

November 1986

THE TOASTMASTER



SPECIAL ISSUE:
Audiovisuals and Electronic Media

VIEWPOINT

TI OFFICERS AND DIRECTORS

You Can Make Media Magic!

Have you ever seen a speaker trying to set up a film projector or projection screen with which he or she was totally unfamiliar? Have you ever had this or a similar experience happen to you? It has certainly happened to me and I will share that experience with you later in this message.



As Toastmasters we are constantly planning, writing, practicing and perfecting our speaking techniques. When visual aids are to be part of our presentations, it's only natural that we practice using equipment with which we are most familiar. All too often, though, it may not be possible to carry that familiar slide or overhead projector or flipchart stand with you to your presentation setting.

Thus, an important part of your planning is to arrive early enough to familiarize yourself with the equipment provided there for your use. Today there are so many different types of slide, film and overhead projectors, screens and supporting apparatuses that if you think there's very little difference from brand to brand,

then there's a surprise or two awaiting you.

I recall with much chagrin preparing to give a workshop for which I would use flipcharts. I advised the sponsoring group that I would bring the charts but would need a flipchart stand. They were most accommodating and upon my arrival presented me with a flat metal object. When I attempted to set it up, the legs, arms and other supports seemed to wiggle and wobble in all directions at the same time.

Completely befuddled and rapidly becoming all thumbs, I was, at least for that moment, convinced that this was an octopus in disguise just waiting to entangle its next victim . . . me. Fortunately, this battle with the flipchart stand occurred before the workshop began. This situation, though frustrating, became a learning experience instead of one of embarrassment.

A catchy advertising slogan that has caught on in contemporary jargon, "You've Come a Long Way Baby," is often used to describe situations that have nothing to do with the advertised product. The message that slogan conveys is also appropriate for visual aids. It has not been that long ago that the blackboard gave way to the marker board; the filmstrip to slides; and now slides to videotapes. The challenge of setting up and operating these state-of-the-art visual aids awaits the unsuspecting presenter. So beware—don't let your slide show become a side show.

Any type of visual aids will enhance and add realism to your talks. They can arouse interest, emphasize important points and refresh with a humorous pause. Because effective use of visual aids is a skill that must be learned, we've devoted this special issue of *The Toastmaster* to the subject. The time you spend perfecting this skill will help make your presentation more enjoyable to you and your audience.



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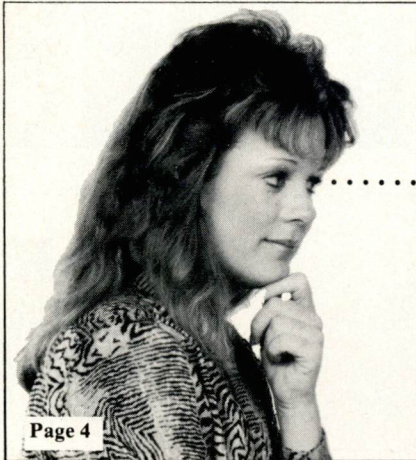
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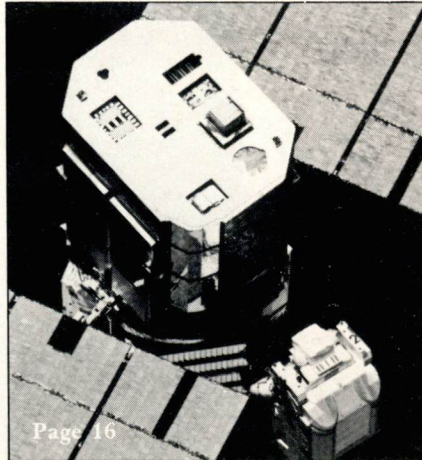
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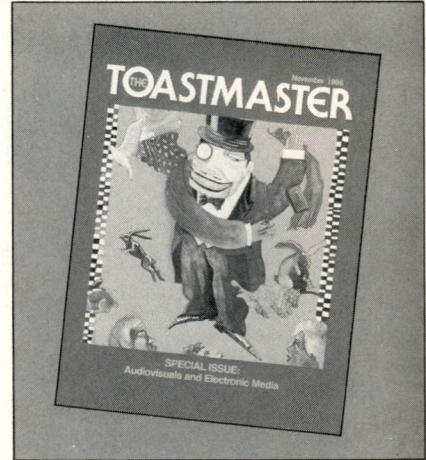
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COVER

Innovations in audiovisuals and electronic media in the last decade have been nothing short of magic. Today, any presenter can amaze his or her audience with media sleight-of-hand. In this special issue we take a backstage look at these magical tools and offer lessons in how to conjure up your own bag of tricks. *Cover illustration by Geoffrey Krueger.*

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PICTURE ON

Using videotape to evaluate your performance is like seeing for the first time—seeing yourself like never before.

by Ruth A. Roberts

*"O wad some power the giftie gie us
To see oursel's as ithers see us!"
Robert Burns*

The "power . . . to see ourselves as others see us" is here today with the videocassette recorder (VCR). Videotaping is a surprisingly powerful evaluative tool for the public speaker.

Public speaking is in some ways like sculpting in snow. Quickly the finished work dissolves into a puddle of memory, and in time even the memory disappears. The fleeting nature of performance makes it tricky to capture the speaker's efforts for analytic purposes.

A much overlooked solution to the dilemma is to video-record. The new 'camcorders' (videocamera and recorder in a single compact, easy-to-operate unit) are readily available for purchase or rental at any video store. So get ready! Today's video revolution is going to revolutionize *your* presentation skills.

What To Videotape

You might consider using a VCR to evaluate a sales demonstration you've been doing for years, business talk you've just prepared, classroom lesson if you're a teacher or Sunday's sermon if you're a pastor. You might choose to use video to rehearse for a Toastmasters manual speech, or to record and critique the actual presentation before a live audience.

The speaker's delivery style is usually captured by shoot-

YOURSELF

TV

ing a frontal, waist-up cut. There are occasions, though, when panning the audience can provide useful feedback to the speaker. Videotaping audience reaction will allow the speaker to examine his or her effectiveness.

Videotaping is less obtrusive if the camera is set up at the back of the room, but a zoom lens will probably be necessary to capture the speaker's facial expressions and subtle gestures.

Although I've heard of instances when the camera was attired in a hat and coat just like any other member of the audience, this is hardly necessary with the new ultra-miniaturized units. Generally, the speaker and audience quickly forget about the camera.

The Playback

Whether you begin using VCR equipment at work, at school or at a Toastmasters meeting, there are some steps you can take during playback of the tape in order to get the most out of the process.

- **Evaluate Immediately.** The playback of the videotape ought to be scheduled for a time soon after the taping session. Perhaps the video may be reviewed immediately following the presentation or sometime within the next week. This is important because, as time passes, the speaker will not recall as clearly how he or she prepared for the presentation, nor how the performance went, nor accept recommended changes as readily.

- **Coaches.** The speaker will benefit from having at least one trained coach, such as an experienced Toastmaster, review the videotape. It's wise for such mentors to be present during the early playbacks when a speaker is becoming familiar with the taping/reviewing process. There are a number of reasons for this. One of these has to do with the 'cosmetic effect.'

- **The Cosmetic Effect.** The first time most speakers view themselves on the screen, they react with what is called the 'cosmetic effect.' The term refers to an overly self-conscious curiosity or concern about physical appearance and personal mannerisms.

Most people are unsure of how they look and sound to others. Therefore self-recognition during the VCR playback



comes as a bit of a shock. You perhaps remember the first time you heard your voice played back on an audiotape recorder. How different you sounded from what you'd supposed!

I remember a woman I once saw in a swank photography studio. She was looking at a picture just taken of her. "Why that picture is an outrage!" she stormed. "Now I ask you—does it look like me?"

The photographer was flustered for a moment, but quickly regained his composure. "Madam," he said, bowing

slightly, "the answer is in the negative."

This effect, although short-lived, necessitates that a speaker be taped on several successive occasions and view each tape more than once, with others present.

At the first viewing, the speaker will likely be his or her own worst critic. For this reason, a speaker's lone review proves unproductive, if not detrimental, and should be discouraged.

During the first few playbacks, a coach needs to keep in mind how vulnerable the speaker feels. Steer the

speaker's attention away from individual mannerisms which neither add to nor detract from presentation style.

Rather, assist him or her in focusing on features which most readily and fruitfully can be altered or polished to enhance presentation. Coaches who model the skills they are critiquing offer the greatest service to speakers.

• **Self-Imagery and Success.** "Much of the effectiveness of using VCR to hone communication skills comes from how it aids personal acceptance," says Dr. Ralph Thompson of Cornell University's Communication Arts Department.

"The chance to see, hear and then accept what others do usually bolsters the speaker's confidence level, which in turn is reflected in improved performance."

As an instructor training with VCR remarked, "It was reassuring to know that I look in control even when I feel very unsure of myself. This helped boost my confidence, which in turn helped my teaching improve."

A coach should bear in mind that video playback engages the speaker in forming or revising his or her self-image. Above all, be sensitive to the fact that the speaker's ego is inevitably involved and help him or her gain a positive, realistic self-perception.

Dr. Brian Earle, a Cornell University professor who uses VCR equipment to teach public speaking, relates an incident which took place in his early years of teaching. A Brooklyn woman with a pronounced accent enrolled in the speech course. When the tape of her first talk was played back, she was visibly dismayed. "Oh my gosh, do you mean I really talk like that?"

"Boy, do you... and even worse!" quipped another student. The woman dropped the course. Sensitivity is the first requirement for anyone who evaluates using videotape playback.

• **TV Hypnosis.** Because our society's TV watching habits are so passive, each of us is in danger of becoming mesmerized when watching a videotape. That's why one of the roles of a coach during playback is to ensure that an active, analytic review of the video takes place.

• **Single-out the Audio.** Frequently visuals predominate when a videotape is evaluated. Therefore, try blacking the screen and concentrate on the audio portion of the videorecord.

This promotes detection of a speaker's repetitiveness, sing-song delivery style, ahs, uhms and other filler words. Public speaking instructors attest to astonishing progress when VCR is used to foster the speaker's awareness of such bad

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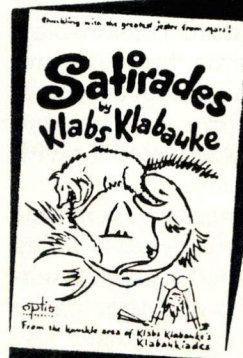
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The first time most speakers view themselves on tape, they temporarily suffer from the 'cosmetic effect.'

habits.

Proper pacing and appropriate pauses are key factors in successful public speaking. A high school teacher had fallen into a pattern of 'ping-pong questioning.' She would ask the class a question, pause and then restate the question or answer it.

Although the teacher perceived her pause as lasting three to five seconds, from the audiorecord she discovered that she had paused for only three-tenths to five-tenths of a second; hardly long enough for the students to grasp the question, let alone attempt to answer it. This teacher also used the soundtrack to determine how frequently she addressed her students by name.

• **Single-out the Visual.** Conversely, the playback might entail turning the volume all the way down in order to focus on the speaker's use of facial expressions and gestures.

For example, a speaker with a 'radio-personality voice' was surprised to discover that, without sound, her visual presentation was suffering from a deadpan delivery style.

Viewing the isolated visual record of the performance will quickly convince a speaker with a wooden delivery to incorporate a little eyebrow flash and smile. This technique of singling out the visual is a sure-fire way to troubleshoot for distracting habits like jaw-clenching, floor-pacing, eye-darting or hair-restyling.

One fidgeter convulsed with laughter when he reviewed his videotape. He had inadvertently unbuttoned and rebuttoned his shirt through his entire presentation.

The visual replay also may help a speaker determine how best to manage any props. An insurance representative used VCR to figure out how best to position herself with respect to a blackboard so that her entire audience could view it. In addition, she learned to avoid unduly turning her back on the audience while writing on the board.

Behavioral or Cognitive?

Two approaches to reviewing a video-

tape have been used successfully. The animation of public speaking lends itself to the 'behavioral approach.' This method focuses directly on the delivery skills displayed by the speaker.

Using the behavioral approach, coach and speaker seek specific goals for improvement, such as "make more eye contact," "stretch your pauses" or "use your hands to express yourself."

The 'cognitive approach' is most profitable when working on complex communication patterns, such as teacher/class interaction or a candidate's campaign persona. The playback serves then as a recall stimulus to help the speaker reconstruct what he or she was thinking during the speech delivery.

The speaker's observable behavior during the presentation is traced back to his or her state of mind at the time. Change is then implemented by identifying and modifying this underlying mesh of feelings and thoughts.

The cognitive approach could be effective for the salesperson who has a tendency to avert his or her eyes and wring his or her hands when making a sales pitch. To overcome these nervous tics, this speaker could learn to recognize and control the apprehension which triggers such behaviors.

David Taylor-Way of the Education Department at Cornell University is devoted to advancing the theory and application of the cognitive approach to improve the teaching skills of professors and graduate students. He recommends that audience representatives occasionally participate in the video recalls. This allows the speaker to find out what impact his or her presentation had directly on listeners during the talk.

With the right blend of these two approaches, video review can be an excellent avenue for you to develop your competence as a speaker. Explore with your Toastmasters club the possibility of using VCR equipment at an upcoming meeting.

In time, you may even consider splicing together some choice taped segments from your meetings to create a television spot promotion for your local club. When the videospot is aired on your community access cable channel, you're sure to agree that, when it comes to polishing your public speaking skills, VCR belongs in the picture! 🎤

Ruth A. Roberts just completed her Master's Degree at Cornell University and is seeking a career in educational film and science documentary production. She serves as Educational Vice President for the Ithica Area Toastmasters Club 4913-65 in Ithica, New York.

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MEDIA MAGIC: You Have The Power

Want to captivate your audience with some sort of audiovisual magic but aren't sure which media to use? This peek at the tricks of the trade can give you the power to conjure visuals with the flip of a switch.

FILM (16mm)

Strengths—

- High visual quality, considerably superior to video.
- Most readily available equipment of any media (although VCRs are gaining fast).
- Format is easy to store, shop and use.
- Excellent for large group showings—very effective in holding audience attention, motivating and appealing to the emotions.
- Almost equally effective with individuals or small groups, using self-contained projection systems.
- Easily transferred to video with little loss of impact or sound/picture quality, and can be transferred at moderate cost.

Weaknesses—

- Most expensive medium to produce—not just the film stock but production equipment, editing, duplication (\$3000 to \$4000 and up per finished minute).
- Film prints subject to deterioration with use (scratches, tearing, etc.).
- Very expensive and time-consuming to update existing productions.
- Optical soundtrack provides only marginally acceptable sound quality for the critical listener, and quality deteriorates with heavy use of the film.

VIDEOTAPE

(A production initially shot using a video camera, not just transferred to video.)

Strengths—

- Highly portable and easy to use, especially when transferred to the cas-

sette formats (U-Matic, VHS and Beta).

- Playback equipment readily available—and becoming more so every day.
- Inexpensive to duplicate, with very little quality loss.
- Faster, easier and therefore less expensive to produce than 16mm film. (Very rough rule of thumb might be \$2000 to \$3000 per minute of finished production.)
- Strong sense of immediacy, feeling of being 'live,' through the ambiance of the videotape medium.
- High audience involvement when shown to small groups (up to maybe 15 or 20 people).

Weaknesses—

- Converts poorly to other media. Although it's commonly transferred to film, the process invariably results in noticeable deterioration of picture quality.
- Difficult to show to large groups effectively because of objectionable quality loss whether using film transfer or video projection system.
- Time-consuming and moderately expensive to update existing productions should you want to incorporate new material.
- Low audience involvement when shown to large groups, since it lacks the 'theater ambiance' of other media.

SLIDE/SOUND PRESENTATION

(Specifically, a presentation using two or more slide projectors which are driven by a pulsed cassette audiotape through a programmable dissolve unit.)

Strengths—

- Least expensive medium to produce

(\$1500 to \$2000 per finished minute).

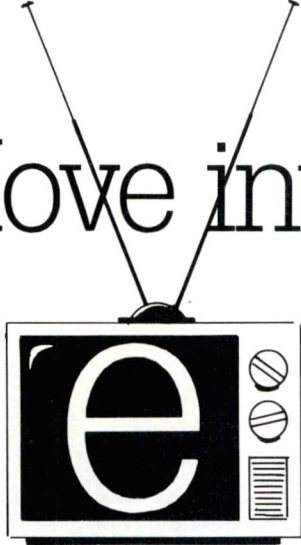
- Given good original photography, can have the highest visual quality of any medium.
- Best sound quality of any medium, given stereo track and good playback equipment (although new stereo VCR sound can be comparable).
- Equally effective for large and small audiences.
- Has moderately strong 'theater ambiance' and, if well produced, can be emotionally involving.
- Easily and inexpensively duplicated, and can be transferred to other media (video, film) relatively simply.
- Extremely easy and inexpensive to update existing production visually; moderately easy and inexpensive to update aurally.

Weaknesses—

- Can't show motion as the other media can—it generally must be approached visually as a series of still pictures.
- Unless transferred to film/video or re-edited into a one-projector version, it's not very portable.
- Unprofessional or low-budget transfers to film or video can result in severe deterioration of picture quality.
- Involves more setup time and technical expertise on the part of the operator—and there's more of a chance for something to go wrong in the presentation—than with the other media.
- Virtually no compatibility between different manufacturer's equipment, as opposed to the standardization found in 16mm and videotape. 📺

Roland King is Vice President at Ashton-Worthington, Inc., a communication consulting and audiovisual production firm in Baltimore, Maryland.

Clubs Move into The Big I



Western Sages Use Vocational Center

by Gloria Exler

As every Toastmaster knows, new opportunities to demonstrate speaking skills are always welcome. So are opportunities to cooperate with other educational groups. When a chance to spread Toastmasters' message on cable television is added to all of the above, you have an exciting adventure.

Such an experience was enjoyed by members of the Western Sages Toastmasters Club 327-3 of Scottsdale, Arizona, when we joined forces with the Scottsdale Vocational Technical Center (SVTC). The SVTC is a career training school which offers courses in video production. Students from the SVTC helped us present a 25-minute version of a regular Toastmasters meeting for United Cable Television of Scottsdale.

This alliance, formed to give the members of Western Sages the experience of participating in a television production and the SVTC students the challenge of working with a new style of presentation, grew from an idea we formulated during one of our Toastmasters meetings.

We had been discussing ways to enhance our communication skills. One possibility we considered was practice using video equipment. We decided then

to form a committee to investigate the matter.

The Alliance

Ray Conn, our Educational Vice President, and Gitta Chernin, who serves as Instruction Specialist in the Scottsdale School District, jointly took on this responsibility. Chernin, through contacts within the school system, arranged for a meeting with Kathy Thomas, video production instructor at SVTC. It soon became evident that both our groups would benefit from working together.

The SVTC students began to plan how they would utilize their well-equipped television studio to accommodate our meeting: i.e. which camera angles would be suitable, how best to utilize lighting and other technical considerations.

Western Sages' members began by preparing a script which eliminated all elements not representative of an average meeting. While we knew we needed to reduce the length of the meeting to fit into the allotted time slot, we wanted a program that could be understood and enjoyed by non-Toastmasters viewers.

The result was a pared-down meeting featuring a Toastmaster, a Topicmaster, three Table Topics participants, three speakers and three evaluators. A club member also acted as timer and another

Continued on page 12, column 1

A Corporate Club Goes Cable

by Janice Sykora, CTM

The suggestion to televise our McGaw Park Toastmasters Club 1654-30 meeting was met with great enthusiasm by our club executive committee. Since we are a corporate club sponsored by the American Hospital Supply Corporation, before embarking on this adventure we had to obtain approval from five of the company's Division Presidents. They overwhelmingly approved.

Next, we called U.S. Cable of Lake County, Illinois, to find out what would be possible on a public service TV program. They would allow us up to 60 minutes airtime, but suggested we produce a 30- to 45-minute sample or 'appetizer' program. Although advertising and commercials were prohibited, we could provide closing credits.

Because one of our divisions has its own technicians and studio, we didn't need to use the U.S. Cable equipment nor attend their training session (even though the cable company offered this service free).

Once our club executive committee decided to produce a 30-minute 'sample' meeting, we recruited eager volunteers from our general membership.

icture

With cable TV available in most communities, more and more members are using this medium to put Toastmasters in the public eye and are becoming local stars in the process. Here's how three different clubs have become part of 'the big picture.'

Videotaped Rehearsal

For several months the volunteers practiced the parts they would play on TV during our regular meetings. Plus we held two rehearsals: In the first we just walked-through the program; at the second we had access to a video recorder and taped the production. Afterwards, we reviewed the tape to see where we could make video as well as audio improvements.

This replay capability was invaluable. We discovered it was necessary to stay close to the microphone in order for the voice to be picked up clearly. Also, after viewing the tape, we decided to have the participants stand near the lectern to minimize lag time between speakers.

We began the program with a graphic (a Toastmasters emblem) and then a brief introduction. Next, we conducted a 'mini' meeting to serve as a sample of what Toastmasters is all about.

We had a Toastmaster who performed all the regular Toastmaster duties, but limited Table Topics to two participants. Then two members presented speeches—one humorous, one serious. For the sake of time we eliminated the Master Evaluator, but did not eliminate evaluations as they are an essential part of the Toastmasters program.

We also disposed with the timer and ah/grammarians reports, awards presen-

Clubs Televisive Table Topics

by Robert Jones, ATM

A bright red light appeared on the television camera; the floor manager's raised arm, pointed at the speaker, dropped like a flag, cueing the speaker that he was 'on.' He began, "My name is Jim Walsh; I am Table Topics speaker number one, and my topic for today is..."

And so, in a voice reverberating through the studio, Walsh as Table Topics speaker number one initiated the pilot All Table Topics TV program, presented by a crew of 18 Toastmasters from Austin, Texas. His charismatic performance was duplicated by a dozen other experienced speakers from these Toastmasters clubs: host club, Get Up and Go 1869-44; Hiroller 3730-44; Capitol City 2048-44 and Tejas 966-44.

This pioneering program portrayed for viewers the high degree of skill which practiced Toastmasters acquire in speaking extemporaneously on a surprise topic. Toastmasters' training potential was demonstrated clearly to more than one prospective club member in the viewing area.

Lee Maxwell, president of the host club and second speaker on the program, explained the show's goal to viewers:

"Welcome to a meeting of Austin Toastmasters. I'm Lee Maxwell. Toastmasters is an international association of both men and women who are dedicated to improving their oral communication skills.

"The typical Toastmasters meeting is composed of three segments: prepared speeches, critiques of those prepared speeches and Table Topics. Today we will be presenting only the Table Topics segment.

"During Table Topics, Toastmasters are chosen at random and asked to speak for one to two minutes on an impromptu topic. Such an opportunity helps Toastmasters develop their skill to both think and speak on their feet.

"Normally these topics are assigned orally by another Toastmaster. Today, however, in the interest of time, these topics will be handled from written questions.

"If you are interested in attending a regular Toastmasters meeting, you can call the Austin Chamber of Commerce for the time and location of your nearest Toastmasters club."

Behind the Scenes

The presentation also plowed new ground for members who operated the behind-the-scenes equipment. Two members operated cameras, one mem-

Continued on page 12, column 1

Continued on page 12, column 2

Western Sages Use Vocational Center

cont. from page 10

as voiceover.

We decided to begin the program by showing the Toastmasters logo on the television screen, with a background of lively music. The voiceover introduced and explained the program while the logo was on screen.

The action opened as the meeting was called to order. Members then proceeded to demonstrate an abbreviated version of the Toastmasters format. We closed the program by showing our club's meeting place and time on the screen, amplifying this information with accompanying voiceover.

Club members performed without an on-camera rehearsal and we completed the production in a single take.

All participants, Toastmasters and video students alike, benefited from this learning experience, meanwhile extending the Toastmasters message to the community. It was an adventure well worth the effort. 🗣️

Gloria Exler, a member of Western Sages Club 327-3, is a former newspaper feature writer and consumer specialist. Now a freelance writer, she lives in Scottsdale, Arizona, with her husband.

A Corporate Club Goes Cable

cont. from page 10

tation and business meeting. The Toastmaster concluded the meeting, and the tape faded into the closing graphics: credits, then a phone number for further information and finally another shot of the Toastmasters emblem.

On the big day, the taping went smoothly. A good number of members and guests turned out to cheer us on. Once the videotaping was underway, we conducted the entire meeting in one 'take' so as not to break continuity.

Except for a few errors and forgotten lines (quickly recovered by Toastmasters experience), the participants did a great job. Nervousness was at a minimum, and our video technician was able to capture all our gestures.

Afterwards, two executive committee members and the company video technician reviewed and edited the tape. No cutting or splicing was necessary, except at the beginning and end in order to include the graphics and cut the playing time to 29 minutes (one minute was required for station lead time).

Then we delivered the tape to our local U.S. Cable station and later to the Cablenet station, and were thrilled to see our program aired throughout most of Lake County. Many coworkers and neighbors saw our program and gave us great reviews. And our members shared a valuable experience—having fun all the while! 🗣️

Janice Sykora, CTM, a four-year member of McGaw Park Club 1654-30, in McGaw Park, Illinois, served as Administrative Vice President for two terms. She is a Project Control Clerk in the data processing division of American Hospital Supply Corporation.

Clubs Televises Table Topics

cont. from page 11

ber acted as sound engineer and two members served as floor managers.

With the aid of producer Robert Jones, ATM, members designed the TV program to run with as little prompting from the floor managers as possible. Speakers were located in two positions, each with its own stand-by or "on-deck circle" station.

In true Toastmasters spirit, everyone put forth their best effort and the program flowed smoothly. The planned speech portion of the program was to run 28 minutes, 30 seconds; our actual time ran within 12 seconds of this target. We closed the show by listing credits over a shot of our banner.

A key element was advance preparation. The various equipment items needed for the taping were located as far in advance as possible. The producer carried a notebook with him to jot down ideas for the production as they occurred to him.

Toastmasters were canvassed as to which topics they felt most comfortable talking about. This advance preparation allowed time for last-minute modifications and adjustments. A checklist of equipment was drawn up.

We brought these items with us to the studio: the Table Topics (numbered and sealed); two stop watches; floor markers for the on-deck and speaker locations; the Northern Division (Austin, Texas) Toastmasters Banner and an easel on which to display it; a 60-minute blank videotape; lists of participants and their telephone numbers, just in case; an audiotape recorder and flash camera; paper cups; masking and plastic tape; marker pens; scissors; a sign to direct the participants to the right production studio; pencil and paper; a briefing check

list.

Part of our preparation also included contingency planning: What about emergencies? For example, we agreed to pan to the banner if suddenly there was nothing to shoot on stage. We also developed back-up plans to use in case the program was running over or under time.

The Toastmasters' production crew was trained by Austin Community Television personnel, who also directed during the taping. Their enthusiasm added to our enjoyment of the taping.

What would we do differently next time? We might recruit a member to serve as speaker coordinator—to organize speaker order and to cue them once the show was in progress. We also would tighten program continuity by having each speaker conclude his or her speech by saying, "Here's your next speaker," or some other segue.

Results Spark More Video

We were so pleased with the realization of our program on the TV screen that we decided to try to find more use for the videotape medium in our club meetings. At first we experimented by scheduling small meetings in addition to our regular meeting.

With fewer members present at these smaller meetings we were able to videotape each speaker and view the playback during the meeting. We used a camcorder (a lightweight, one-piece videocassette player and camera) and participants were excited about the results. But they began to wonder how they performed during a regular meeting.

We decided to videotape each regular meeting and make copies available to members at a nominal fee. Over half the members felt this was a useful service.

We delivered the first group of these personal videocassettes at the second meeting of the month. If we are able to continue this activity, we plan to update these monthly.

And, with permission of the members involved, we are regularly transferring suitable presentations to 3/4" videotape for cablecasting on public access TV channels. We've secured a regular public access time slot each week on the local cable station for the "Toastmasters Weekly" series.

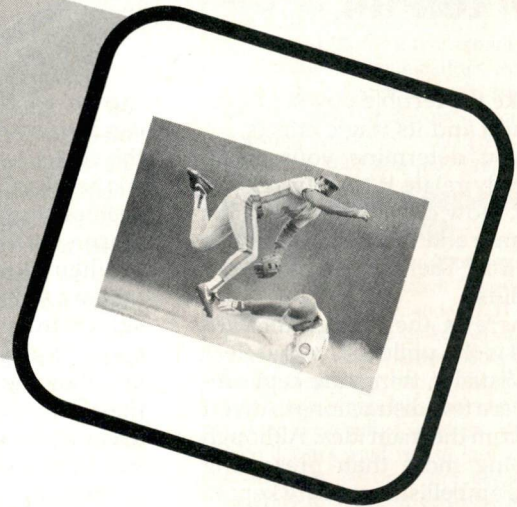
We're not certain yet whether or not we've harnessed an awesome power through this merger of television with Toastmasters—but we do know that our club members are getting a frank look at their public speaking technique. 🗣️

Robert Jones, ATM, is Past President of Get Up and Go Club 1869-44. He resides in Austin, Texas.

MAKE POINTS WITH SLIDES

Even in today's high-tech world, slide shows can still help you make points and slide your message safely home.

by Ann Odle



In today's highly advanced 'electronic age,' you may think the slide presentation is fast becoming a thing of the past. Maybe that's because you recall the thrown together slide shows you've seen in the past in school or at a friend's home—all those random shots of Uncle George standing in front of a tree! There's no doubt, though, that the slide show is alive and well in the professional world.

As a matter of fact, putting together a slide show is like putting together a speech. The big difference is that instead of writing a speech for the audience to listen to, you write one for them to 'see.' And just as when you write a speech, you must create the slide show around a set of goals.

What Are Your Goals?

Creating a slide show without a plan or purpose is like driving a car without a steering wheel—you have all the power you need but no way to direct it. The result: catastrophe! It's important that before you define your goals, you ask yourself several questions:

- **What do you want to say?** Are you trying to get a message across about the hazards of toxic waste? Do you want to tell people about different cultures living within your city? Are you trying to sway the vote in an upcoming election? Form a clear idea of what you want to say.

- **To whom do you want to say it?**

Who is your targeted audience? Are they a group of students sitting in a classroom? Are they professionals attending a seminar on their own initiative? Find out who these people are, and then you can better determine how best to get your message across.

Knowing who your audience is will also tell you if your proposed message will be compatible with their needs and beliefs. A group of senior citizens may not be interested in hearing about trends in the job market; just as a group of singles may not be interested in hearing about family vacation opportunities.

- **How should they feel after viewing your presentation?** You should be able to frame your goals in terms of affecting your audience's behavior in one way or another. For example, you might want to entice them to take up an interest in collecting antiques or to write their government representative about community or national problems.

Do you want to provoke a strong reaction? Do you want to stimulate interest in a growing business? The answer to these questions will help you direct your presentation and guide your audience in an intended direction.

For example, perhaps the local government is planning to relocate the city dump near a neighborhood park and you're opposed to this. Your goals should be to inform people of the potential dangers this relocation could

cause and to ask them to take part in blocking it.

In other words, you need to make your audience *want* to take action to stop this potential problem. Then you can suggest some actions they might take.

- **What are the logistical requirements of the presentation?** Where will it be held? In a school cafeteria? A large office? An auditorium? Will the presentation be live or taped? How many times will it be given? All these factors can profoundly affect your presentation.

Visual Style

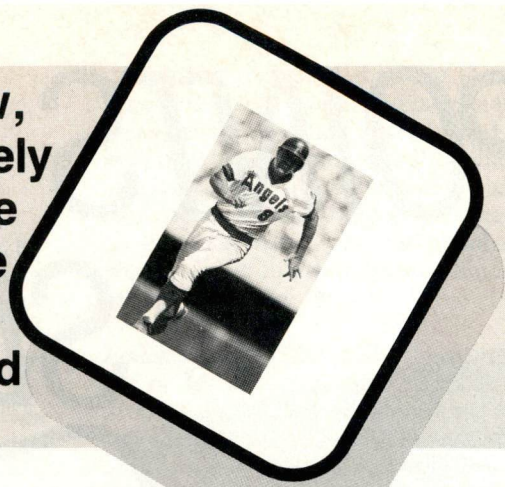
An important aspect of any visual presentation is its visual style. How a presentation looks is as important as what it says.

The most boring subject in the world can be made interesting if the audience has something to look at and relate to. Just as easily, the most interesting subject can be made boring without proper use of visual style.

Visual style should engage your audience's feelings, touch their emotions. It should also reflect your proposed goals. For instance, if your aim is to show something vivid and exciting, color slides showing action and movement would be your best bet.

The style you choose should intensify your message. It should add punch to facts and figures. For example, black and white photos would most effec-

**In a slide show,
your words merely
underscore the
images on the
screen. The
pictures should
tell all.**



tively evoke the terrible power of a recent tornado and its tragic effects.

When you determine your visual style, directly relate it to your chosen objectives. How do you want to affect your audience and what's the best style to achieve this? There are six basic types of visual aids.

First, there is the **straightforward style**. This is the philosophy that 'less is more.' Visually, things are kept simple. There are few distractions to divert attention from the main idea. Although you're doing more than presenting basic facts, embellishments are kept to a minimum.

A **photojournalistic style** will capture the immediacy found, for example, in *Life* Magazine. Slides, black and white or color, resemble photographs which appear in newspapers or magazines. You can use this style for any 'current event,' although it doesn't necessarily have to be a news item.

An **artistic style** will emphasize the classic concerns of art—color, composition, perspective and arrangement. That's not to say the subject must be art-related, just that it will appear in an aesthetic setting.

If you want to use special effects slides—solarized prints or infrared film—or a special camera lens, you are employing an **abstract style**. This style may be used to illustrate broad or abstract ideas when it might be difficult to find specific pictures.

For instance, if you are trying to illustrate anger, you could show slides of people shouting or fighting. But to plant the *idea* of anger with your audience, you could show a picture of vivid red images. Or show a solarized print that has a lot of red or orange overtones in it.

The last two visual styles are **graphic**, in which symbols are used to convey a message—such as a dollar sign to symbolize money—and **illustrated**, which uses artwork and cartoon images instead of actual photographs.

One thing to remember when choos-

ing a visual style is that although you can have several different styles within the show, only one should dominate. It's best to choose a particular style for each presentation and have a specific reason for altering this 'look.'

When more than one style is used within a slide show, make smooth transitions from one style to another. If you're talking about money matters and are showing slides of people on the floor of the New York Stock Exchange, abruptly changing to an artistic style would, in most cases, be inappropriate.

Matching your visual style with your goal doesn't have to be cut-and-dry, however. Although certain subjects may lend themselves to a particular style, using a different one may intensify your message.

Getting Down to Business

Now you're ready to write a 'treatment.' This is your blueprint for the entire presentation. It should specify how you'll carry out your plan, the materials needed and directions to follow.

Although a treatment should only be a few pages long at most, it will help picture how your ideas will later become reality. It will also explain the major sequences of the presentation.

Your treatment should contain four basic ingredients:

- **Background.** Who is the audience and what will your presentation do for them?

- **Concept.** This describes the idea you want to relate and materials you'll use to achieve it.

- **Style.** Which visual style will you use?

- **Story.** This is the main theme of the presentation.

Once you know what you want to say and have plotted a treatment, you need to research your subject. There are many sources of information you can use, the most obvious being your public library. But you could also conduct personal interviews, look through newspapers and watch local and national news coverage of your subject.

If you've chosen to talk about a proposed toxic waste site in your community, you may want to find out why this particular location was chosen and talk with people involved in making the decision. Find out what has happened in other areas where these sites have been built.

If you're opposed to the project, talk to people in communities who have successfully fought construction of such sites and find out how they did it.

Writing a Script

Writing a script for a slide presentation is different than writing a speech in one major respect: Your words will merely serve to underscore the images on the slides. Therefore, write your script in simple, concise language. Your pictures must do the talking.

When you sit down to write your script, start with the idea, then introduce its visual interpretation. Remember that your words should only emphasize what your audience is already looking at. Tell them about the facts behind these pictures.

For instance, your presentation on toxic waste dump sites may include pictures of some of these sites from around the country. Rather than simply identify the site and its location, let your audience know that people are getting sick from the chemicals being deposited there. Tell them what the residents are being exposed to; what's happening to them as a result of the site's presence.

Before you begin scripting your presentation, go out and view other slide shows and familiarize yourself with as many as you can. Try to obtain copies of their scripts and practice writing in this style.

Once you know what you want the script to say, you must coordinate your words with the slides. There are two different methods you can use, depending on which is easier for you.

The first is to use an actual script—similar to a television script. Narration is written down the center of the page, while notations concerning the visuals are made in the margins.

The 'storyboard' method is just the opposite. Here you create a series of sketches of the images that are on the slides. Notes are made at the bottom of each sketch, calling for narration.

Forget about writing in paragraphs and sentences. Instead, write in sequences. Fine points of punctuation and spelling aren't as important as the immediacy of getting your ideas across to your audience and fitting the narration to the slides—including timing. Narration for one slide shouldn't ramble on while the next slide is on the

screen, for example.

Most important, practice often reading your script aloud. This is the only verbal communication you'll have with your audience so make sure you're coming across smoothly and speaking clearly.

The Right Slides

Where can you get just the right slides to enhance your key points? The easiest source is your local library. Check out its media or resource center. You might also investigate the variety of resources available at most larger college or university campus libraries.

Public agencies and government offices are another source. When interviewing people during your research (i.e., other citizens who've fought battles and won), mention your need for slides—they may have some or know of ones you could use.

If you have the time and interest, you may want to photograph your own slides. Slide film can be bought almost anywhere and isn't much more expensive to process than regular film.

If you decide to take your own pictures, you might want to concentrate on the storyboard approach mentioned earlier. That way you can plan ahead what you'll need instead of wasting time and film.

When you're ready to begin selecting slides from the set you've gathered, first divide them into broad categories—people shots, building shots, etc. Then break these down into specific types—shots of families, couples, buildings downtown, houses, apartment buildings, and so on.

Make sure you review your selections to rule out duplicate or unnecessary shots. Then inspect each slide on as large a format as possible—preferably with a projector and large screen.

Check each slide for color and clarity. How is the shot framed—is someone important cut off or blurred? How's the lighting—too dark or light? Is it a good action shot?

Most important, is the proper message coming across in the photo? If you're trying to project an image of poverty, your subjects shouldn't be smiling into the camera!

How many slides will you need? You should start with more than you think you'll actually use, because you'll discard a lot of them in your narrowing-down process.

Keep in mind that a smoothly-run production averages six seconds of viewing time per slide. However, you may need to allow a little longer for more detailed images like graphs or charts.

The Rehearsal

The final bridge you'll cross is the same as for any other presentation—the rehearsal. With a slide show, though, it's a bit trickier.

You'll need to set aside time to practice working with your equipment and setting it up. Rehearse as much as possible at your presentation setting, or at least some place similar. Try to use the same equipment in the same manner as you'll be using during your actual show.

This will ensure that you'll know how long it takes to change slide trays, or how to handle such emergencies as when the automatic release button sticks or the projector bulb burns out.

If you'll give your presentation in a large auditorium, how is sound quality? Where are speakers placed in relation to the audience? Will there be a microphone available? What kind of background noise will you be competing with?

If the place is very large and you expect a good turnout, you may want to consider obtaining a large projection screen or using rear projection. At the least you may have to place the screen on a riser.

What are your equipment needs in terms of power? Extension cords? Extra supplies (i.e. projector lamp bulbs)? Is there easy access for switching lights on and off?

And most important, when the lights go out and someone needs to leave the room for any reason, will they end up tripping over your equipment cords and wires? Be sure these are all taped down.

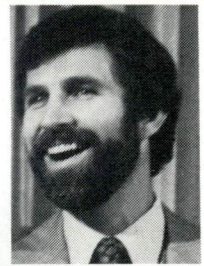
As always, the more practice, the smoother your presentation. With each rehearsal, be alert for any potential problems which might crop up during your presentation. Make note of when they occur as well as some possible solutions.

And, as with any speech presentation, it's helpful to get feedback from club members or family during practice sessions. Have them listen to the narration and make sure the slides and narration mesh together successfully. Take note of their suggestions and try to incorporate ones you think will improve your show.

Now you're coming down to the wire. Your slides are organized, your equipment ready. You may be nervous, but remember—you're prepared. So bring the lights down and the curtain up... it's show time! 🎤

Ann Odle is a freelance writer who lives in Costa Mesa, California.

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Beam into th

by Georgia Mathis

Meetings held by satellite, generally known as videoconferences or video teleconferences, are becoming more and more common as greater numbers of people become aware of the possibilities of the medium.

A videoconference is held using closed circuit television and is broadcast via satellite. Such a meeting is a live event which originates in a TV studio or other suitable location. The attendees watch the meeting on television sets at locations away from the studio and use ordinary telephones to converse with presenters.

Some meetings feature television transmission from multiple locations, but the expense of this usually dictates that there be only one origination site.

A meeting held by satellite has some advantages and some disadvantages. On the positive side, it allows more people to participate than could otherwise; attendees can participate without traveling long distances; and, if large numbers of people are involved, the overall cost is generally lower than other forms of meetings.

Videoconferencing disadvantages are that much of the opportunity to rub elbows with colleagues is missing; the



Your Meeting in the Space Age

event may seem cumbersome or intimidating to coordinate, especially for first-time users; and, if only small numbers of people are involved, the cost can be prohibitive.

Beyond the pros and cons of the medium itself, if your meeting satisfies most of the following criteria, you should probably at least consider a videoconference:

- Has a widely dispersed audience (i.e. in multiple cities across your nation or the world).
- Expects large number of attendees.
- Has a message that will benefit from a visual medium.
- Has a need for interaction from the attendees (if you don't need this, why not just mail some videotapes?).

However, before making a decision to hold a videoconference you should have some familiarity with the process involved and the services needed to put on a satellite event. The intent of this article is to provide an outline of the services needed to hold a videoconference.

Services Required

1. Television Production: Although most satellite meetings are quite simple in the scope of production services needed, a professional production company is required for a satisfactory end product.

The best way to find a suitable production company in your area is to ask for references. Find out whom other people have successfully used for their videoconferences or other video productions.

One word of warning, though. Be absolutely certain the production company you choose has considerable experience in *live* television production. There's a world of difference between a live program and one that is taped and heavily edited.

2. Transmission: You'll need to transmit your television signal from the origination point via an uplink (a satellite transmitter) to a satellite. At least two vendors will be needed here—one who owns and leases uplink time and one who can lease satellite time.

Usually the owner of the uplink service can arrange satellite time for you. Find out who the reputable providers of these services are from others who have had videoconferencing experience.

If you know no such person, call your local television stations; many of them own uplinks. Even if they don't, their engineers will know where to find the closest uplink since they often need such services themselves for live feeds of sports or news.

3. Receive Equipment: At each receive location you'll need a downlink (dish for receiving satellite signals), a

television monitor and perhaps a sound system. These services are readily available in major cities today. And all of this equipment is portable so that you can hold your meeting virtually anywhere.

The size of monitor needed depends on the size of your audience—you can rely on a local, reputable audiovisual (AV) dealer to give you good advice in this regard. Whether or not you need a sound system depends on whether there is an adequate system at your chosen meeting site.

The downlink size and type requirements depend on where the signal is to be received and the type of satellite you'll be using. As long as the downlink vendor knows which satellite you'll be using, he'll know which type of equipment you'll need.

Be certain, again, to contract with reliable people for your required services—that means vendors with a great deal of experience. Once again, ask others for names of people they've used. Or deal with a reputable AV dealer in each city.

AV companies these days are often stocking all the equipment needed to receive a videoconference. If they don't own downlinks themselves, they generally know on whom they can count to do a good job.

Continued on page 21

Set Your Radio Dial for Toastmasters

As a Toastmaster, you may someday have the opportunity to appear on a radio show. Here are seven tips to help you make the most of such an opportunity!

by Kathleen A. Meister

As a staff member of a national health organization, I have discussed topics ranging from A (artificial sweeteners) to X (X-rays) with people I will never meet, in front of audiences of many thousands. I have 'traveled' instantaneously to cities that I've never seen; on one occasion, I 'visited' Miami, Florida; San Antonio, Texas; and Hartford, Connecticut, all on the same day—without ever leaving my office. How did I do this? By appearing as a guest on radio programs.

As a Toastmaster, you too may eventually be a guest on a radio program. You can be confident that the skills you've learned in Toastmasters will serve you well in this new setting. But you may also benefit from a few tips on how to handle this special kind of public speaking.

After more than a hundred radio appearances, I'm convinced that preparation is the key to a successful interview, just as it is the key to a successful

speech. However, successful preparation for a radio interview happens during that crucial phone conversation when you're setting up the interview with the radio station. My seven tips for radio guests are seven questions you should ask during that phone call.

1. Whom do I contact about doing the interview?

The appropriate person to contact at a radio station is the producer of the show on which you'd like to appear. Call the station and get that person's name. Then write him or her a letter saying why you would be an interesting guest, and follow up a few days later with a phone call.

It wouldn't hurt to send radio show producers announcements of club activities with a note attached, giving the name and phone number of a person who would be prepared to talk about Toastmasters on the air. Or you might suggest an idea for an interesting program that would feature a Toastmaster

as one of the guests.

For instance, a local radio station might be interested in doing a program on what it's like to give a speech for the first time. The guests would be the valedictorian and salutatorian at the local high school and a representative of the local Toastmasters club.

The kids provide the personal stories of what it was like to give their own graduation speeches, and the Toastmaster provides expert information on the art of public speaking. Such a show would give well-deserved publicity to the top students in the local school system as well as to the local Toastmasters club.

If the station agrees to feature you as a guest, be sure to keep the radio station's phone number on hand and keep the producer updated. There's always the chance you'll need to reschedule or refocus the interview.

For example, when a new research study on Nutrasweet appeared on a day when I was scheduled to discuss the possible hazards of saccharin on a radio show, I called the station and asked if they'd prefer to discuss the hot news item instead. They did, and the result was a particularly timely and interesting show.

2. When is the interview?

This may sound basic, but it is too important to omit. When you agree to be a guest on a radio show, you commit yourself to being available at a specific time and place. If you forget or if there's a misunderstanding, the host will have to fill empty time. If you miss an interview, your chances of ever being invited on that program again are approximately zilch.

Since your presence is so crucial, you might expect that the station personnel would go out of their way to make sure you show up. But this is not always true.

Some stations do call their guests routinely on the day before the interview to remind them, but many do not. Many radio stations have few employees and little money; they cannot afford to spare someone to make reminder calls.

It's a good idea to remember that the person who arranges your interview may never have arranged an interview before. While many radio station personnel are highly experienced professionals, others are beginners, and scheduling interviews is often a beginner's job.

Also, many radio stations are run by colleges and high schools, where all of the student staffers are inexperienced. It is safest to assume that the respon-

sibility for establishing basics such as the time of the interview, is yours.

These basics are most likely to become confused when you are dealing with a radio station in your own community, perhaps because the radio station contact may assume that you are familiar with

the program.

I once had to cancel an appearance when I discovered that the 'four o'clock' interview I had agreed to was scheduled for four o'clock *in the morning*. The program was one of the best-known all-night talk shows in New York, but I am

not a night owl so I'd never heard of it.

On another occasion, I almost agreed to do an interview in a language that I do not speak. The person who was trying to arrange the interview assumed that I knew the local station he worked for broadcast exclusively in Spanish.

How To Survive on Radio/TV

by Mary Ann Simpkins

Going to be interviewed on radio or TV? Relax. The experience should be painless: To the media, you're an important commodity—a VIP.

Few interviewers practice the aggressive technique used by Mike Wallace of "Sixty Minutes." Rather, they attempt to make a guest feel as comfortable as they can. Faced with a nervous, trembling guest, the host must improvise a monologue, with the guest occasionally mumbling yes or no—a sure way to turn off the audience—and get turned off.

Prepare yourself in advance. Before your broadcasting debut, bone up: Listen to or watch a couple of programs. Most shows follow a similar format with each guest. They establish the reason for your presence and follow with the traditional questions, asking how, what, why, where and when. By rephrasing the questions to suit your topic, you can rehearse your answers.

Interviewers normally rely on background material and questions supplied by a researcher. So the chance of being embarrassed by the interviewer's knowledge is slim.

You Can Control the Flow

In your replies, start with your most important point. An ordinary conversation builds up gradually to the climax. However, on radio and television, it's the opposite. On live programs, hosts often interrupt their guests. On newscasts and many pre-taped shows, producers edit the interviews. Because broadcasters work on a short lead time, the quickest way to cut is to eliminate the last few minutes.

To control the direction of an interview, use a stratagem favored by mediawise politicians. They bridge their answers. When responding to a question, tack on either additional facts or completely different information. This leads the questioner into the area you want to discuss.

Always repeat your main points at least twice. Your audience could be busy

eating or playing solitaire. Spice up your talk with memorable anecdotes and interesting examples. Keep statistics to a minimum.

Speak in simple, easy-to-follow sentences, avoiding jargon. Your audience cannot turn back to catch something you said earlier, as they can when reading a newspaper.

If questions are thrown at you which you can't answer—or don't want to answer—resist the temptation to mutter "no comment." Explain your reasons. At least you'll be seen as honest.

There are subtle differences between radio and television. On radio, your personality is projected solely by your voice. Practice reading into a tape recorder. If your monotone puts even you to sleep, make your voice more dramatic. Underline some words by lowering your voice. Pause for emphasis from time to time.

These tricks may sound silly at first, but voices need life in them to hold the audience's attention. Be sure to check yourself for annoying speech habits such as a generous sprinkling of "uhms" or "you knows."

When you sit in front of the microphone, lean slightly forward. This position generally makes people feel and sound more animated. Rest your hands on the table. Stay still. If you move away from the mike, the listeners will think you're whispering. If you edge towards it, your blasting voice will make them turn you off.

Making eye contact with your radio host is often impossible. He'll either be referring to his notes or watching the clock. Ignore him. Instead, talk to the microphone. Think of it as a close friend.

The TV Interview

On television, the voice ceases to play the determinant role. Studies reveal that audiences soon forget what's been said. What they do remember is appearance and attitude. You can enhance this emotional impact by remaining polite, despite any antagonism. Laugh if it seems appropriate.

It's well known that TV cameras exaggerate everything. For instance, they make people look heavier. Similarly, if your facial muscles hardly move, you'll come across as pompous.

Maintain eye contact with the TV interviewer. Turning all the time to include other guests or technicians in your answers will give you a shifty-eyed appearance. However, when you see the red light glowing in a camera (signifying that it's on) glance towards it once in a while if you can do it naturally, without contortions.

Always assume you're on camera. When you think it's focusing on somebody else, it could be aimed at you for a reaction. If you're yawning or looking around as if seeking escape, you're transmitting a clear message.

In polite conversation, many people nod when another person is talking. It signifies they're following the conversation. But if a TV host sneaks a loaded statement into her introduction and you're nodding, it will look as though you're agreeing with what she says.

Avoid wiping your brow with a handkerchief. If you're a regular viewer of cops-and-robbers programs, you know that only the guilty perspire. Use your hand. If the camera catches you, the fingers on the brow portray a thoughtful person.

From the time you enter the studio until you leave it, watch what you say and do—and don't assume the microphone is off! Remember how former Canadian Finance Minister Marc Lalonde accidentally 'leaked' the budget to an Ottawa cameraman—and how the infamous Reagan 'joke' about Russia nearly set off World War III!

After the host signs off the program and the credits are rolling, the audience may still be watching. Turn to your host, smile and engage her in conversation. Viewers will think you have more to say on the subject. . . and it's an easy way to leave a good impression. ♣

Mary Ann Simpkins, a former CBC radio producer, is an Ottawa-based freelance writer.

When you're arranging for an interview with an out-of-town station, you have a different problem—time zones. When you're invited to appear at two o'clock, make sure that you understand whether that's two o'clock your time or two o'clock their time.

Don't be embarrassed to say you don't know which time zone the station is in. It's far better to admit that you don't know what time it is in Cleveland or Denver than to be out to lunch when your interview is scheduled because you were mistaken about the time.

3. Where is the interview?

Are you expected to go to the radio station, or will you be interviewed over the phone? If you're going to the station, make sure you get clear directions and know whom you should call if you get lost.

If you're doing a telephone interview, find out if they will call you or if you should call them. It's usually the former, but there are exceptions.

Most of my interviews have been done over the phone, and I love this type of media appearance. There's no travel time, you can do it from the location that's most convenient for you, you can equip yourself with notes and statistics without anyone knowing and you don't even have to get dressed up. But you do need to make some preparations.

You may need to secure the cooperation of your colleagues or family to ensure that your phone line won't be busy at the time scheduled for the interview. You will also need a quiet, private room where you can take the call.

Remember, the radio audience will hear any background noises. Some noises are unavoidable (there was nothing I could do when an unannounced fire drill occurred in my office while I was doing a live interview), but most can be controlled.

If you're at work, you may need to borrow a private office and put a 'do not disturb' sign on the door. If you're at home, you may need to put the dog out or arrange for a babysitter so that your small child won't interrupt you.

4. Is the interview live or taped?

If you've never been a guest on a radio show, you may think that a taped interview is less stressful. Personally, though, I think a taped show is far more difficult than a live one.

Although some programs are taped in their entirety, there are exceptions. 'Taped' usually means that an interviewer will ask you some questions and then incorporate excerpts from your comments into a newscast.

This means you could possibly be quoted out of context. I also find it frus-

Find out if the interview will be conducted over the phone or at the station.

trating that I rarely get to hear the finished product when I do this type of interview. I never know whether I made a good impression.

Before doing a taped interview, it's important to find out when the interview will be broadcast. You wouldn't want to refer to "next Tuesday's election" or "this week's game" if the show will air after the ballots have been cast or the goals scored.

5. How long is the interview?

I've discussed my organization's 'Ten New Year's Resolutions for Good Health' in interviews of from three minutes to two hours. But if I didn't know in advance how long I was scheduled to be on the air, I would surely run out of either time or resolutions.

Of course, the program's host controls the pace of an interview to a large extent. But he or she doesn't have to control it completely—you don't have to limit yourself to answering questions. Go ahead and change the subject if necessary.

When an interview is going to be brief, I ask myself beforehand if there's any special point I need to include. If so, I bring it up as soon as possible in the interview even if I'm not asked about it. A five-minute radio interview is no time to be fussy about etiquette, so I don't wait to be asked.

I answer the host's question, add something vaguely transitional ("and another important thing") and then say what I want to say. It works!

If an interview is going to be long, you may be concerned about filling time. If you think this will be a problem, let the radio contact know immediately, while you're arranging for the air time.

It may be possible to arrange a shorter interview or to expand the scope of the interview to include more topics. Or you might discover that the 'hour' interview may actually be interrupted by eight commercials and two five-minute newscasts.

Once you get on the air for that long program, rephrase and feel free to re-

peat key points. Few people listen to one radio station for an hour straight or give the radio their full attention. Each time you repeat a key point, a substantial proportion of your listeners are hearing it for the first time.

6. Will there be other guests on the show?

I was startled to discover one day that my 'interview' on the ethics of using animals in medical experiments would actually be a debate with one of the nation's most outspoken proponents of this issue. I certainly would have prepared differently if I'd known this in advance.

7. Will it include a call-in segment?

It's particularly exciting to be on a radio program in which the audience can call in and participate. Callers give you a perspective on the public's views that you couldn't get any other way.

You may even learn new aspects of your subject; some programs have developed marvelously knowledgeable audiences. But a call-in show can also be difficult.

If you lose your temper easily, call-in shows may not be for you. Some callers can be abusive, and you're not free to answer them in kind because they're anonymous and you aren't.

If you don't want to limit your subject, you might also want to avoid call-in shows. Unlike the program's host, who will usually stick to the prearranged topic, the audience may ask you anything.

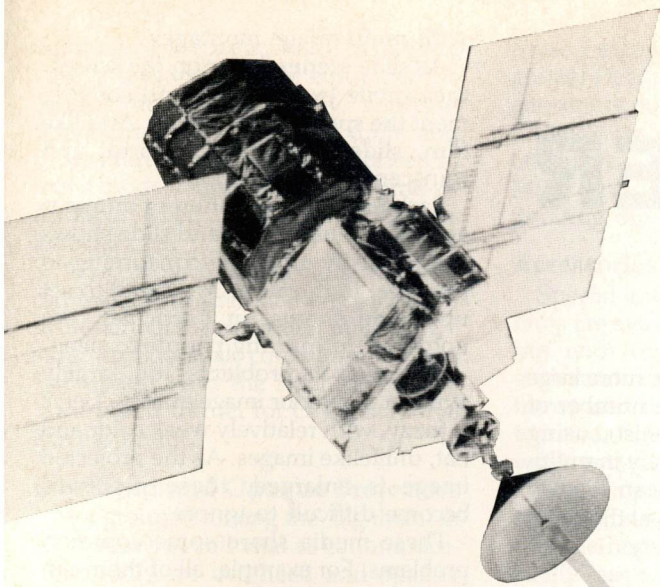
Publicity Advantage

With the answers to these seven questions and your abilities as a Toastmaster, you should be well-equipped to handle that guest spot on a radio show.

Toastmasters clubs have a tremendous advantage when it comes to getting publicity: They're local organizations, and many radio stations are particularly interested in topics with a local angle or in letting listeners know about interesting or worthwhile activities in their own community.

The radio can thus provide an easy and enjoyable way to get your message to a large number of people in a very short time and presents a unique opportunity for public speaking. 🎤

Kathleen Meister is a research associate with the American Council on Science and Health (ACSH), a consumer health education organization based in New York City. The Council publishes reports on scientific issues related to food, chemicals, the environment and health. She's had many opportunities to appear on radio shows to discuss those findings.



If your meeting attendees are widely dispersed, a video-conference could be cost effective.

BEAM cont. from page 17

4. Meeting Space: Typical meeting room locations are hotels or college campuses. Many hotels and colleges have a great deal of experience in receiving videoconferences and can be of considerable help in setting up your meeting.

However, assuming you have hired an experienced downlink vendor, don't be afraid to use your own offices or other sites for your meeting. The keys here are to:

- Be certain that a satellite signal can be received at your chosen site. If it hasn't been used before for videoconferencing, the downlink vendor can conduct a site survey to determine whether reception is possible.

- Find a room that's large enough to house both the meeting attendees and the audiovisual equipment.

- Be sure the room is positioned so that cabling to the downlink is easy.

- Ascertain that there's a telephone available in the room for use during the interactive portion of your meeting.

5. Coordination: Ideally—to assure the greatest cost effectiveness—the coordinator of your satellite meeting will be one of your own personnel or one of your members. The person chosen should be someone with a great deal of experience in handling details.

Keep in mind that there may be dozens of vendors to deal with. Your coordinator will need to make and keep track of arrangements with:

- The television production company.
- The uplink company.
- The satellite time broker.
- Meeting site personnel in *each* city in your network.
- Audiovisual personnel in *each* city in your network.
- Downlink personnel in *each* city in

your network.

True, some of these people will be performing dual roles, but the point is that a great deal of coordination is required to make sure all these people work in concert to make your event successful.

How Much Does It Cost?

The key question, once you've decided that a videoconference will fit your communication needs, is whether you can afford it. Although costs for services can vary widely in different locales, here's an idea of what you can expect to pay for the services you'll need:

- **TV Production.** This is the toughest to predict. A simple meeting production of two or three hours duration can range from \$2000 to \$10,000. The range is so wide because every production is unique and requires varying amounts of pre-production services.

- **Transmission.** Expect to pay \$125 to \$250 per hour for uplink services. If you need some special interconnection to reach the uplink add another \$250 or so per hour. Satellite time itself ranges from \$300 to \$650 per hour. Don't forget to buy additional time to test your network before the broadcast.

- **Audiovisual Equipment.** In most cities a large screen monitor (i.e. 72" diagonal) rents for \$300 to \$500 for an eight-hour day per site. An additional unit to have at the meeting site for backup should be half that price.

Expect to pay \$150 or so for a supplemental sound system. If you would like a technician on hand throughout your entire event, add another \$20 per hour. There may also be additional delivery and setup charges.

- **Downlink.** A transportable downlink, with attendant technician, will cost \$750 to \$1000 per eight-hour day per

site. Plan on an extra \$250 for each location where a site survey is required.

- **Meeting Room.** For audiences of 50 or so, \$100 to \$200 per site is typical. If you plan some major meal function, expect the room price to be reduced at hotel sites. Some hotels also charge an added \$10 to \$20 for the use of a telephone in the meeting room.

- **Coordination.** If you decide to have an outside vendor take care of coordinating the network, expect to pay \$300 to \$600 per site depending upon the range of services required.

Justification

Only you can know whether you can justify the cost of conducting a videoconference. Take a look at what you've spent on meetings of similar size in the past and add the amount spent on travel and lodging for out-of-town attendees. That's the budget you have to work with in comparing the satellite meeting costs with those of more traditional meetings.

Recognize, though, that these numbers may not tell the whole tale because a satellite meeting will probably permit much greater attendance than otherwise possible. The capability to reach deeper into your organization may hold a value beyond that reflected in dollars.

Meeting by satellite is becoming a viable alternative for many groups. Before ordering videoconference services, though, it is beneficial to understand the types of vendors who will need to be involved and the related costs.

Having someone in your group willing and able to coordinate the project will go a long way to assure the success of your satellite event. 🎤

Georgia Mathis is a freelance writer based in Cincinnati, Ohio, and author of the book, How To Produce Your Own Videoconference.

MEDIA MERGER

by Sam A. Marshall

Picture yourself walking into a meeting room. What do you see? "Well, there's the podium. And there's the projection screen. And, oh yeah... *there's* the slide projector."

If you're like most people, says audiovisual (AV) consultant Kinnaird McQuade, as an audience member your immediate subliminal reaction to the sight of slide or overhead projectors is "Uh-oh... I'm going to be educated."

Such a mental turnoff has posed a terrific challenge for communicators limited to these particular visual media. But this circumstance is rapidly changing, says McQuade.

"If you use television instead of conventional projections, people respond differently," says McQuade, Chairman of Cavalier Audiovisual, Inc. in Cincinnati, Ohio. That's because a television screen says something completely different: 'entertainment.' And since video creates involvement, it helps you overcome that mindset and enhances your ability to communicate."

Not only is increased receptivity making video a medium of choice for more communicators, but recent breakthroughs in technology and cost are also lending to the medium's popularity. In fact, says McQuade, the use of video technology is increasing so much that it will become the leading medium in AV communication over the next five years.

The Video Wave

Videocassette recorders (VCRs) and large-screen projection systems are the two main developments which have made video so practical for communicators.

VCRs give communicators more flexibility. They allow you to show professionally produced programs, to record and produce your own presentations with a camcorder (an all-in-one video camera and recorder) or to show films or slides that have been converted to videotape. Naturally, a major benefit of taping is that you can document events and preserve older films or slide shows from decay.

As for large-screen systems, audience size is no longer dictated by small TV

screens. You can use one or more large screens depending on the number of people in the audience. Also, using multiple screens innovatively in multi-image video shows, you can display different scenes and action at the same time for more visual variety.

Mixing Media

On the surface, the trend toward video as a communications tool is unmistakable. But at the same time, a more enduring trend is actually toward *mixed media* for total effect.

For instance, some communicators use multi-image slides with live narration, followed by a video segment. Others start out with a 16mm film and later include a slide passage with video segments bridging sequences.

Certainly mixing media adds to your visual palette as a communicator. Foremost, it appeals to the viewer's desire for movement and variety. Breaking up the pace keeps the audience tuned in and highlights your message in more exciting ways.

The key is to use short and vivid segments and to move quickly to the next element. Overall, the main advantage to mixing media is that it maximizes communication as it entertains.

An additional, practical benefit of mixing media is that you can draw upon programs which you may already have in film or slide format. This allows you to avoid the high cost of transferring everything to video.

Aesthetic Quality

On a purely aesthetic level, film and slides each speak a visual language unique from video.

Film conveys a different psychological message than video, a different look and feel. The image is sharp and clear, the visual range wide and deep, the colors rich and natural. Since it is beautiful as well as functional, film can be very persuasive.

Slides, too, have a distinctive 'voice.' In spite of association with 'education,' slides can have great impact. They can portray single scenes vividly as vignettes, or convey motion and change

with multi-image montages.

As slide scenes linger on the screen, they invite examination and complement the speaker's narrative. And like film, slides are sharp, colorful and transcend mere function.

Each medium has inherent minuses as well as pluses. Film and slide shows can be costly and time-consuming to produce. Both can be awkward to set up. Slide shows, in particular, are notorious for putting people to sleep.

Video has its problems, too, largely a matter of inferior image quality. Detail is fuzzy, with relatively weak color and flat, unlikelike images. As the projected image is enlarged, these problems become difficult to ignore.

These media share some common problems. For example, all of them can become expensive if you try to be overly sophisticated. Also, they all can prove monotonous to audiences if not used sparingly and imaginatively. And they will come across as nothing more than flashy gimmicks if you haven't thought through your objectives carefully.

Technical Innovations

As described earlier, recent technical innovations have promoted the compatibility of video with conventional AV media. For example, 8mm and 16mm film and slides can be converted to videotape, or even televised with special hookups, yet retain better image quality than with previous conversion techniques. Overhead and opaque projectors, too, have been modified for video applications.

But as audiovisual observer Elinor Stecker has documented over the last couple of years in her regular column in *Meetings & Conventions Magazine*, numerous improvements have also helped non-video media stand on their own.

Brightness is the single biggest improvement in slide projectors, via high-intensity xenon arc lamps. Because these xenon lamps are so much brighter, they allow you to keep the house lights on for note-taking.

As good as all this sounds, however, these projectors do have serious limitations. For one, because of the greater heat from the xenon lamps, you must use glass-mounted slides to avoid meltdown. And two, because of the major engineering changes, the units are extremely expensive—between \$8000 and \$10,000 each.

Since even the average rental price is an intimidating \$400 per day, you might not choose to use such a unit unless you happen to be working on an event with a major hotel or convention center.

In general, prices for state-of-the-art

equipment are quite high, while the cost of less exotic slide equipment is coming down moderately. Conventional projectors, dissolve units and programming units are being priced so that a modest multi-image system is affordable even to budget-conscious associations.

"Two projectors and a dissolve unit can make your presentations a lot more professional for not much more cost," says audiovisual consultant Donna Thompson with the Rochester, New York-based Center for Organizational Development.

Overhead and Opaque Projectors

Not grouped among the 'big three' in AV media but still vital as communications tools are overhead and opaque projectors. As with video and slides, there have been lots of exciting improvements in these devices, too.

There are, of course, projectors which can be integrated with video systems. One brand in particular can project overhead transparencies, opaque materials such as books and even 35mm slides via an external video projector. The camera/projector isn't included, however.

As for conventional light projectors, several brands now enable both transparent and opaque material to be projected. The transparency lamps switch on or off when the opaque pad is laid down or lifted. Meanwhile, another unit which also does the 'switch' now has high-intensity lamps and can project oversize materials.

Still another development in overheads is a foot-pedal dimmer. This feature allows the presenter to dim the projector between transparencies. Among the advantages: The presenter does not have to stare into the light source continuously during the presentation; he or she can change overlays unobtrusively; and the presentation looks more professional.

Audio Breakthroughs

Ironically, despite the title 'audio-visual,' there's not been as much emphasis on the 'audio' as on the 'visual.' However, the big news overall is undoubtedly the emergence of digital sound and compact disc technology.

There are always ongoing refinements in microphones. But a recent development marks a departure from tradition—the boundary microphone. The design is low-profile; it lies flat across the podium.

With an effective range of three inches to three-and-a-half feet, and working within 25° to 30° angles, this microphone compensates for volume changes within

those ranges. This gives the speaker greater freedom of movement, and no gooseneck to hide behind, either.

Hardware isn't the only AV feature offering an abundance of new products. Many new accessories and services are flooding the market.

Accessories

Special markers and transparency films are available for presenters working with overhead projectors. One such marker removes color from tinted transparencies, instead of adding color to a clear film (which never seemed to work very well).

You can put the color back, too, and use the transparency again. All in all, this method is considerably more visually appealing, and reduces eye strain for viewers.

A clever innovation in overlay film is a thermal transparency film that works in special office copiers. This allows you to prepare your overlays first on paper, where you can be exacting with detail, and then transfer the finished forms to film.

The Cost Factor

Putting these innovations into a cost perspective is not just a matter of adding up the prices of the pieces of equipment you want to buy, lease or rent. For this reason, we have so far only hinted at prices.

To figure the real cost, consider your objectives and determine how much you want to invest in reaching them. After all, not only is the equipment a factor in the cost, but also the time spent in producing presentations.

According to consultant Thompson, planning your activities for multiple uses of the equipment is a key element in keeping down costs. Equally important, she adds, is the reusability of prepared materials such as video programs and multi-image slide shows.

Promotional Use

A videoconference is just one of several media events which can be creatively harnessed for repeat promotional use, she says.

By taping segments of such an event, or selectively editing the entire proceeding, you can tailor tapes to different audiences. For instance, tapes can be used to orient new members, to promote membership at public events or to show at chapter meetings.

Thompson suggests you share such tapes with allied societies to promote goodwill. Marketing instructional presentations, in particular, would be an excellent way to recoup some of your original expenses.

With 'piggybacking' of taping, you can save a great deal on production costs. For instance, Thompson notes that while the main event is being taped, promotional 'snips' can be shot on a separate camera for editing into a short promo tape. The advantage is that the event is already 'staged;' you do all the taping in one process.

"In this way, you get the most out of the time and the equipment that you're paying for," she says.

Before producing any tapes for such purposes, it's best to anticipate changes in hair and clothing styles, says Thompson.

"The shelf life of many promotional materials can be up to five years; so, to keep the 'look' of your promotional materials current, it's a good idea to work with an image consultant," she says, pointing out again the importance of getting "the most out of your money for the longest period of time."

Leasing and Renting

Unless you are involved in an aggressive marketing program, investing money in a lot of different AV tools is probably not a good idea. Leasing and renting are cost-effective alternatives that permit you to use the equipment only as long as you need it.

As Thompson points out, new technology suffers from a rapid turnover rate, and what is state-of-the-art can quickly turn obsolete. AV suppliers do provide replacements and service on short notice, she adds.

Speaking of rentals, an alternative to filming or taping generic scenes yourself is to rent stock footage which you can duplicate and splice in where needed. Video and film libraries usually rent footage for about \$2 to \$5 per second.

Slides can be rented as well, or borrowed from a public library and duplicated, giving you a wide variety of subjects and shots without the hassle of doing it yourself.

The Consultant

All in all, probably the surest way to put together an AV strategy that suits your needs is to seek professional audiovisual advice. An AV consultant can help you articulate your needs, work out alternatives and determine costs. With so many choices today, it's important to take a good look before you leap.

As consultant Thompson observes, "The technology is wonderful, but you must plan ahead to keep it within your grasp." 🗣️

Sam A. Marshall is a writer and editor based in Cincinnati, Ohio.



A Toast to the New 'Speakeasy'

by Andy Kulanko, ATM

Five seconds . . . tape is rolling . . . four . . . three . . . two . . . one . . . cue host."

"Hi! I'm Andy Kulanko. Welcome to Toastmasters' 'Speakeasy'!"

This is the familiar countdown and opening salutation heard each month for the past five years as the Toastmasters clubs of Columbia, Maryland, videotape what may be the longest regularly broadcast 'public access' cable television program produced solely by Toastmasters clubs.

As host and executive producer of the "Speakeasy" program broadcast twice weekly on Howard Cable Television, I've found the experience to be extremely satisfying and rewarding and one that any club or organization can benefit from.

With the continued development of communication technology, many towns now have or soon will have local cable television service. This service affords the viewer a choice

generally of from 36 to as many as over 100 channels.

One of the channels broadcast by the cable service is frequently set aside as a 'public access' channel. Anyone can submit programs for broadcast on that channel as long as they conform with whatever regulations or conditions have been established.

Some cable services, as part of an agreement with local government, must provide studio time, facilities and training to individuals and organizations that want to produce programs for broadcast. Howard Cable Television, which is owned by Storer Broadcasting, has provided such help, enabling us to produce "Speakeasy." Your local cable station might do the same for you!

Getting Started

In 1981, representatives of the Columbia clubs talked to the local cable station about presenting a Toastmasters

TV program, explaining why we thought it would be of interest. The station liaison suggested doing one show to see what was required to produce a program.

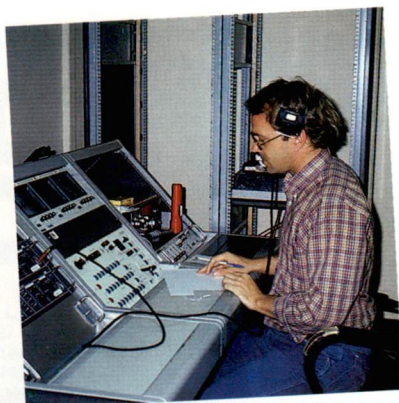
We decided to do as some other televised Toastmasters clubs have done—we taped a 30-minute condensed meeting, with some explanation by a host and club president, to let the public see what Toastmasters is all about. Not only were the results satisfactory, but more importantly, we could see the tremendous potential of the medium for informing the public about all that Toastmasters teaches and provides.

Our team consisted of members from District 18 clubs Columbia 3755, West Side 4047, Applied Physics Lab 3624, Columbia Communications 5184 and BDM Briefers 5977. (Members of other District 18 clubs have subsequently also produced and appeared on programs.)

We quickly outlined a series of 16 programs we felt we could present over an eight-month period at the rate of two per each three-hour taping session. We planned each program to fit a talk show format with appearances by Toastmasters speakers.

The program included speeches by, and interviews with, past speech champions from our Maryland District; impromptu speaking demonstrations; a debate and analysis; panel discussions on public speaking, overcoming fear of speaking and speech evaluations; discussions about the nature and activities of local clubs; and speeches and evaluations by club members. Each program was broadcast four times, twice weekly for two consecutive weeks.

Building on the success of our first-year efforts, we witnessed the gradual improvement of members who appeared on camera, and the ideas for more shows kept coming. While we continued to present shows featuring speakers and evaluators, we concentrated on building shows around the many speech projects and topics con-



Photos from left to right:
Julia Childs?—No, Toastmasters ready the set for "Speakeasy."

On Stage—Andy Kulanko awaits guest.

At the Controls—Toastmaster directs program from the control booth.

tained in Toastmasters' Communication and Leadership manuals.

Our second season featured programs on vocal variety and gestures; tailoring the message to your audience; serving as master of ceremonies; clarifying your message; giving technical presentations; organizing your speech; and speaking before a microphone and camera. We also drew on articles in *The Toastmaster Magazine* for program ideas.

How did we get volunteers to participate? By assigning projects to those who demonstrated a special skill or interest in a given topic. And by reaching out to other Toastmasters clubs in our area and district to offer them the opportunity to participate. We also emphasized the fun enjoyed by those assisting with the production.

"I can't believe how much I've enjoyed it," says West Side Club Past President Ron Gibala, who frequently hosts shows in addition to producing and doing camera work. "It's really helped me develop the ability to talk on my feet. And by watching the videotapes, I can see how my confidence has grown and performance has improved."

Maintaining Momentum

After our second season, there were still topics we hadn't covered, and we realized that the cost of the videotapes was requiring us to erase previous tapes in order to use them again for future productions. We began looking for ways to retain some of the valuable information on old programs.

Just when we needed it, the county government announced that, in an effort to encourage public access programming, it was offering grant funds to community groups. Applications were to be considered in part on the value of the proposed content, and on the extent of involvement by county residents.

As a result, we applied for and received a grant, and began broadening

the focus of the program to include coverage of the community and interviews and programs involving non-Toastmasters. Our two seasons of experience had given us the confidence to start reaching out and move beyond talking amongst ourselves.

For three years we have continued to qualify for an annual grant to defray our tape costs and modest expenses. One of the unanticipated advantages of the grant is that the county government includes funding for an additional copy of each program for county records, a copy that is available for public use.

Our decision to get the public more involved has paid tremendous dividends. It has increased the community's knowledge of Toastmasters and provided recognition to those in the community who have demonstrated, or who are working on improving, communication skills.

As we learned to operate TV equipment, we began covering events away from the studio, such as the county high school public speaking competition. In addition to highlighting the competition, we produced a follow-up program with the winning students and their teachers.

We also taped auctioneers at an auction and a foreign language festival at the local mall. We've interviewed adults and kids at city and county fairs; talked with speech therapists on such subjects as stuttering, accents, voice and diction; talked with high school and college speech teachers; and in an especially well-received program, interviewed a deaf person and a teacher of sign language about the communication needs of the hearing impaired. The program was 'signed' for the hearing impaired.

"Working on 'Speakeasy' has given me the opportunity to meet and interact with those outside of Toastmasters who work in the communications environment," says Toastmaster and occasional host Alan Misch. "It's introduced me to many interesting

people."

Other special programs we've presented include coverage of award-winning high school and college debate teams; our version of an annual holiday show with songs, seasonal readings and a visit with Santa each December (although we tape it in October); and recently a program explaining how groups and organizations in our county can produce a cable TV program. The county plans to make that program available to organizations applying for grant funding in the future.

One of the high points of the past season was when we televised an interview with 1985-86 International President Helen Blanchard, DTM, by Toastmaster Ron Gibala during her visit to our district. Later this year we plan to show highlights from Toastmasters' 1986 Convention in Reno.

Technicalities

How many members need to be involved in the project? Our experience indicates that between five and 10 persons who can be relied on to be available at least half the time for scheduled productions is more than adequate. Most critical to a program's success are three key individuals—the host, producer and director.

The host must be capable of handling the primary on-camera role. He or she must be able to look pleasant while feeling uncomfortable and have the ability to talk to an inanimate object as if it were a person.

The producer must select and schedule participants and ensure that program ideas are translated into a program format. He or she must prepare the show's opening, line of questioning or discussion and closing.

The director must direct the camera operators about the type of picture required as well as control which camera's picture will be recorded on videotape for the audience to see.

The Howard Cable studio has three cameras; consequently, we also need

three Toastmasters to operate them. The cable company provides all training for operating the equipment. All aspects of production are handled by Toastmasters, but the studio does have a technician available for assistance should problems arise.

Members have commented that acting as camera operators has added a new dimension to their communications training.

Studio setup for a taping takes about 15 minutes. We use a simple talk show set (chairs and table and plants) and occasionally hang a Toastmasters banner in the background.

After setting up the props, we turn on and adjust the lighting and cameras, hook up and test the microphones. Then, after inserting the tape in the control deck, we're ready to roll. From the control room our director gives instructions to camera operators in the studio, who in turn give cues and time signals to the on-air host.

After taping is completed, the person who will edit the program into its final format schedules two to three hours in the editing room. The amount of editing time required depends on the complexity of the show.

A simple studio question-and-answer program can generally be edited in less

Most community cable TV studios provide free training and studio time.

than two hours. Editing always requires inserting the opening logo, theme music and closing credits as well as two or three commercials.

'Commercial' is not a dirty word on our program, because all our commercials are about Toastmasters, and we produce them ourselves. Our goal is to make them funny and outrageous as well as informative.

Famous commercial characters we've created include Mr. Wrong (always gives incorrect tips on things), Patapsco Palooka (inarticulate boxer bent on challenging Rocky) and a bevy of other characters who carry toasters to their first Toastmasters meeting or otherwise look for ways to "learn to talk good."

On a more serious note, we recently began taping a series of one-minute "Speaking Tips," which we plan to insert as commercials in future programs.

Many Benefits

While the benefits of doing a TV program on cable TV should be obvious by now, they bear repeating, particularly in light of the many difficulties one can expect to encounter in undertaking such a project.

While members have generally supported the project, some believe that it can "take members away from the primary functions—that of speaking and evaluating at club meetings." Such concern must be considered, and any club planning a program would do best to take one step at a time.

Nevertheless, one member recently summed up the feelings of others when he said, "The TV program has given me the opportunity to learn skills I wouldn't have learned at my club meetings."

With public access programs, there is no requirement to present programs on a regular basis. You can decide when to do a show and how frequently. The primary constraints are the availability of members involved and studio time.

While the benefits of involvement in a cable TV project (individual and club recognition, personal and membership growth, self-satisfaction and community education) can be enormous, there are just so many minutes in a day and

consequently few members may be able to make an ongoing commitment. This realization has enabled us to provide opportunities to college students and others who would like to gain experience working with a real TV show.

We currently offer internships to students majoring in mass communications at a local college. They receive course credit for a semester of doing behind-the-scenes production work on our program.


Try It, It's Fun!

For those of us Toastmasters who work regularly on the program, we do it mostly because it's so much fun. It provides a creative outlet; enables us to teach people how to improve communication skills; provides recognition to the many persons who have accomplished levels of achievement and reminds people that Toastmasters is always there to help them.

"I get calls from people saying, 'I saw you on TV,'" says one member, reflecting an experience common to most who have appeared on the show. "This gives me the opportunity to tell them about Toastmasters."

The Howard Cable system currently serves about 20,000 subscribers. Although we have no way of knowing how many people watch our program the four times each show is broadcast, we feel that even if half of one percent are watching, that represents about 100 homes for each broadcast, or 400 per show. And while we may be far behind "The Bill Cosby Show" in ratings, we still get a nice feeling when someone says, "Hey, I saw you on cable TV!"

So why not check with your local cable company about whether you can do a public access TV program? Or, if there's no cable company in your area, check with your local TV station about what they might let you do.

You'll find it's a fun way to help people and provide recognition. You too could be using the electronic media and your Toastmasters skills to show people how to "Speakeasy." 

Andy Kulanko, ATM, is a Group Director with the General Accounting Office, a federal agency that conducts studies for the U.S. Congress. Mr. Kulanko has taught public speaking courses and frequently serves as an instructor in Effective Presentations and Briefing Skills seminars offered to employees of his agency. A member of Columbia Club 3755-18 and West Side Club 4047-18, he resides in Columbia, Maryland, where he has been a Toastmaster for 12 years.



Gear your club for growth with . . .

Anniversary Month!

Your club can receive these awards for members joining in October, November and December:

- **5 New Members—Banner Ribbon**
- **10 New Members—"Best Speaker of the Day" Award**
- **Top Club In Each District—Special Banner Ribbon**

Presented by your District Governor (Minimum of 5 new members to qualify)

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

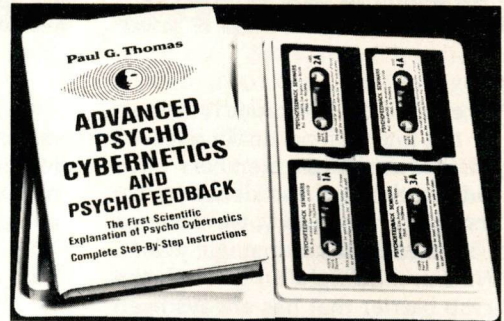
WHATEVER IT IS YOU WANT FROM LIFE CAN BE YOURS WITH

ADVANCED PSYCHO CYBERNETICS



Residing in Los Angeles, British psycho cybernetician Paul G. Thomas is the world's leading expert on the dynamics of psycho cybernetics who discovered the great truth that it is impossible to achieve any goal without using psychofeedback.

Mr. Thomas is the first to give a full explanation of psycho cybernetics and his book is recognized as one of the most important ever written on motivation. Defining motivation as "the energizing and control of purposeful behavior towards specific goals" he explains the exact neurological process which releases the latent power in the greatest computer known - the human biocomputer.



"THIS PROGRAM IS A MUST FOR ALL WHO SERIOUSLY WANT TO ACHIEVE THEIR POTENTIAL"

TED BARTEK, EDITOR-IN-CHIEF, HUMAN POTENTIAL MAGAZINE

PSYCHO CYBERNETICS

PSYCHO CYBERNETICS is the study, by comparison, which has been made in to the way in which computers, the brain and human mind works, and the related methods of control.

The comparative study shows that the part of our brain which functions at the unconscious level, the so-called sub-conscious, is a biocomputer, functioning by exactly the same principles as a mechanical computer. (1) By having an Input and an Output. (2) By having stored information and instructions, its program. Obviously, there is a different program in every biocomputer. But that, and only that, is what gives us our unique individuality.

PSYCHOFEEBACK

PSYCHOFEEBACK, a mind/brain mechanism, is man's ONLY means of governing and controlling his actions by BOTH reinserting into the biocomputer the results of past experience (as with orthodox feedback mechanisms) AND, WITH THE IMAGINATION, by inserting the results of PRESENT experience.

Is there a difference between biofeedback and psychofeedback? Yes, there is. Biofeedback requires the use of mechanical devices for its implementation, psychofeedback does not. It proves the overwhelming importance of imagination to our goal seeking activities.

It is IMPOSSIBLE to achieve ANY goal without using psychofeedback. From the simplest of goals such as putting one foot in front of the other to walk or lifting a glass to the mouth to drink. But because our biocomputer cannot tell the difference between a real and an imagined experience, we do not have to have had the experience to use psychofeedback.

You will prove this for yourself by using a small kit you will receive.

You have probably read many self-improvement books which say you must have

a positive attitude, you must be self-reliant, etc. What no program has done before is tell you HOW you can do this, with very little effort on your part, so that it happens automatically. Carrying out the simple instructions, you will discover you have a power you never thought possible. The power to have direct access to your biocomputer enabling you to be sure the best possible program is contained therein. You will release this power by learning to use another mind/brain mechanism - Reticular Activating System Control or RASCON.

You will discover why the way the right half of your brain functions is so very important to you. For the first time, the right hemisphere brain research is explained as it applies to our everyday activities.

You will discover why it is so important to establish your goals concisely. Every authority in the field of personal development stresses the importance of setting goals but none tells you why it is so. Paul Thomas SHOWS you why.

The remarkable aspect of Paul Thomas' teaching is that he does not waste your time with platitudes and polyanna, or ask you to believe anything without you proving for yourself its validity and logic.

He teaches you to use psychofeedback and put a better program into your biocomputer in 4 easy steps. This is the purpose of the "A" sides of the cassettes. The "B" sides contain exercises which will get your right hemisphere working harmoniously with the left hemisphere.

"Paul Thomas has done everything which Dr. Maxwell Maltz did not do in his Psycho-Cybernetics. And I speak with the authority of one who had previously used the Maltz book as a motivational tool since it appeared in 1960."

Mitch Resnick, President,
Dictograph Security Systems.

What do you really want out of life?

Surely you want to enjoy greater career success, don't you?

Don't you want increased personal growth? Develop a more dynamic personality? Greater productivity, concentration and self-discipline? Eliminate frustrations, depressions and procrastination? Become more imaginative and energetic? Even, perhaps, lose unsightly weight?

Whatever it is, hundreds of books have been published promising to bring you such benefits. Few have ever been able to deliver on any of their promises, and none give a full scientific explanation of how to achieve these goals.

NOT UNTIL NOW

If you desire greater success in your life... if you want to become more decisive... more creative... more productive... genuinely enthusiastic... more positive in your approach to daily living... you must have this program.

It will show you the EASY WAY to initiate positive action in your life. Positive action that will mean great success for you immediately and turn your dreams into realities.

Whatever your present circumstances, it is impossible for you not to be more successful when you follow the simple instructions.

Thousands have become far, FAR MORE SUCCESSFUL with Advanced Psycho Cybernetics.

YOU CAN TOO!

PREVIEW THIS FANTASTIC PROGRAM FOR ONLY POSTAGE AND HANDLING

\$1

CLASSIC PUBLISHERS, 150 S. Barrington Ave. #82, Los Angeles, California 90049

With no obligation, I want to preview the program. Here is \$1.00 for 1st class post & handling for **ONE FREE CASSETTE, AN 8 PAGE BOOKLET AND THE PROVING KIT MENTIONED ABOVE.** (NO REQUEST ANSWERED WITHOUT \$1. FOREIGN COUNTRIES - SEND \$3 U.S. FOR AIRMAIL) IN CANADA THE HARDCOVER BOOK IS AVAILABLE FROM W.H. SMITH.

PRINT Name _____
Street _____ Ste/Apt _____
City _____ State _____ Zip _____

TI BOARD REPORT

We Broke the Blockade!

We broke the blockade! Toastmasters International finally achieved a goal that countless members have strived for through the decades—for the first time in our history, we chartered over 500 new clubs in a single year!

"We marched right on through the 500-club barrier that has always been there, with 552 new clubs," announced 1985-86 International President Helen Blanchard, DTM, at Toastmasters' Board of Directors Meeting held this August during the Convention in Reno, Nevada.

"I think it's tremendous," she said. "This has been one of the greatest years in Toastmasters' history!"

And reflecting back over 1985-86, it's evident that members incorporated President Blanchard's 'Commit to Excellence' theme during the year.

Many Milestones

Toastmasters' record growth during the past year was just one of many important topics the Board discussed during their meeting. The highlights of their discussions included these statistics regarding administrative and educational milestones:

- For the first time ever, participation in the Club Management Plan (CMP) exceeded 50 percent! Part of this increase may be attributed to simplification of the 1985 plan.

- The number of members achieving Competent Toastmaster (CTM) was 9168 this year, as compared to 14,053 in 1984-85. This was an expected decrease, as the number of CTMs leveled off after their phenomenal increase following introduction of the new 10-project Communication and Leadership Manual in 1984-85.

- During 1985-86, 1537 members earned Able Toastmaster (ATM) recognition, a seven percent increase over the previous year.

- The number of members receiving the new ATM Silver and ATM Bronze recognitions increased dramatically, as more members became aware of these opportunities. Members receiving the ATM Bronze numbered 286, a 79.9 percent increase over last year, and 101 members achieved ATM Silver, a 248 percent increase over last year's number.

- The Success/Leadership Program continues to be popular, with an overall increase in registrations for nearly all modules. The two new thinking modules introduced last year, "Building Your Thinking Power," Parts One and Two, were well-received.

- The record-breaking 552-new-club number reflects an increase of 83 clubs over last year's total of 469. In 1985-86, Toastmasters saw the largest number of active clubs ever—5776. Membership rose to an all-time high of 123,961, an increase of seven percent over last year's record.

- As of June 30, 1986, we had a total of 648 clubs in 45 countries outside the United States and Canada, with 'Downunder' districts leading the way: The Australian districts had a net increase of 45 clubs compared to 18 last year, and New Zealand districts netted seven new clubs.

A New Structure

To continue building on our organization's success and growth and to create even more learning opportunities, the Board of Directors made a number of important decisions. In one of the most significant actions, the Board discussed extensively the proposed reorganization of Club and District structures and officer responsibilities.

The reorganization will simplify and more clearly identify roles and responsibilities of officers, enabling clubs and districts to operate more efficiently and effectively.

The Board approved the following officer titles for the District level: District Governor, Lieutenant Governor Education and Training, Lieutenant Governor Marketing and Lieutenant Governor Public Relations.

The Board approved the following officer titles at the Club level: President, Immediate Past President, Vice President Education, Vice President Membership, Vice President Public Relations, Secretary, Treasurer and Bulletin Editor.

These offices will provide more Toastmasters with exciting leadership opportunities and will enable more people

to experience the benefits of the Toastmasters program. They also will enable members to more easily apply the skills learned in Toastmasters to their lives outside the organization.

The proposed restructure has been referred to the Board's Policy and Administrative Review Committee for continued discussion and deliberation at the February 1987 Board meeting.

Other Actions

In other actions, the Board:

- Granted full District status to District 75 (the Philippines).

- Reviewed the costs involved in campaigning for International Office and stressed that expenditures on excessive campaign travel, hospitality suites and extravagant displays are not regarded as being in the best interest of Toastmasters International. High costs can discourage qualified candidates from running for office.

- Created standard operating procedures for District elections which will be included in the next edition of the District Management Handbook and the District Newsletter.

- Discussed the results of the Club Loss Survey and recommended that a similar survey be developed for District Governors to determine why a club failed, and what the District did to try to prevent the loss.

- Recommended increased emphasis be placed on appointing Club Specialists for all single-digit clubs. Suggested that a Club Specialist Progress Report form be developed to periodically monitor the progress of the Specialist(s).

- Discussed ways to encourage members of corporate clubs to become involved in District leadership. Recommended that District leaders actively encourage members of corporate clubs to take part in the various District programs throughout the year.

- Suggested that clubs provide all new members with information kits to get them started. Two excellent sources for compiling such a kit are "Toastmasters and You" (Code 1167) and the "New Member Orientation Kit" (Code 1162). Recommended that additional em-

phasis be placed on the need for appointing coach/mentors for all new members.

- Recognized the efforts Districts 44, 73 and 75 have put forth by increasing their club strength to 50 or more this past year and commended them for their efforts. The Board further recommended that districts which continue to have less than 50 clubs be commended for their progress in increasing club strength.

- Reviewed the effectiveness of Club, Area and Division officer training. Pro-

vided a list of training needs to World Headquarters for use in revising existing training packages and in developing new training material. Suggested a product be developed which would enhance members' ability to train.

- Reviewed the effectiveness of Director, District, Area and Club visitations. A list of topics for each visit was provided to World Headquarters for use in the development of training materials.

- Reviewed first-level judging procedures for the Accredited Speaker Program and recommended no changes

be made.

- Reviewed project topics for the three proposed advanced manuals, "Storytelling," "Communicating on Television" and "Interpretive Reading."

- Discussed the Club Management Plan and recommended changes for the 1988 Plan.

The next meeting of Toastmasters International's Board of Directors will be held at World Headquarters February 20, 1987. A report on that session will appear in the May 1987 issue of *The Toastmaster*. 🗨️

TI FINANCIAL STATEMENT 1985-86

STATEMENT OF ASSETS OF ALL FUNDS

June 30, 1986
GENERAL FUND

UNRESTRICTED:

Cash and temporary investments, at cost	\$ 1,549,834
Accounts receivable	113,106
Deposits, prepaid postage and other	37,226
Due from General Fund—restricted	1,838
Total—unrestricted	\$1,702,004

RESTRICTED:

Cash	\$ 197,801
Total—restricted	197,801
TOTAL	\$1,899,805

INVESTMENT (ENDOWMENT) FUND

Marketable securities, at cost (estimated value of \$1,874,033)	\$1,416,862
TOTAL	\$1,416,862

PROPERTY FUND

Property, building and equipment at cost:	
Land	\$ 45,716
Building	1,037,121
Furniture and equipment	742,903
Total property	\$1,825,740
Due from General Fund—unrestricted	9,263
TOTAL	\$1,835,003

STATEMENT OF LIABILITIES AND BALANCES OF ALL FUNDS

June 30, 1986
GENERAL FUND

UNRESTRICTED

Liabilities:	
Accounts payable	\$ 201,748
Accrued wages	\$ 29,032
Sales tax payable	3,395
Advance Convention deposits	54,249
Deferred charter fees	20,075
Due to Property Fund	9,263
Funds held for TMI Regions	5,513
Total liabilities	\$ 323,275
Unrestricted—General Fund balance	1,378,729
Total—unrestricted	\$1,702,004

RESTRICTED:

Due to General Fund—unrestricted	\$ 1,838
District Fund balances	144,435
Restricted grants	488
Ralph C. Smedley Memorial Fund	51,040
Total—restricted	\$ 197,801
TOTAL	\$ 1,899,805

INVESTMENT (ENDOWMENT) FUND

Investment Fund balance	\$ 1,416,862
TOTAL	\$ 1,416,862

PROPERTY FUND

Property Fund Invested balance	\$ 1,825,740
Property Fund Reserve balance	9,263
TOTAL	\$ 1,835,003

GENERAL FUND—UNRESTRICTED STATEMENT OF INCOME AND EXPENDITURES FOR THE YEAR ENDED JUNE 30, 1986

INCOME:

Membership charges	\$ 2,704,651
Charter fees	41,325
Charges for optional educational materials and supplies	739,533
Other income	75,106
TOTAL	\$ 3,560,615

OPERATING EXPENSES:

Executive Director's Office	\$ 218,982
Education & Club Administration	207,411
Finance	618,607
Membership and Club Extension	138,617
Publications and Communications	643,235
District Administration & Programming	209,271
Production	275,384
Merchandising and Policy Administration	58,263
Club supplies, equipment, and insignia purchases	584,349
TOTAL	\$ 2,954,119

Excess of Income over Operating Expenditures

\$ 606,496

OTHER DEDUCTIONS:

Provision for other replacements and additions to property	\$ 110,000
TOTAL	110,000

EXCESS OF INCOME OVER EXPENDITURES

\$ 496,496

HALL of FAME

DTMs

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

Bonnie Lee Hyde, Rio Salado 3152-3, Tempe, AZ

E. Wright Davis, Jr., Columbus Uptown 2037-14, Columbus, GA

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

Gail C. Lee, Smooth Talkers 5625-29, Mobile, AL

Jesse William Ullery, Tri-City 1438-35, Wisconsin Rapids, WI

John Herbert Kallenberger, Anchor 1110-36, Washington, DC

John F. Hoyt, Greater Hartford 919-53, Windsor, CT

Heather Garland, Seafarers 2270-70, Newport, N.S.W., Aust

Graham Alexander Buntain, Belconnen 4237-70, Canberra, A.C.T., Aust

ATM Silver

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

Katherine R. Carr, West Rowan 2225-37, Cleveland, NC

Hamid H. Sani, S.F. Valley Board of Realtors 342-52, Encino, CA

ATM Bronze

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

John N. Hartquist, Jr., Redmond 2828-2, Redmond, WA

Katherine A. Harrington, DTM, Hawkeye 617-19, Cedar Rapids, IA

ATMs

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

Dorrene L. Yost, Grand Terrace 290-F, Grand Terrace, CA

Ivan Gerson, TM-By-The-Sea 298-1, Santa Monica, CA

Elizabeth F. Maurer, TM-By-The-Sea 298-1, Santa Monica, CA

Theodore J. Van Veen, Westchester 869-1, Los Angeles, CA

Fred Dees, Gilbert 499-3, Gilbert, AZ

Rick Richter, Gilbert 499-3, Gilbert, AZ

Michael Dicken, Tempe 1715-3, Tempe, AZ

Irving Shapiro, Hospitality 683-5, San Diego, CA

Robbie Ann Elliott, Hidden Valley 2006-5, Escondido, CA

Elaine O. Square-Briggs, Apple Valley 50-9, Union Gap, WA

Velda E. McTighe, Coeur D'Alene 247-9, Coeur D'Alene, ID

James D. Goodenough, B.C.S.R. 4803-9, Richland, WA

Michael L. Nicholas, Osage 1585-16, Bartlesville, OK

Rickie J. Magnussen, Speakeasy 291-17, Great Falls, MT

Lela M. Hankins, Waterloo 101-19, Waterloo, IA

Reginald Arthur Derry, Speechmasters 5818-21, Burnaby, B.C., Can

Susan M. Babcock, Kirtland M.C.S. 4013-23, Albuquerque, NM

Marie France Fuchtmann, Breakfast 2981-24, Fremont, NE

June T. Brundle, Dynamic Research Corp 3638-31, Wilmington, MA

Coni Kelsey, Puget Sound Naval Shipyard 1174-32, Bremerton, WA

George Stewart, San Luis Obispo 83-33, San Luis Obispo, CA

Peter D. King, Flying High 1712-33, Las Vegas, NV

Norire Lewis Sabonjian, Southern Valley 2752-33, Bakersfield, CA

Sharman Lee Badgett, Woodland 3051-33, Santa Barbara, CA

Carolyn Allbright, Woodland 3051-33, Santa Barbara, CA

Kevan Farrow, Simi Valley 3533-33, Simi Valley, CA

Roy Wurzbach, High Desert 3647-33, Lancaster, CA

Nancy Hunter, Singles 3968-33, Fresno, CA

Greg Houston, C.S.B. Foghorns 4260-33, Bakersfield, CA

Dorothy E. Hilyard, 5-Cities 4603-33, Arroyo Grande, CA

Daniel E. Brooks, Housing & Urban Development 1795-36, Washington, DC

Herman M. Baucom, Jr., EPA 2775-36, Washington, DC

Jan C. Aul, Speakeasy 2996-36, Washington, D.C.

James H. Goodwin, El Dorado 1390-39, Sacramento, CA

Frank E. Mosbacher, Hangtown 3416-39, Placerville, CA

William Wood, Bridge City 5107-42, Saskatoon, Sask., Can

Donald P. Chambers, Metrocentre 3670-43, Little Rock, AR

Alicia B. Lown, Daybreakers 1327-44, San Angelo, TX

Bill Bailey, Monday Morning 1557-44, Amarillo, TX

Stephen Y. Leung, Murray Hill Speakers Club 3260-46, Murray Hill, NJ

Ashby Jones, Daybreakers 4367-47, Sandford, FL

Robert L. Brunton, Jr., Pathfinder 3635-57, Fremont, CA

Evelyn Miriam Jaffe, Mount Roskill 4748-72, Auckland, NZ

Wilfred Hendrik Rooyer, Simadan 2625-U, Willemstad, N.A.

New Clubs

6383-F West Orange County Board of Realtors

Garden Grove, CA—Wed., noon, 10042 Lampson Ave. (636-7660).

967-1 Speakers Bureau Long Beach, CA—3rd Sat., 10 a.m., Rochelles Restaurant, Long Beach.

6381-9 Speaking Singles Spokane, WA—Thurs., 7 p.m., Patterson's Restaurant, W. 128 Third Ave. (922-7411 or 535-

1434).

1485-11 Lib-orators Louisville, KY—Tues., noon, Liberty National Bank, 1 Riverfront Plaza—Training Rm.

4744-11 Alcoa Rappers Lafayette, IN—Thurs., noon, Aluminum Company of America, P.O. Box 7500 (448-3600).

3438-14 C&S Atlanta, GA—Tues., 7:30 a.m., C&S National Bank, 33 North Ave. (897-3585).

5253-21 Williams Lake Williams Lake, B.C., Can—2nd & 4th Wed., 7:30 p.m., Fraser Inn Motor Hotel, 285 Donald Rd. (392-4356).

6382-21 Advocates Victoria, B.C., Can—Wed., 12:05 p.m., YM-YWCA, 880 Courtney St. (652-0024).

6380-25 Momentum Dallas, TX—1st & 3rd Wed., noon, Pacific Bldg.—MCopr—Dallas, 1900 Pacific, 14th Fl. (698-4864).

2136-26 Rawlins Rawlins, WY—Tues., noon, Carbon County Bldg.

6378-28 Speaking Frankly Detroit, MI—1st & 3rd Mon., 4:30 p.m., Frank's Nursery & Crafts, 6501 E. Nevada.

2022-29 Southwest Forest Panama City, FL—Tues., noon, Southwest Forest Industries, No. 1 Everitt Ave. (785-4311).

6384-31 John Hancock Boston, MA—Thurs., noon, John Hancock Mutual Life Insurance Co., John Hancock Place (421-6848).

6387-31 The Post Toasties Natick, MA—Thurs., 11:45 a.m., US Army Natick RDSE Ctr., Kansas St. (651-5138).

6388-31 Assinippi Norwell, MA—2nd & 4th Tues., 4 p.m., Wear-Guard Corp., Longwater Dr., Rm. A (871-4100, ext. 232).

6389-31 Fort Devens Fort Devens, MA—1st & 3rd Wed., 11:30 a.m., Bunker Hill Education Ctr. (796-3436).

6386-36 Boeing Speaks Out Vienna, VA—Thurs. (semi-monthly), 5 p.m., Boeing Computer Services, 7980 Boeing Ct. (827-4415).

2700-37 North Carolina Federal Matthews, NC—Thurs., 12:35 p.m., Venus Restaurant, Matthews-Mint Hill Rd. (847-1344).

6377-40 Ohio

Columbus, OH—Tues., noon, Industrial Commission of Ohio—Rehabilitation Division, 106 N. High St., 6th Fl. (466-5538).

6374-42 Rochdale

Saskatoon, Sask., Can—Tues., 5 p.m., Cooperative Trust Company of Canada, 333-3rd Ave. N., 7th Fl. Meeting Rm. (244-6490).

6376-42 Model "T"

Saskatoon, Sask., Can—4th Tues., 6 p.m., Holiday Inn, 2nd Ave. & 22nd St. (665-8822).

6385-44 Risky Business

Amarillo, TX—Mon., 7 a.m., Corporate Systems, 1212 Rose St. (376-4223).

6375-47 N.A.P.S.

Orlando, FL—2nd Wed., 7:30 a.m., Omni Hotel, 400 W. Livingston St. (898-3241).

6379-56 West Austin II

Austin, TX—Tues., 6:50 a.m., Armando's Restaurant, 1206 W. 38th (345-8280).

4568-57 Twelve O'Clock High

Alameda, CA—2nd & 4th Wed., 11:45 a.m., Naval Air Station Alameda, Bldg. 8, 3rd

Fl. Conference Rm. (869-5249).

2993-65 Concord Spellbinders

Dunkirk, NY—1st & 3rd Tues., United Way of North Chaut. Co., Inc., 510 Central Ave. (366-5424).

4551-U Ejecutivos

Matamoros, Tamaulipas, Mexico—Tues., 8 p.m., Rubio Comercial, Plaza Norygar la Y Juarez #38 (3-54-90).

Anniversaries

45 Years

King Boreas 208-6, St. Paul, MN

40 Years

Tillamook 420-7, Tillamook, OR

Oregon 424-7, Portland, OR

Boot Hill 429-17, Billings, MT

Grand Rapids 404-62, Grand Rapids, MI

35 Years

Evergreen 973-21, Vancouver, B.C., Can

State Farm Windjammers 995-

54, Bloomington, IL

30 Years

Daybreak 2228-26, Denver, CO

Acquinas 2159-40, Springfield, OH

Venio Dictum 2170-64, Winnipeg, Man., Can

25 Years

Eastwood 2152-23, El Paso, TX

Toast Breakers 3389-33, Modesto, CA

Seven A M 3391-58, Columbia, SC

20 Years

Ft. Snelling 2238-6, Minneapolis, MN

Reveille 2971-25, Ft. Worth, TX

River West 1607-64, Winnipeg, Man., Can

Postprandial 3259-65, Rochester, NY

15 Years

Checker Flag 2007-11, Indianapolis, IN

DCASR Chicago 265-30, Chicago, IL

Sacramento 2591-39, Sacramento, CA

Ross 3912-40, Columbus, OH

Caterpillar Employees 79-54, Peoria, IL

Thames 700-72, Thames, NZ

Lower Waikato 3157-72, Taupiri, NZ

Brussels 3286-U, Brussels, Belgium

Stuttgart International 3658-U, Stuttgart, Germany

10 Years

Mission Viejo 691-F, Mission Viejo, CA

Grogan Green Valley 3582-3, Green Valley, AZ

Power 3140-4, San Francisco, CA

Sunflower 2666-22, Lawrence, KS

Bumble Bees 2974-23, Albuquerque, NM

Speakeasy 642-29, National Space Tech. Labs Sta., MS

South Railway Green Light 886-36, Washington, DC

Delta 3372-39, Stockton, CA

Mutual Benefit Life 2616-46, Newark, NJ

TARGET FOR TOASTMASTERS

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

Every club strives to be the best that it can be. One way to achieve this success is to encourage growth within the club. The bigger the club, the stronger and better it will become.

TAKE AIM AT YOUR TARGET!

It should be the goal of each club to maintain at least twenty members. It is up to you to see that this goal is reached. By sponsoring new members, you will be eligible for membership building awards and recognition.

But most of all, you will help keep your club on target.

SET YOUR SIGHTS ON THESE AWARDS:

- 5 New Members—A Toastmasters Membership Building Pin
- 10 New Members—A pocket-sized Evaluation Guide Folder
- 15 New Members—Choice of Toastmasters Necktie or Ladies Ascot Scarf
- In addition, the number one membership builder for 1986 will receive the "President's Sponsor" plaque, and nine runners-up will receive a "President's Circle" plaque.

SPECIFICS:

- The new member must join during the calendar year 1986. The application must be received at World Headquarters no later than December 31, 1986.
- New, dual, and reinstated members count for credit. Transfer and charter members do not.
- To receive credit as sponsor, your name and home club number MUST appear on the Application for Membership (Form 400). No additions or changes may be made to the applications once they are submitted to World Headquarters.
- For complete contest rules, contact World Headquarters and request the Annual Membership Flyer (1620).

Are You Proud To Be A Toastmaster?



Then Show It!

Wear the emblem that lets everyone know you belong to a great organization. The Toastmasters symbol says eloquently what words can't express. It tells about achievement—yours and Toastmasters International's.

So show your pride without saying a word. Order your special Toastmasters memento today.

Membership Emblems

Display your Toastmasters pride with a handsome gold-plated pin. Choose from two sizes: miniature (5751), 1/2" diameter, and large (5753), 3/8" diameter. Discounts offered for orders of 12 or more.

5751. \$2 or \$1.80 with discount (5752)
5753. \$2.25 or \$2 with discount (5754)

Toastmasters Identification Badge

Here's the identification that immediately shows everyone you're a member of Toastmasters. Special white badge (343) comes with name, office and club number engraved in red. 3 1/2" x 2 1/4". Includes three dimensional Toastmasters emblem. \$7.50 each.

Which Club Do You Belong To?

Answer this question before it's even asked with Toastmasters' Club Identification Badge (339). Small, blue plastic badge, pin back, has your name and club name engraved in white, with silkscreened TI logo. 1 1/4" x 2 5/8". \$3.25 each.

New ATM Badge Attachments

Now your ATM badge (391) can show your level of ATM achievement. TI speaker figures, 3/4" high, in polished bronze color for ATM Bronze (391-B) and polished silver color for ATM Silver (391-S), adhere to your ATM badge. \$2 each.

Officers' Pins

When elected to club office, give yourself an

honorable gift. Officers' pins are 18K gold-plated.

- 5801.** Club President, plain \$6
 - 5802.** Club President, with two zircons \$14.25
 - 5803.** Administrative Vice-President \$6
 - 5804.** Educational Vice-President \$6
 - 5805.** Secretary \$6
 - 5806.** Treasurer \$6
 - 5807.** Sergeant-at-Arms \$6
- See Supply Catalog for Past Officer, District Officer and Area Officer pins.

Toastmasters Tags

Gold-type CTM, ATM and DTM tags show just how much you've achieved as a Toastmaster and attach to any Toastmasters pin. CTM tag (5942) has white letters. ATM tag (5940) has red letters. DTM tag (5941) in blue letters. \$3.50 each.

Mark of Distinction

Provide yourself with some added recognition. Beautiful 18K gold-plated pins distinguish you as an achiever of the CTM (5920), ATM (5939), DTM (5800), \$6 each; or the DTM with jewel (5799), \$11.

Show Your New ATM Level

You can order unique chevrons to mark

your accomplishments in the new categories of ATM achievement, ATM Bronze and ATM Silver. Bronze-colored (5951) and silver-colored (5952) chevrons each attach to the bottom of your ATM pin. \$3 each.

Women's Scarf Pin

It's the feminine touch. A beautiful gold type stick pin (5700) with Toastmasters emblem. \$3.75 each.

Women's Membership Brooch

A beautiful gold-type brooch (5701) with TI emblem; florentine finish. \$9 each.

Official TI Pendant

Gold antique finish, TI emblem, with polished back for engraving (5703). \$12 each.

See the Supply Catalog for more samples of official TI pins and jewelry. California orders add 6% sales tax. Add postage and handling charges as follows: Miniature and large membership pins, 1-12 @ 50 cents; 13-24 @ \$1. All other items add 50 cents per item. Air mail extra. Where postage charges exceed these figures, customer will be billed for the excess.

Enclosed is \$_____ (U.S.) check or money order payable to Toastmasters International. (Be sure to include packing, shipping and tax charges as stated above.)

NAME _____ CLUB & DISTRICT NO. _____

ADDRESS _____

CITY/PROVINCE _____

STATE/COUNTRY _____ ZIP _____

___ 5751	___ 343	___ 391-S	___ 5804	___ 5942	___ 5939	___ 5952
___ 5752	___ 339	___ 5801	___ 5805	___ 5940	___ 5800	___ 5700
___ 5753	___ 391	___ 5802	___ 5806	___ 5941	___ 5799	___ 5701
___ 5754	___ 391-B	___ 5803	___ 5807	___ 5920	___ 5951	___ 5703

Send orders to Toastmasters International, P.O. Box 10400, Santa Ana, CA 92711.