Not if you have cards, toys, cereal boxes or a Davy Crockett hat.

I've Learned to Use Props

by Ira Hayes

One of the things my audiences remember most is my Davy Crockett hat. I use it to illustrate the idea of conformity. It's a powerful force and often an important element in a person's decision to buy something.

Here's what I do: I tell them about our son. About how he begged and nagged for this hat. Once he got it, he put it on. He ate in it. He slept in it. He tried to sneak into church in it.

One day the temperature streaked up to 95 degrees. Perspiration was pouring off him — his lips were purple — he looked like he was going into shock.

"Look, stupid, it's 95 degrees out here. Take off that hat before you melt and run down the sewer!"

"Are you kidding?" he said. "You realize when Davy Crockett went down at the Alamo it was 135 degrees?"



You think I'm going to chicken out at 95?"

Make the Audience Identify

Audiences identify with the situation and the hat. They become involved with what I am saying. They not only get the point but almost every

time, they show their appreciation with immediate applause.

The Davy Crockett hat is just one of many physical props I use. Real money, cards, toys, cereal boxes, etc., keep the audience with me as I move through my presentation.

When I'm in front of an audience I always have something in my hand, something they can see, something that illustrates or symbolizes the point I'm making, something that the audience identifies with.

To me visual aids are so important that I would never — I mean, never get in front of any group without them. To emphasize this point, let's play a little game.

Pretend that you walk into your home one day and your family is sitting in the living room, staring at a radio. "What's going on? What's wrong?" you ask.

"Nothing," they answer, "we're just watching the radio."

You don't watch a radio. And, of course, just the opposite would happen if you came home and found the television set going full blast in the living room and everyone's in the kitchen. Most probably you'd ask: "Who's watching the television?"

"No one, we're just listening to it."

Of course, you *watch* a television. You *listen* to a radio.

I believe when you are in front of a group of people, speaking with no visual aids, you are just like a radio, and people can't watch you very long.

A Distracted Audience

I'm sure you have been in audiences where people are coughing, clearing their throats, squirming or looking around. The speaker is just like the radio. It's difficult to pay close attention, to keep looking at one place. People in the audience have to look

away. They turn their head — cough.

"Why not go ahead and blow nose, too," they decide. Others in audience are distracted. Seems everyone around them is coughing, blowing their nose, or looking around so they join in.



By now many have lost track what the poor speaker is saying. Audience grows more restless, and speaker's heart sinks as he sees someone staring at the ceiling. Eventually he notices a few quietly up to sneak out to the rest room to make a phone call.

The great majority of speakers stand at a fixed lectern — speak into a fixed microphone. If they talk just 30 minutes, they are, in fact, asking the entire audience to sit for 30 minutes and watch and listen to them with rapt attention. There are a few excellent speakers or celebrities who are able to hold an audience that way. However, in most instances, the average speaker is setting himself for a restless audience.

The school classroom is an excellent example of a restless audience. There's probably more boredom

capita and more staring out the window in classrooms than with any other audience. I remember our own children's remarks as they were growing up. "Wow, is that class a drag!" Or, "You should see our history class, it's a panic. Ten minutes after the class starts, half the kids are nodding, trying to keep their eyes open. The other half are doodling on scratch pads or staring out the window."

What's happening? The teacher has become a radio — for 40 minutes.

I realize a teacher has many classes each day, many different subjects to cover. It would be unlikely that with, or without, visual aids the teacher could keep a roomful of students spellbound day in and day out.

The Neck Microphone

A simple and obvious way to prevent being tied down to a fixed point on the platform and becoming a radio is to use a neck-type microphone. Most of the time if you ask in advance, you can get one.

Once I put a microphone around my neck, I can forget it. My hands are free to pick up props. I can walk around in front of the audience. I become as close to a television show as I possibly can.

I have done programs that have lasted an hour and a quarter without a break. I'm always pleased when people come up to me later and say, "I couldn't believe an hour and a quarter had gone by. It seemed like a few minutes."

Not only will your audience enjoy you, you will enjoy the experience. How exciting it is to be prepared. Your opening words are dramatically enhanced with an appropriate visual aid. You move to your right making direct eye contact with that section of the audience. Now, move to the left of the platform. The audience senses that you enjoy what you're doing, that you're having the time of your life and you're asking them to join you.

They become receptive, they want to see what you're up to. When you move around, they move to watch you. They do not become tense or bored because they are moving right along with you. They are caught up in an interesting story that they want to hear. Your use of colorful props amuses them and your so-called speech has become a relaxing, enjoyable show.

Later today, or at your first opportunity, turn on a radio. Now, sit in front

of it and watch it as you listen for just ten minutes. Stare at it, don't cough or look around. Did you enjoy it?

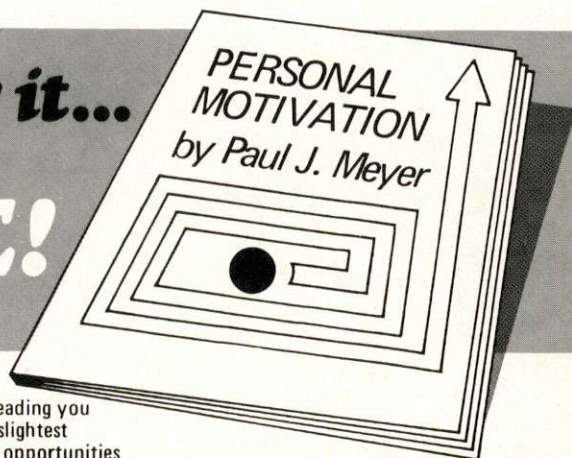
Now, in the middle of your favorite television program, leave the sound up but turn the picture black or out. Listen to what's going on. Are you enjoying it? ■

Ira Hayes is one of America's top

speakers and frequently appears on the popular Positive Thinking Rally platform. Dubbed as the National Cash Register Corporation's "Ambassador of Enthusiasm," his official title is assistant vice president of NCR's Speakers Bureau. His book, *Yak! Yak! Yak!* is now available from World Headquarters for \$1.00, plus 15% postage and handling. (California residents add 6% sales tax.)

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Visual aids have played an important role in the history of communication. What began as simple cave drawings has evolved into sophisticated audiovisual productions. Whatever the medium used, however, the effectiveness of visual aids can be attributed to a few, simple guidelines.

Your Guide to Using Visuals

by Leslie Deane

There was no question that she was guilty as charged. Phyrne had a reputation for her easy virtue. Among the robed jurists were several of her former patrons.

That she would be convicted seemed inevitable. Hyperides, her attorney, was one of the most well-known and respected orators in ancient Greece. Yet even he was at a loss to save her. He had one last resort. Stepping to the middle of the room, he called for the attention of the jury.

"My fellow citizens," he said, gesturing with both arms. "I beg your mercy in this case."

As he spoke, Phyrne walked gracefully to his side. Her long, dark hair glistened in the sunlight that sifted down from the skylight. Before the panel of hostile judges, Hyperides disrobed his client. The courtroom was hushed.

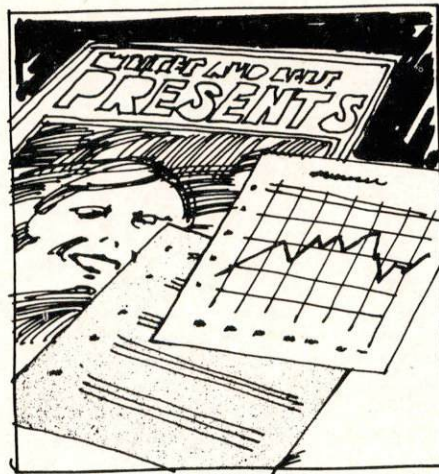
"I ask your mercy in this case, not for her reputation or as a sanction to her occupation. I beg of you to save this thing of awesome beauty," he said.

That incident in the fourth century B.C. courtroom was one of the first documented uses of the visual aid. In the history of communication, the visual aid has played an important role. What began as simple cave drawings has evolved into sophisticated audiovisual productions. Whatever the medium used, however, the effectiveness of visual aids can be attributed to a few, simple guidelines.

Let Nothing Distract

The first point to remember when you are speaking is that *nothing*

should detract from what you have to say. Keeping the attention of the audience and communicating your ideas are difficult tasks in themselves. Don't complicate things by distracting your audience with noise or unnecessary pictures.



You need to determine if the use of a visual aid will enhance your presentation. To do so, ask yourself these questions:

- *What am I saying that a picture could say in less complicated terms?* Be certain that you are using a visual aid because you can't explain the idea any better with words or gestures. A common example is the financial pie chart. It gives the listener a tangible comparison of otherwise elusive figures.
- *Am I using a visual aid to hide behind?* Make certain that your visual aid is not just a gimmick to get people to listen to you. If you think that your

speech needs a grabber, perhaps you need to rewrite your speech.

- *Will the seating of my audience allow me to use the visual aid without complications?* If there are physical obstacles in your way, your presentation will seem awkward and detract from your speech.

The point in asking yourself these questions is to determine if a visual aid is appropriate for your speech, and if it will enhance it. The audience must be attentive to your message, and not the apparatus you use to convey it. When used sparingly and thoughtfully, a good visual aid is worth a thousand words. Here are a few more suggestions to follow when developing your visual aids.

Size and Manageability

Have some idea of the size of your audience and the room in which your speech is to be made. This will enable you to size your aid for optimal visibility, while ensuring that it will be neither too large nor too small for the room. For example, a speaker who stands on a stage in an auditorium should use large visual aids. The open space of the auditorium makes them impetive. A size of no less than 2 x 3 feet will do nicely. However, a poster of that size would be awkward and almost comical in a small room. Size your aid to fit the room and the audience. Avoid distracting your listeners. Remember, you want the audience listening, so keep distractions to a minimum.

If you have more than one visual aid, you will need to make sure that the size does not make them clumsy.

unmanageable. If you want to use a flip chart, be certain it is a sturdy one. Easels were not designed for this purpose and should not be used to hold several posters. Easel legs protrude at awkward angles, and you will surely kick one of them before the speech is over. A sturdy flip chart with rings will allow you to feel confident that the visual aid will stay in place, turn easily and ensure a smoother presentation. If your budget is limited, borrow a flip chart from a local school or church.

There are several reasons for avoiding the use of large paper pads as your visual aid. They make too much noise when you turn the pages, hang awkwardly and sometimes don't stay. In addition, they don't store very well and are subject to looking dog-eared and ragged.

Even more distracting are the clumsy drawings the speaker makes as he attempts to do two things at once. Few of us are so talented as to attempt this type of visual aid. It becomes a distraction and may even lend humor to a situation that is meant to be serious. Also, drawing your visual aids as you speak breaks an old rule of good stage presence: never turn your back on the audience. The sound of your voice becomes muffled, and you lose precious eye-contact.

Creating the Aid

Keeping in mind that visual aids should enhance your speech, let's explore creating a good visual aid. Things to consider are color, artwork and a typestyle appropriate for the idea you wish to convey. Remember that each poster should convey one idea only. This prevents the audience from reading ahead. (They may decide that they have gotten the entire gist of your speech and can think of something else.)

When used sparingly, color can be a gimmick without looking like one. But there are some rules to keep in mind when using color. If you want a colored background, make it light or pastel, not black or dark blue. White or light letters must be used on a dark background, and they are difficult to read at a distance. Yellow, light blue or tan make excellent background colors. White will work, too, but you will find that overhead lights glare on white posterboard.

If you want eye-catching impact, blue on an orange background, or green on a red background, will

produce a day-glo effect. These combinations are not recommended, however, for lettering or anything that must be studied for a length of time.

Since you are speaking to the audience, it shouldn't be necessary to have much lettering or copy on each poster. But for the lettering you need to have, choose a bold, sans serif type. Some particular brand names of sans serif type styles are: Helvetica, Univers, Techno, Megaron, News Gothic, Haverhill, Franklin Gothic, Optima, Theme and Chelmsford. Some of these styles, incidentally, will look exactly alike to you; the only difference is the company that makes them.

If possible avoid hand-lettering your visual aid. It looks unprofessional and lacks authority. There are a wide variety of rub-on or stick-on letters available in book and art supply stores. All are rather inexpensive and very easy to use. Do not, however, purchase any that are labeled "condensed"; these are too difficult to read at a distance. And do not, under any circumstances, use a script or an open face style of type. Studies that have been made show that these typestyles are difficult to read even when directly in front of the reader.

Artwork, too, should be bold and simple. Even maps should be uncomplicated and include only the necessary basics of your idea. If you aren't an artist, contact a local college or technical school art department. You can usually obtain a well-executed piece of art at a small cost. Chances are that some student would be flattered to be asked to do your visual aids for you.

A final word about using visual aids: practice. By adding an extra motion to the delivery of the speech, you complicate your task. Practice your speech to avoid a clumsy delivery. Make the use of a visual aid as natural as pointing your finger.

With some practice and the right ideas, your visual aid can be as good as the one Hyperides used in his famous "Defense of Phyrne." And just as effective. ■

Leslie Deane is a member and administrative vice president of the Mercury Club 2864-37 in Winston-Salem, North Carolina. She serves as editor for her employer, Pilot Freight Carriers, and also for Collage, a monthly arts magazine in Winston-Salem.

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Munsingwear Icebreakers 1053-6, Minneapolis, MN

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Lon D. Smith
Rochester Suburban 1883-6, Rochester, MN

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Servetus East 253-7, Portland, OR

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Torchlighters 2942-16, Tulsa, OK

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BG & E 523-18, Baltimore, MD

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Top O' The Morning 3786-20, Fargo, ND

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Raytheon Equipment Division 2621-31, Waltham, MA

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George W. Stockford
Burbank 125-52, Burbank, CA

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Northridge 1906-52, Northridge, CA

Chester B. Thomas
Post 1842-53, Watervliet Arsenal, NY

Howard L. McCool
Holyoke 2564-53, Holyoke, MA

Jean M.R. Duval
Stag 2908-53, Hartford, CT

Joseph R. Zukas
Laguna Madre 1922-56, Corpus Christi, TX

George Palacios
Big M 2145-56, San Antonio, TX

T. Moffet Gilkerson
Naval Supply Center 889-57, Oakland, CA

Stephen A. Strawn
Humboldt 3464-57, Eureka, CA

Gillum Freels
Berkeley YMCA 3609-57, Berkeley, CA

James L. Mahon
Early Bird 2174-58, Charleston, SC

J. Marcel Auger
Le Club Toastmasters Lemoyne 1261-61, Montreal, Que., Can

H.T. Fenderbosh
Main Street 1407-62, St. Joseph, MI

Ray Leatz
Main Street 1407-62, St. Joseph, MI

Alan G. Smith
Thursday Thirty 1530-63, Chattanooga, TN

James A. Hill
South Central State Farm Insurance 2409-63, Murfreesboro, TN

Emmett E. Forte
Nashville Federal 3834-63, Nashville, TN

J. Earl Bridgeman
Brandon 293-64, Brandon, Man., Can

E.M. Hutsal
Brandon 293-64, Brandon, Man., Can

Joe A. Petzold
Bob Shewring 1016-64, Stony Mountain, Man., Can

Davis E. Frederiksen
Gas & Electric 1993-65, Rochester, NY

John M. Weeks
New Orleans 234-68, New Orleans, LA

Henry W. Reininger
Jefferson 1998-68, Metairie, LA

Harold F. Parker
Public Service 3174-68, New Orleans, LA

Arthur Gorrie
Endeavour 1776-69, Brisbane, Qld., Aust

Carl R. Hatte
Boomerang 1791-69, Rockhampton, Qld., Aust

V.A. Cook
Oamaru 1821-72, Oamaru, NZ

Jack W. Duffy
Rotorua 3353-72, Rotorua, NZ

Enrique T. Fernandez
Corregidor Memorial 1800-U, Cavite City, Philippines

New Clubs

223-F Moving On
Westminster, CA — Wed., 6:30 a.m., Copper Penny Restaurant, 6971 Westminster Ave. (547-3001).

263-F Cal State Fullerton V.I.P.
Fullerton, CA — Thurs., 12:00 noon, V.I.P. Room, Commons II, CSUF (630-1056). Sponsored by Anaheim Breakfast 3836-F.

905-1 Imperial Bank
Inglewood, CA — Thurs., 7:00 p.m., Cockatoo Inn, Imperial Hwy. (649-4444, Ext. 401). Sponsored by NARRATORS 1398-1.

3279-5 Surf and Sands
Coronado, CA — Thurs., 11:30 a.m., NAB Officer's Club, NAVPHIBASE (475-8035). Sponsored by Water Front 3225-5.

941-10 Medina
Medina, OH — Wed., 6:00 p.m., Ganim's Restaurant (725-4911).

2402-10 TRW Pacesetter
Euclid, OH — Tues., 12:00 noon, TRW, Inc., 23555 Euclid Ave., Cleveland (383-3706).

3628-10 Bailey
Wickliffe, OH — Tues., 5:00 p.m., Bailey Meter Co., 29801 Euclid Ave. (943-5500, Ext. 2530). Sponsored by Forest City 1185-10, Diamond 2486-10 and Navy Finance Center 3502-10.

1962-11 Fort Wayne, J.C.
Fort Wayne, IN — Thurs., 6:30 p.m., Fort Wayne Chamber of Commerce, 826 Ewing (485-1258). Sponsored by Earlybird 3293-11.

3123-13 Altoona
Altoona, PA — Wed., 6:00 p.m., Family Host Restaurant, Pleasant Valley Shopping Center

(943-1067). Sponsored by State College 1219-13.

1443-14 Criterion
Atlanta, GA — Wed., 5:50 p.m., N.C.R. Corp., #5 Executive Park Dr., N.E. (634-1541). Sponsored by Dogwood 1901-14.

3738-15 TNT
Salt Lake City, UT — Tues., 12:00 noon, Mountain Bell-Customer Services Bldg., 205 East 200 South (237-3690). Sponsored by Bell-Telers 3782-15.

2330-16 Alpha
Stringtown, OK — Wed., 6:30 p.m., Vocational Training Center (332-4237). Sponsored by Ada 1971-16.

2469-16 Okmulgee County
Okmulgee, OK — Thurs., 6:30 p.m., Canterbury Inn, 20th & Wood Dr. (756-1523). Sponsored by Gilcrease 1384-16.

609-17 Central Montana
Lewistown, MT — Fri., 6:45 a.m., Yogo Inn, 211 E. Main (538-3722). Sponsored by Speakeasy 291-17.

3867-20 SU
Fargo, ND — Tues., 6:00 p.m., Morrell 213, North Dakota State University (237-0785). Sponsored by Top O' The Morning 3786-20.

2743-21 Langley
Langley, B.C., Can — Tues., 7:30 p.m., Langley Civic Centre, 20699 42nd Ave. (530-2234). Sponsored by Tillicum 3435-21.

1595-35 Globe-Union
Milwaukee, WI — Mon., 12:00 noon, Globe-Union, Inc., 5757 N. Green Bay Ave. (421-5425 or 228-2354). Sponsored by A-B Speechmasters 3891-35.

2353-35 Property Masters
Milwaukee, WI — Tues., 12:30 p.m., El Dorado Supper Club, Hwy. 100 & Bluemound Rd., Wauwatosa (447-1600).

1316-36 Key Bridge Keynoters
Arlington, VA — Mon., 11:30 a.m., Center for Naval Analyses, 1401 Wilson Blvd. (524-9400, Ext. 207). Sponsored by Rosslyn 3893-36.

2266-36 The Law Enforcement Assistance Administration
Washington, D.C. — Thurs., 12:00 noon, 633 Indiana Ave., N.W. (376-3865).

3202-40 St. Albans
St. Albans, WV — Thurs., 7:00 p.m., St. Albans Public Library, 6th Ave. & 4th St. (722-3725). Sponsored by Chemical City 287-40, West Virginia Capitol 477-40, Downtown Charleston 1014-40, South Charleston 1528-40 and H.E. Dobson 2005-40.

1241-42 Communicator
Regina, Sask., Can — Wed., 12:00 noon, Elks Club, 2317 Albert St. (523-6518). Sponsored by Wascana 577-42.

3619-42 Sunset
Regina, Sask., Can — Wed., 6:00 p.m., Hotel Saskatchewan, Scarth St. & Victoria Ave. (527-9817).

1437-42 Settlement on Sturgeon
St. Albert, Alta., Can — Mon., 7:30 p.m., Kinsmen Community Center, LaRose Dr. (459-3737). Sponsored by Northern Nooners 1084-42.

3870-42 PIKA
Banff, Alta., Can — Thurs., 7:30 p.m., Banff Fire Hall, Caribou & Beaver Sts. (762-2104).



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1139-43 Logos
 Jacksonville, AR — Thurs., 12:00 noon, The Ramada Inn, 200 Highway 67 North (372-0242). Sponsored by Hi-Noon 2217-43.

3063-43 Whitehaven
 Memphis, TN — Wed., 7:00 a.m., Shoney's Restaurant, 3422 Elvis Presley Blvd. (362-9540). Sponsored by Pacesetters 1589-43.

3154-47 Bahamas Blenders
 Nassau, Bahamas — Thurs., 1:00 p.m., Bahamas Blenders, Ltd., Conference Room, John F. Kennedy Dr. (3-6444-8). Sponsored by New Providence 3596-47.

3274-47 AIA Toastmasters of South Brevard
 Indian Harbour Beach, FL — Mon., 7:30 p.m., The "Pines," 1894 S. Patrick Dr. (773-5768). Sponsored by Satellite Beach 3921-47.

2658-49 Aloha Radio
 Honolulu, HI — Sat., 10:00 a.m., KNDI Radio Station, 1734 S. King St. (734-5676). Sponsored by Palolo 1780-49.

2663-49 Aloha Television
 Honolulu, HI — Tues., 6:30 p.m., Oceanic Cablevision, Inc., 725 Kapoiani Blvd. (734-5676). Sponsored by Fort Shafter 248-49.

3611-49 Amfac
 Honolulu, HI — Thurs., 4:30 p.m., Amfac Boardroom, 700 Bishop St., 17th Floor (546-8254). Sponsored by Pearl City 2805-49.

209-52 Catch 22
 Los Angeles, CA — Thurs., 12:30 p.m., American Telephone & Telegraph Co., 800 Wilshire Blvd., Suite 600 (629-5292). Sponsored by Sunset Hills 3818-F.

1079-56 Bechtel
 Houston, TX — Tues., 4:00 p.m., Bechtel, Inc., 1233 W. Loop South (627-0700).

1459-56 Allstate Advocates
 Houston, TX — Wed., 6:45 a.m., Allstate Insurance, 7555 Bellaire Blvd. (777-4560).

2321-56 Lyondell
 Channelview, TX — Tues., 4:30 p.m., Shady Glen Restaurant, 15010 E. Freeway (452-8326).

3224-56 Fox & Jacobs Houston
 Houston, TX — Tues., 8:00 a.m., Coors Warehouse, 6550 Bingle Rd. (460-4400).

3447-60 Speakers
 Scarborough, Ont., Can — Mon., 7:00 p.m., Winston Churchill Collegiate Institute, 2239 Lawrence Ave. E. (267-7143). Sponsored by Scarborough 3090-60.

1930-62 The Michigan Republican Toastmasters Club
 Lansing, MI — Thurs., 12:00 noon, The Plaza Hotel, 125 W. Michigan (487-5413). Sponsored by Jackson 807-62.

3264-63 Chatter Masters
 Chattanooga, TN — Tues., 5:15 p.m., 503 Chattanooga Bank Bldg. (875-2148 or 755-2102). Sponsored by Monday Mumbler 2976-63.

2306-66 Philip Morris
 Richmond, VA — Tues., 4:45 p.m., Philip Morris Management Dev., P.O. Box 26603 (271-2888). Sponsored by Crater 1905-66.

1419-64 Eaton
 Winnipeg, Man., Can — Mon., 5:45 p.m., Eaton Company, Ltd., 320 Portage Ave. (988-4863). Sponsored by Vital Words 2375-64.

3213-65 Raymond-Greene
 Greene, NY — Thurs., 7:15 p.m., Engineering Conference Room, Raymond Corp. (656-2409). Sponsored by Susquehanna 2644-34.

768-72 Waimate
 Waimate, NZ — Wed., 8:00 p.m., Pine Golf Guinness, High St., South Canterbury (827 Studholme Junction).

1059-U Dhahran
 Dhahran, Saudi Arabia — Sun., 6:00 p.m., ARAMCO, Dining Hall Annex.

1807-U Barbarossa
 Kaiserslautern, Germany — Wed., 12:00 noon, Vogelweh Recreation Center (06333/1239). Sponsored by Ramstein 2442-U.

Anniversaries

30 Years

Sunrise 74-3, Phoenix, AZ
American Legion Post 44 637-10, Canton, OH
Logansport 621-11, Logansport, IN
Richmond Breakfast 635-57, Richmond, VA

25 Years

Transportation 633-24, Omaha, NE
NNMC 1234-36, Bethesda, MD
Mount Rushmore 1326-41, Rapid City, SD
El Dorado 1304-43, El Dorado, AR
Commissioned Officers 133-57, Alameda, CA
Aiken 1355-58, Aiken, SC

20 Years

Blue Flame 2717-F, Costa Mesa, CA
Logan County Agricultural 2808-8, Lincoln, IL
Elyria 2820-10, Elyria, OH
Toastmasters Club di Napoli 2703-U, Naples, Italy

15 Years

Telstar 1913-4, Sunnyvale, CA
Townsville 3632-69, Townsville, Qld., Aust
Kaohsiung 1904-U, Kaohsiung, Taiwan, Republic of China

10 Years

Stadium 1815-5, San Diego, CA
Mesamasters 3240-5, San Diego, CA
Decatur Communicators 1375-14, Decatur, GA
Dublin-Laurens 2351-14, Dublin, GA
Lacey 1633-32, Lacey, WA
Capitol Hill 1460-36, Washington, D.C.
Federal Employees 2287-43, Little Rock, AR
D.C. 3761-69, Brisbane, Qld., Aust
Taree 2893-70, Taree, N.S.W., Aust



Toastmasters' 47th Annual Convention

August 16-19, 1978 Hyatt Regency Vancouver Vancouver, B.C., Canada

Mail to: Toastmasters International, 2200 N. Grand Avenue, P.O. Box 10400, Santa Ana, California 92711. (This form is not to be used by International Officers, Directors, Past International Presidents or District Governors elected for 1978-79.)

Registration will be required at all general sessions on Wednesday, Thursday and Friday. Pre-register and order meal-event tickets now! ATTENDANCE AT ALL MEAL EVENTS WILL BE BY TICKET ONLY. Advance registrants will receive a claim ticket for a packet of Toastmasters materials.

Please have my advance convention registration and tickets to the following meal events waiting for me at the Convention Registration Desk. **All advance registrations must reach World Headquarters by July 15.**

Member Registrations @ \$10.00	\$ _____
Joint Registration: Husband/Wife (Both Toastmasters) @ \$15.00	\$ _____
Spouse/Guest Registrations @ \$3.00	\$ _____
Youth Registrations (9 years and older) @ \$1.00	\$ _____
Tickets Golden Gavel Luncheon @ \$9.75 ea. (Wednesday, noon, August 16)	\$ _____
Tickets "Maritime Masquerade" Fun Night @ \$15.50 ea. (Thursday: Dinner, Dancing and Program)	\$ _____
Tickets President's Dinner Dance @ \$16.50 ea. (Friday: Dinner, Dancing and Program)	\$ _____
Tickets International Speech Contest Breakfast @ \$5.75 ea. (Saturday)	\$ _____

Check enclosed for \$ _____ payable to Toastmasters International. **Cancellations reimbursement requests not accepted after July 31.**

(PLEASE PRINT) Club No. _____ District No. _____
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Mail to: Hyatt Regency Vancouver, 655 Burrard Street, Vancouver, B.C., Canada V6C 2R7; (604) 687-6543. Reservation requests must reach the hotel on or prior to July 15, 1978.

Please reserve _____ single room(s) at \$34.00
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Suites are available starting at \$68.00 per day. Please contact the hotel directly for specific information. 5% Vancouver sales tax will be added to all rates. All rates are European Plan (no meals included). No charge for child 16 and under sharing parent room.

I will arrive approximately _____ a.m. _____ p.m. on August _____, 1978. Arrival by car other
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Rooms will be held only until 6:00 p.m. unless first night is paid in advance.

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Toastmasters International Convention, August 16-19, Vancouver, B.C., Canada.

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