

The TOASTMASTER[®]

AUGUST 1998

TI, PR & U:

TIPS ON PROMOTING YOURSELF AND YOUR CLUB





VIEWPOINT

Toastmasters Luck

As Toastmasters, we are lucky. Lucky that Dr. Ralph Smedley, our founder, shared a concept that enables millions worldwide to overcome ignorance, fear and limitations. Lucky that people so imbued with this concept share their knowledge with millions of others.

We can increase our luck in many ways. Media hype of a "new dawn" after the year 2000 fascinates us, but our new dawns will come as a result of efforts – regardless of what year it is. Participation in Toastmasters lets you see your luck in action. Opportunities abound for you in the concepts you develop. Let me share some concepts that are important to me:

1. Give more than is expected to every Toastmasters assignment or project.
2. Welcome change and new opportunities. Say "yes" more often than "no."
3. Make a habit of accomplishing goals. Aim for small victories, then work toward greater successes. Enjoy the discoveries you make along the way.
4. Clarify your goals and how to achieve them. Accomplishment itself is not the end; it is a step toward greater vision and achievement.
5. Persevere.
6. Refuse to accept bad situations that seem inevitable. If you refuse to accept a negative outcome, you'll increase your chances of making things better.
7. Aim for the impossible. You will surprise yourself at your abilities.
8. Work with mentors. Every person has at least one outstanding talent. Help in developing yours is there for the asking.
9. Communicate with those who matter – family, friends and coworkers. They may offer perspectives that will help you on your journey.
10. Believe in yourself. Your positive attitude attracts positive people to you. Project a negative image and you will walk a lonely road. Give yourself and your concepts a regular reality check. Sometimes it is difficult to relinquish comfortable beliefs that are no longer valid. If you have not recognized luck in your life recently, there may be a reason you could easily correct.

Many people share how lucky they have been because they joined Toastmasters. Luck played a part in my opportunity to serve as your International President this year. Similarly, the Auckland Toastmasters club president who succeeded me credits Toastmasters for the opportunity to head the international division of a worldwide accounting firm in New York.

With your Toastmasters experience and skills, you, too, can attract luck and enjoy the wonderful Thrill of Success.

Len Jury DTM
International President

The TOASTMASTER

Publisher TERRENCE MCCANN
Editor SUZANNE FREY
Associate Editor TIFFANY T. LEONE
Editorial Assistant MADGE HAMMOND
Graphic Design SUSAN CAMPBELL

TI OFFICERS AND DIRECTORS

Founder DR. RALPH C. SMEDLEY

OFFICERS

International President LEN JURY, DTM
Box 4400
Auckland, New Zealand

Senior Vice President TERRY R. DAILY, DTM
2715 Garland Lane N.
Plymouth, MN 55447

Second Vice President TIM KECK, DTM
2333 Kapiolani Blvd., #2108
Honolulu, HI 96826

Third Vice President JO ANNA MC WILLIAMS, DTM
17610 Midway #134-349
Dallas, TX 75287

Immediate Past President ROBERT E. BARNHILL, DTM
P.O. Box 2583
Lubbock, TX 79408-2583

Executive Director TERRENCE J. MC CANN
Toastmasters International
P.O. Box 9052
Mission Viejo, CA 92690

Secretary-Treasurer MARCIE POWERS
Toastmasters International
P.O. Box 9052
Mission Viejo, CA 92690

DIRECTORS

ELIZABETH M. BOAZ, DTM
5025 E. 127th Way
Thornton, CO 80241

GRACE E. BROWN, DTM
1401 Longstreet Lane
Suffolk, VA 23437

TED CORCORAN, DTM
124 Grange Road
Baldoyle, Dublin 13
Ireland

WENDY M. FARROW, DTM
2704 Galena Avenue
Simi Valley, CA 93065-1332

FRANCES P. GEDRA, DTM
5215 Southampton Drive
Springfield, VA 22151

FEKRY H. ISMAIL, DTM
418 Woodland Drive
Birmingham, AL 35209

JOAN M. JOHANSON, DTM
P.O. Box 474
Gowrie, IA 50543-0474

MARK LAVERGNE, DTM
35-17 Ditmars Blvd., Suite 130
Astoria, NY 11105

KATHERINE M. MASON, DTM
1096 Prevost Court
San Jose, CA 95125

KATHY MC BRIDE, DTM
4024 E. 16 Avenue
Spokane, WA 99223-5253

FRANCINE NARDOLILLO, DTM
15373 Auburn Center Road
Newbury, OH 44065

FRANK PAGANO JR., DTM
6757 W. 100 N
Greenfield, IN 46140

IRMA ORTEGA PERRY, DTM
4109 Dorman Drive
Nashville, TN 37215-4622

JOY M. PIRKI, DTM
12348 Lily Street, NW
Coon Rapids, MN 55433-1796

JEAN RIGGS, DTM
P.O. Box 33
Deer Park, TX 77536-0033

RICK SYDOR, DTM
1092 Salmon Drive
Roseville, CA 95661-4432

BEVERLY F. WALL, DTM
3207 Shadyside NE
Grand Rapids, MI 49505

For information on joining or building a club, call:
1-800-9WE-SPEAK • Or email: clubs@toastmasters.org
World Wide Web: <http://www.toastmasters.org>

To place advertising or submit articles, contact:

TOASTMASTERS INTERNATIONAL
PUBLICATIONS DEPARTMENT:
P.O. BOX 9052 • MISSION VIEJO, CA 92690 USA
(949) 858-8255 • FAX:(949) 858-1207
email: sfrey@toastmasters.org

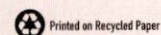
To order frequently requested documents, call:
FaxBack (949) 858-4185

THE TOASTMASTER Magazine (ISSN 00408263) is published monthly by Toastmasters International, Inc., 23182 Arroyo Vista, Rancho Santa Margarita, CA 92688, U.S.A. Periodicals postage paid at Mission Viejo, CA and additional mailing office, POSTMASTER: Send address change to THE TOASTMASTER Magazine, P.O. Box 9052, Mission Viejo, CA 92690, U.S.A. Published to promote the ideas and goals of Toastmasters International, a non profit educational organization of clubs throughout the world dedicated to teaching skills in public speaking and leadership. Members' subscriptions are included in the \$18 semi annual dues.

The official publication of Toastmasters International carries authorized notices and articles regarding the activities and interests of the organization, but responsibility is not assumed for the opinions of the authors of other articles.

Copyright 1998 by Toastmasters International, Inc. All rights reserved. Reproduction in whole or in part without written permission is prohibited. Not responsible for unsolicited material.

Toastmasters International, THE TOASTMASTER, and the Toastmaster International Emblem are trademarks of Toastmaster International registered in the United States, Canada, and many other countries. Marca registrada en Mexico. Printed in U.S.A.



Contents

August 1998

Volume 64, no. 8

features

8 MEDIA ALERT!

What to do when you are in charge of PR.
By Michele May



12 MASTER THE TELEVISION INTERVIEW

Preparing for your 15 minutes of fame.
By Patricia Smoak Davis, ATM-B

13 AIR YOUR MESSAGE WITH CONFIDENCE

How to avoid the traps of the reporter's trade.
By Peter F. Jeff, CTM



16 LEARN TO THINK FUNNY

How to find and increase the humor potential in daily events.
By Joanna Slan

24 THE SYNERGISTIC EFFECT

Finding balance between your Toastmasters activities and your personal and professional life.
By John K. Borchardt, Ph.D., CTM

27 YOUR 30-SECOND COMMERCIAL

How to sell yourself and your cause in less than a minute.
By Patricia L. Fry, CTM

departments

2 VIEWPOINT: Toastmasters Luck

By International President Len Jury, DTM

4 LETTERS

5 MY TURN: What Is the Secret to Membership Growth?

By Sharon Sarles, ATM

6 FOR THE NOVICE: TI, PR & U

By Cindy Podurgal Chambers, DTM

15 HOW TO: Plug with Passion

By Melanie T. Lim, DTM

20 MANNER OF SPEAKING: The Fine Art of Funny Business

By Patrick Mott

22 CAN WE TALK? This Joke Is on You!

By Elly Victoria Darwin, CTM

30 TOASTMASTER TRIBUTE: In Memory of Frank I. Spangler, 1906-1998

31 HALL OF FAME

The Toastmasters Vision:

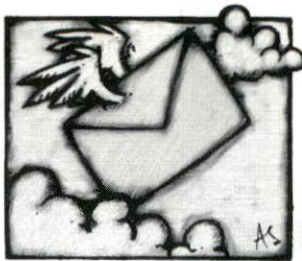
Toastmasters International empowers people to achieve their full potential and realize their dreams. Through our member clubs, people throughout the world can improve their communication and leadership skills, giving them the courage to change.

The Toastmasters Mission:

Toastmasters International is the leading movement devoted to making effective oral communication a worldwide reality.

Through its member clubs, Toastmasters International helps men and women learn the arts of speaking, listening and thinking – vital skills that promote self-actualization, enhance leadership potential, foster human understanding, and contribute to the betterment of mankind.

It is basic to this mission that Toastmasters International continually expand its worldwide network of clubs, thereby offering ever-greater numbers of people the opportunity to benefit from its programs.



LETTERS

ARE WE COMPETENT OR CONFIDENT?

Upon receipt of my Competent Toastmaster Certificate, I found myself wondering whether I had been incompetent prior to receiving this designation. The answer is no, but I did, however, lack the confidence to communicate effectively. Therefore, I suggest that Toastmasters International change the existing designation from Competent Toastmaster to Confident Toastmaster.

I strongly believe that most new members are competent communicators, just lacking the confidence as I once did. The term confident Toastmaster, from my perspective, has a more positive connotation.

Ron Kuczynski, CTM
Early Edition Club 9362-21
S. Surrey, British Columbia, Canada

BRIDGING THE GAP

As a new member, I found the March issue of *The Toastmaster* to be an excellent interim training manual, serving well until I received my membership material. Thank you!

Tom Wilkinson
Bon Hams Club 9469-50
Leonard, Texas

A NEW FOCUS

My Ice Breaker speech was primarily about my family, about how wonderful my husband and four children are. I mentioned my job as a social worker and author of books and magazine articles only briefly, in explaining why I joined Toastmasters.

After giving my Ice Breaker speech, I wondered, "If family is so important to me, why am I spending most of my time and energy at my job?" The next day I responded to a newspaper ad for a job that required only 30 hours a week and was hired.

If changing my priorities had been the only benefit I received

from joining Toastmasters, it would have been worthwhile, but there have been more. Writing speeches has sharpened my writing skills. Immediate feedback from a live, attentive audience helps me edit what I write. The Toastmasters manuals' good ideas have improved both my written and verbal communication skills – in fact, some of my speeches have even been published as magazine articles.

I thank Toastmasters for helping me change my life for the better, and I look forward to more exciting changes to come.

Diane Y. Lawson, CTM
Heartland Club 361-22
Topeka, Kansas

CONSIDER BECOMING A DOCENT

I enjoyed the article "10 Places to Speak" (June) and would like to offer readers a couple of other suggestions. If you enjoy the arts, consider becoming a docent. Docents conduct tours of a museum's permanent collection and its special exhibitions. In addition to the speaking opportunity, you may receive training in art history plus museum privileges such as invitations to receptions and classes and museum shop discounts. The other suggestion is to volunteer to help at a performing arts center. Many well-known theaters such as the Kennedy Center and Wolf Trap in Washington, D.C. offer tours given by volunteers.

Carla J. Chissell, CTM
Old Georgetown Road Club 1766-36
Washington, D.C.

ANOTHER VIEW ON ETIQUETTE

It took a couple of minutes to realize your etiquette rules (July) were meant to be taken seriously. Apart from their Victorian silliness, as in, "Don't clean your plate," I seriously

question the sincerity of someone who considers asking personal questions a faux pas.

If you enjoy the inanity of superficial conversations, that's your loss. For the rest of us, I hope we'll have the courage to engage in worthwhile, intimate conversations and the courtesy to back off if told the subject is too personal. If we don't feel uncomfortable at least once during a dinner conversation, then there's not much point in dining together.

Barry Evans
Early Risers Club 2117-4
Los Altos, California

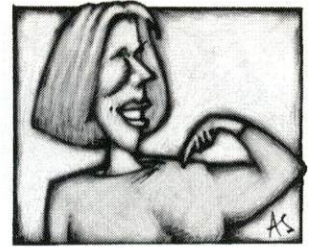
TM: A WAY OF LIFE

To me, Toastmasters is a way of life, having been a member since 1982. I have learned so much about communication skills, both oral and written. It has given me the poise, confidence and self-esteem that were lacking in my life.

I'm mentoring four new people and thoroughly enjoy watching them – as well as all the other members – stretch and grow. I learn something every time someone speaks, regardless of the person's role.

This time last year I was teaching computer skills and lecturing one hour a week to women incarcerated in the Redwood City Jail. It was the highlight of my teaching career because I got to use all of my Toastmasters skills – Persuasion, Show What You Mean, Being in Earnest, Vocal Variety, etc. I learned so much from these women and encouraged them to pursue communication skills. I'd like to inspire others to work with inmates in a penal institution.

Shirley M. Carolan, ATM
Carlsbad-Oceanside Club 47-5
Oceanside, California



By Sharon Sarles, ATM

What Is the Secret to Membership Growth?

TOASTMASTERS CLUBS ALWAYS WANT NEW MEMBERS. BUT NO amount of rhetoric and clever membership campaigns will work if the club core is not healthy. The secret to successful membership building is elusive, yet simple: a club that is healthy, happy and functioning as it should.

As a minister, I've been in the business of membership growth. I've come to the conclusion that sustained membership growth is the result of a healthy system. Toastmasters International has a plan, that if followed, results in positive experiences for its members. People not only meet their personal goals, but they affiliate with others who are interested in self improvement and are fulfilling similar goals. My club has been following TI's guidelines for a long time and consequently, we have a large, active club.

I have never belonged to a bad Toastmasters club, but some have been better than others. What distinguishes the better clubs is perhaps the overall "positivity" count. When club members are negative, visitors will be less likely to join the club. If a club resorts to bickering or personal empire building instead of "doing it the Toastmasters way," it can lose membership or even dissolve.

So the secret to membership growth is "working the plan," being positive and having a good time. Although having an overall positive system is vital for growth, there are seven distinct decisions people make in progressing from a prospective member to a leader in a club. Good clubs, growing clubs, will have responses to encourage each of those decisions.

The first decision is, of course, whether the person wants what Toastmasters offers. All of us need help communicating. What helps a person decide to check out Toastmasters? Usually a friend who – glowingly – tells how Toastmasters has helped him or her and offers an invitation to visit the club.

The second decision, after attending once, is whether to come back. Were visitors greeted warmly? Was the meeting helpful and fun? In other words, did visitors get a good reception and do they realize how the club can help them meet their goals?

The third decision is whether to join. Are visitors invited to join, and is the membership process made clear to them? Do they feel it is easy to join and that they would be welcome and a valuable addition to the club? If no

membership fee is stated, can visitors get the impression that the club is for rich people only? Are they encouraged to hope that they too, in a matter of months, will speak with confidence? By this time, the club has had the opportunity to make a personal connection during the course of several meetings.

The fourth decision – after a visitor joins – is whether to participate. Have you ever noticed how some people join, but by the time the club expects participation, the new member's enthusiasm has waned, and the member never shows up again? The club must ensure that the new member is immediately hooked up with a mentor and encouraged to become active. The Educational Vice President can check with new members to see how quickly speaking dates should be scheduled. Many able clubs keep supplies on hand so that new members have Toastmasters materials to begin working with immediately until their own arrive. Growing clubs take advantage of that first blush of enthusiasm.

The fifth decision is whether to offer one's talents for leadership within the club. People weigh the benefits against the cost. If the club is engaged in squabbles, people who already are good leaders may tend to avoid such responsibility. Developing leaders, even after offering to accept, may become discouraged.

The greatest discouragement is having one's expertise and investment in time discounted. Surely this seldom happens in Toastmasters, but I have seen it happen in several other groups. If there is an "old guard" in leadership, there is a temptation to discount what developing leaders might contribute.

The sixth and seventh decisions involve progressing in the Toastmasters educational program and becoming active at a wider, perhaps district or regional, level. All of us gain when each of these decisions is made in the affirmative. Every member who says, "Yes, I will join" adds strength to the club and helps me – and other members – develop as speakers and leaders.

I, for one, will do my part to make sure my club is healthy, happy and functioning as it should. **T**

Sharon Sarles, ATM, is a member of Frontier Club 7219-55 in Austin, Texas.



FOR THE NOVICE

By Cindy Podurgal Chambers, DTM

**Public relations is everyone's job.
Here are some tips to help
you get into the act.**

TI, PR & U

In the foyer of the public relations firm where I work hangs a plaque that sums up the theory behind advertising, "He who has a thing to sell, and goes and whispers in a well, is not so apt to get the dollars as he who climbs a tree and hollers."

A Toastmasters club's public relations program works in much the same way. Paraphrased, it becomes, "He who has a club to share, and doesn't spread news anywhere, may find himself, by spring or fall, without a club to share at all."

"Spreading the news" is what PR is all about. As the rhyme above points out, it's vital to a club's success — and it's too big a job for a club's VPPR to handle alone. An active public relations program works best only when every member of the club becomes a PR specialist. How to you become a PR specialist? It's as easy as 1-2-3!

1 **Talk Toastmasters!** As a communication organization, it's only natural that we should talk

about Toastmasters. Yet, chances are, some of your friends and associates still don't know you are a Toastmaster. Make it a goal to tell one person each day. It may be as simple as saying, "I bet you'd like Toastmasters as much as I do." If the person asks what Toastmasters is, be prepared to answer quickly and succinctly. "It's a self-help group that teaches people to become better listeners, speakers and thinkers," is a good start. If he or she seems interested in learning more, it's time to extend an invitation to attend the best PR opportunity of all — your next club meeting.

Another way to "talk Toastmasters" is to help host a Speechcraft or Youth Leadership Program, or to organize a special event outside

your club. My own club, Heartline Toastmasters, has learned the value of these educational outings. It seems that every time we step outside our club setting, whether to hold a meeting in a public location or to teach one of TI's Success Leadership programs, we add wonderful new members and strengthen our club.

Speaking formally to groups about Toastmasters is another great way to spread the word. A manual speech about the organization and its benefits would be a welcome addition to any civic group's agenda. Establishing a speakers bureau and publicizing its offerings will give your club plenty of opportunities to practice PR, too.

2 **Show Your Pride!** As you read this, are you wearing a Toastmasters pin? If not, why not? (Okay, people in pajamas are excused.) Toastmasters membership or special recognition pins are great additions to just about any apparel. Make it a point to add the Toastmasters touch to everything you wear. If I earned a dollar every time a stranger asked me about my "100%" pin or TI earrings, I could quit my day job! Your club's Supply Catalog also boasts a wealth of Toastmasters-related clothing items, from ties to T-shirts. It's easy to dress for club success!

Your office, car and meeting place are perfect promotional tools. Proudly display your Toastmasters ribbons, trophies, coffee mug or mouse pad in your place of business. Make sure your car displays a TI bumper sticker, license plate



holder or sun visor. And don't forget to post a "Toastmasters Meets Here" plaque in your meeting place. These eye-catching displays cost little, but do much.

3 Put It in Writing! Although written publicity may primarily be the responsibility of your VPPR, the printed word is really everyone's domain. And you don't have to be a great writer to communicate effectively in writing. Today, anyone with a personal computer can create easy-to-read, eye-catching fliers in minutes. By the way, if your computer has a publisher program with a flier template, be sure to add tear-offs for phone numbers – they're an easy, effective way to get people to take the number home with them. You may want to rip one of the tags off before you post it at the community library, church, college or other meeting place.

Experience has taught me that nobody wants to be the first to do it.

Instead of throwing away your old copies of *The Toastmaster* magazine, why not use them as a public relations tool? Members of our club are encouraged to affix a pre-made address label listing our area governor's name and phone number to

"The TI Supply Catalog boasts a wealth of Toastmasters-related clothing items, from ties to T-shirts. It's easy to dress for club success!"

their well-worn issues. The magazines are then distributed far and wide. I've gotten several calls from potential members who picked up *The Toastmaster* magazine in a doctor's waiting room. Club newsletters can be recycled with similar success.

Another PR tool available to everyone is the business card.

Again, your personal computer and some sturdy stock paper are all you need to design your own. My cards, which I give out along with my regular office business cards, include our club name, its location, meeting time and my phone number. Prominently displayed across the card is my favorite phrase, "If you are already a competent speaker,

Toastmasters International needs you. If you're not, you need us."

As you can see, becoming a PR pro is easy as 1-2-3 – all it takes are communication skills, a desire to succeed and the ability to seize the opportunities surrounding you. And isn't that exactly what Toastmasters is all about? **1**

Cindy Podurgal Chambers, DTM, is a copywriter, PR consultant and member of Heartline Toastmasters Club 7409-63 in Clarksville, Tennessee.

Media

Alert!

What to do when you are in charge of PR.

The difference between publicity and advertising is their cost. You may pay for advertising by check, cash or money order. You win "free" publicity with your wits and hard work.

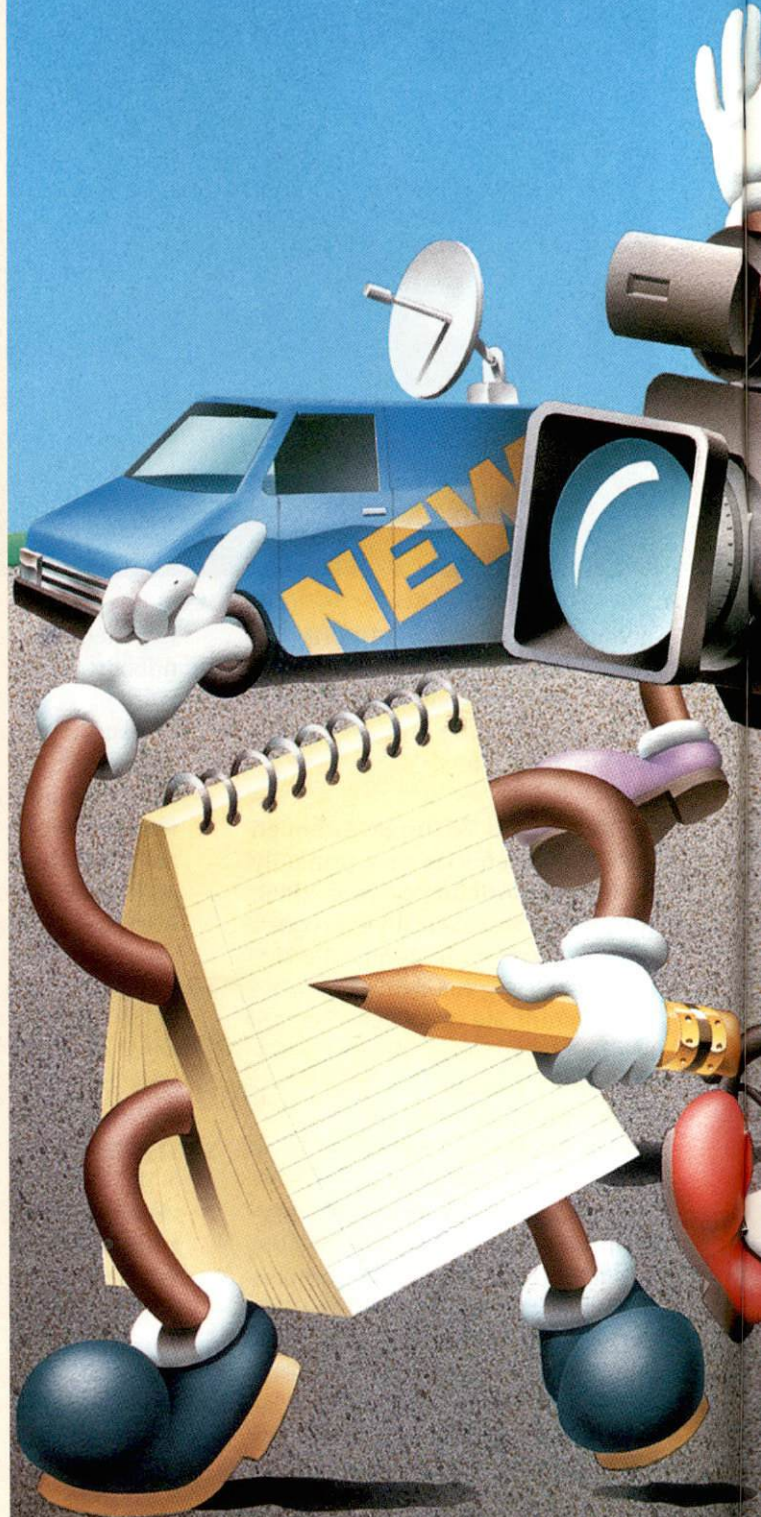
People in search of publicity often forget that a newspaper is not a public utility, but rather a private, profit-making business. Reporters aren't obliged to write about you or your event unless they think the reader will find the information entertaining or interesting. News people are making constant choices about story topics. Editors are attracted to interesting, amusing people because they know the resulting copy will be more appealing than if they send the reporter to interview some dreary complainer.

Yet during an editor's typical day, many dreary complainers try to force contact, insisting that they be the subject of major articles. These demands take many forms: excessive pounds of mail, daily announcements by facsimile machine, constant telephone interruptions and uninvited visits to the newsroom. Meanwhile, editors are meeting their daily quota of quotes as they labor under constant, unceasing deadline pressure.

They will notice you if you send them brief and timely communications (preferably by first-class mail on standard-sized sheets of paper) and express genuine appreciation when they publish your press releases.

The best publicist is friendly, organized, concise, forthcoming and willing to go with the flow. He understands that every contact to the newspaper, radio or television station doesn't necessarily result in instant fame. You win some; you lose some. You'll lose more than you'll win if you complain about the releases that don't get in. Just keep sending fresh releases as your club or its members continue doing interesting things. Send a thank-you letter when a reporter does an especially nice story about your club. Appreciation paves the way for more publicity.

Professional publicists have traditionally relied on "publicity stunts" to draw attention to their clients. As the three strippers tell Gypsy Rose Lee in the Broadway musical *Gypsy*, "You gotta have a gimmick."





Imagine the events your club could organize that would make for good copy:

- You could visit high school speech classes to demonstrate public-speaking techniques or to offer guest critiques. Besides possible press coverage, this offers excellent word-of-mouth attention because parents like to hear about their kids having fun in school. It's easy to arrange because most teachers appreciate enrichment programs from the community.
- You could have one of your club members as a guest on a radio talk show. The appearance not only gives your club exposure, it also provides an opportunity to submit press releases to local print media announcing the time and date of the upcoming broadcast.
- You can ride in a parade, delivering speeches all the way. Or your members can filibuster in a downtown shopping center one day to show off their public-speaking skills. In either case, tip off newspaper photographers and television news stations far enough in advance that they can be on the watch for you and capture audience reactions.
- On a more serious note, you can offer leadership seminars for the unemployed. Experienced Toastmasters can coach job hunters in speaking skills that will help them win the position during an interview. Such success stories would appeal to many reporters.

In routine press releases, tell news of contest winners, membership drives, elections of officers, and speakers bureau appearances by club members (both before and after the events occur.) Photos enhance your chances of getting such items published, especially if the photos are close-up, in focus and contain no more than three people. If the photo depicts fewer than three people engaged in activity, your odds of seeing the picture in print are even better. Editors no longer use group shots or ghastly "grip and grin" awards presentation shots that were common years ago. Keep your writing bright and your photography tight to match.

Sometimes the chief photographer will supply the film and developing to entice you to take pictures when he has to be somewhere else. He can develop your film to his own specifications and get your picture in the newspaper faster – while it's still newsworthy – rather than wait for you to have the film developed at a camera shop or supermarket. Call ahead of the event to investigate these possibilities with the photographers and editors at your local paper.

Include the TI logo with your press release for additional illustration possibilities. Of course, you want to

follow additional suggestions in the official Toastmasters publicity manual, *Let the World Know*.

Don't think that you need to write the whole article; that's what staff reporters do to earn their livings. They just want the basic facts to get started: who, what, when, where, why and how – and your name and telephone number at the top so they can call for more information. (Be sure the contact person will be answering that phone number at all times of the day.)

Double- and triple-check the spelling of all names in your release so they will be published accurately. Write in short, simple sentences using short, simple words.

When submitting releases to a radio station, contact the program director, news director, public service director and talk show host or hostess.

Be careful about sending multiple submissions to the daily press, however. Competing desk editors don't like to see the same item published on both of their pages on the same day. Decide whether you will deal with the business editor, lifestyles editor or metropolitan editor as your primary contact. This person will channel your news to the appropriate desk when he thinks your item will elicit more reader interest in that part of the paper.

Remember that editors will want to do personality profiles about unusual members, such as a husband-wife couple in the club, or a member who advanced rapidly in her

profession because of skills acquired through participation in Toastmasters.

Features writers often log story ideas for days, even weeks, ahead of publication. Help them by planning ahead and giving them plenty of advance notice if you want them to attend an event.

One final word: When it's someone else's turn to take over the reins for handling your club's publicity, show her the ropes. Busy editors get frustrated by constant turnover in publicity directors for community organizations. It seems that as soon as a volunteer publicist understands the deadlines and procedures, her term is over and a new guy comes along wondering what to do. Although they want you to do a good job, professional writers just don't have time to train volunteers in public relations. Give the new Vice President of Public Relations your mailing list, sample press releases, a scrapbook or clips file and a pep talk so she can pick up where you left off – providing great publicity for your club and the Toastmasters organization. **T**

Michele May is an experienced radio news director, newspaper editor, theater publicist and high school speech teacher. She spent the past nine years in the newspaper business and currently works as a freelance photographer, newspaper correspondent and magazine writer in St. Joseph, Michigan.

Media Alert!

Public Relations and Advertising Kit

This complete public relations kit includes sample pamphlets, PR tips, the *Let the World Know* publicity handbook, radio spot announcements, full instructions, and more.

Catalog No. 1150 \$18.00

Let the World Know – Toastmasters Publicity and Promotion Handbook

This guide will help you implement a successful PR program. Includes sample new release and proclamation.

Catalog No. 1140 \$2.50

News Release Stationery

Blue text on white paper reads: "News From Toastmasters International." Perfect for creating official, professional-looking new releases. 100 sheets per package.

Catalog No. 1142 \$4.00

The basics you need to start your club's public relations efforts. Order today!

Television Public Service Announcements

Each tape has four different announcements Available in VHS, PAL, 3/4" cassette, and Beta-SP. See your Club's copy of the Supply Catalog for a complete description and pricing!

Radio Public Service Announcements

A series of 30 second public service announcements. Suitable for commercial and educational station use.

Catalog No. 1151 (7 1/2" per second reel) \$10.00
Catalog No. 1151-C (standard audio cassette) \$5.00



Toastmasters International

P.O. Box 9052 • Mission Viejo, CA 92690
(949) 858-8255 • Fax (949) 858-1207

PR Basics

By Brad Leone

With time for extra-curricular activities becoming an increasingly rare commodity, the '90s present new challenges to Toastmasters International in terms of membership building. The clubs that continue to thrive will be those with effective public relations campaigns. When developing a strong public relations campaign, a club should consider several elements:

Goals: What are the goals of your PR efforts? Are you trying to increase awareness of your club? To recruit new members? To promote an event your club is sponsoring? To gain publicity for something noteworthy that your club (or a member of your club) has done? Write down your goals. It then will be easier to find a way to accomplish them.

Audience: Now that you have defined a goal, decide who your target audience is. For example, if you belong to a corporate club and your goal is to increase membership, your target audience is your coworkers. If your goal is to promote the fact that a club member won a distinguished speaking award, then your audience is two-fold: You want to inform residents in your community, and you want to get the message to the proper influences that will pass the message to your target audience — in this case, the press.

Message: What are you trying to say? Define your message: "Tom Smith just earned Toastmasters' esteemed title of Accredited Speaker;" "Joining our company Toastmasters club will help improve your speaking and leadership skills and is a great way to get to know coworkers;" "The Goodwill Toastmasters Club is sponsoring a Speechcraft/Youth Leadership Course in the community." The message should motivate your target audience to do the things that will help you accomplish your goal.

Strategies and Tactics: Now, how to get the message to your target audience? If you want coworkers to join your club, determine the best way to get the message to them. Is it corporate e-mail? Is it a poster in the lunch room or by the water cooler? Is it a personal visit to each coworker? If you are promoting a member's accomplishment, do you need to send a press release to your community newspaper? Should you call a local radio/TV

station? Can someone read the information at a city hall meeting?

Remember, keep your audience in mind when choosing your strategies and tactics. Sometimes the best tactics are unsuccessful because they don't allow the message to arrive at the target audience. And don't feel shy about using more than one tactic to convey the message to the target audience — people often need to hear a message more than once before they react to it.

Try this exercise during a club meeting. It will help increase the entire membership's awareness and involvement in your club's public relations campaign.

Divide the members into three groups. Assign each group one of the following scenarios (or design a few scenarios of your own). Have each group determine the messages, audience and two or three tactics for their scenario, and then present their findings to the club.

- You're trying to boost meeting attendance and club membership during the slow summer months.
- You're trying to increase awareness of your Toastmasters club in your community.
- You're trying to obtain media coverage for a club member who credits her Toastmasters training with getting promoted at work.

PR IS A TOOL — USE IT!

Public relations is more than just publicity — it is a strategic tool used to obtain goals by changing people's ideas, feelings or beliefs. By thoroughly planning your club's public relations activities, you can boost membership and attendance, gain local press coverage for awards and special events, and increase awareness of your club and the Toastmasters program in your community. What's more, these guidelines can help you work through problems at home or at work. The next time you're facing a "PR" problem, take a minute to work through the steps above. You may discover a creative solution to your problem and a clear course of action that is easier to carry out than you originally thought.

.....
Brad Leone is a public relations practitioner with Copithorne & Bellows, a high-technology PR firm in Orange County, California.

Preparing for your
15 minutes of fame.

Master the Television Interview



It's a typical Thursday afternoon when you are told that noxious fumes have caused an emergency evacuation of all workers from your company's job site. While other employees handle the emergency, you are assigned to provide statements to television reporters who are on their way to the scene right now. Would the prospect of meeting the press as your company's spokesperson terrify

you? Meeting the press need not be a fear-provoking experience provided you are armed with the skills you've learned in Toastmasters.

Approach this assignment as you would begin any speech project: Do your homework. Never agree to meet the media before you're prepared with the facts. But prepare quickly and respect media deadlines. By preparing, you can get your message across while maintaining some sanity. Your preparation should include information about the who, what, when, where, why and how of the event. You can count on being asked these questions.

Once you have done your homework it's time to practice. For example, on the way to meet the reporters, read your prepared answers into a portable tape recorder, then play them back. Keep interviewing yourself and playing back your answers until you can respond in less than 15 seconds. Keeping your answers concise increases the likelihood that your great "sound bite" and your company's message will make it to the evening news. Remember, only on a talk show are you going to get a full minute on camera to answer a question. Most television news stories last no longer than 90 seconds.

Use the skills you have learned through Table Topics to speak on your feet and make your point in a short amount of time.

Of course, the way you communicate is just as important as what you say. You need to project a calm, authoritative and polite demeanor. And *never* lose your temper. Let's say the reporter asks, "How many workers were evacuated to local hospitals as a result of this disaster?" If your defensive and angry response is, "Forty-five people were evacuated, and why are you people always looking for a negative story, anyway?" you'll end up a sure loser.

Rather, a prepared, controlled Toastmaster replies, "We have admitted 45 employees to local hospitals suffering from symptoms of eye, throat and nose irritations and have sent the remaining 52 workers home, with pay, until the cause of the problem can be determined by our investigative team and local agencies providing assistance."



Interview

The latter response demonstrates that your company cares for the non-injured workers who have been sent home, with pay, until the problem can be identified and corrected. The angry, defensive response answers the reporter's question but also leaves viewers thinking you

and your company have something to hide.

During your interview state only what you know to be a fact, avoiding personal opinion. Don't offer statements such as, "The poor ventilation in the building *may* have caused the problem today." If you don't know the answer to a question, say so, and let the television reporter know that your company is investigating the problem.

Do you need to make a point during the interview that has not been addressed by the reporter? You can be sure to make your company's point by using your response to create a bridge to the subject that needs to be addressed, just as you would handle a tricky Table Topic. Typical transitions could begin with "The real issue is..." or "I'd like to add..." Each of these transitions can lead you from the current topic to your "more important" message.

Of course, television is a visual medium. The old saying "the camera never blinks" applies to television interviews. How you look when you deliver your message is

crucial. When interviewed for television, face the reporter and avoid the temptation to look back and forth from the camera to the interviewer. Your eyes will appear to be shifting if you do. Don't ruin your credibility with shifting eyes.

Finally, remember the interview is not over until either you or the interviewer leaves. When the camera is turned off and the reporter lowers her clipboard, you may be tempted to speak "off the record." There is no such thing as "off the record."

You can practice for the day you may be asked to represent your company or a community group on television by completing the Advanced Communication and Leadership program manual titled *Communicating on Television*. Then, when it's your turn to face the spotlight, you'll be confident and ready for your 15 minutes of fame. **T**

.....
Patricia Smoak Davis, ATM-B, is a public relations professional residing in North Palm Beach, Florida, and a member of Gold Coast club 2727-47.

Air Your Message with Confidence

How to avoid the traps of the reporter's trade.

Here are 10 ways reporters try to get you to say something you shouldn't say:

1. "What if...?"
(Hypothetical)
2. "Why is morale down...?"
(Suggestive)
3. "Are you in trouble...?"
(Closed)
4. "Just between us what...?"
(Personal)
5. "Hm..."
(Silent Treatment)
6. "I don't understand..."
(Exploratory)
7. "What's so different here...?"
(Perspective)
8. "Why...?"
(Analytical)
9. "Isn't it true that...?"
(Leading)
10. "Tell me about..."
(Open ended)

Such traps can easily be avoided. Here's how to respond to these types of questions:

By Peter F. Jeff, CTM

1. "What if . . . ?" Tell the reporter you don't respond to hypothetical questions.
2. "Why is morale down . . . ?" Don't repeat the negative.
3. "Are you in trouble . . . ?" Don't repeat the negative.
4. "Just between us . . . ?" Your private posture is the same as your public posture.
5. "Hm" Don't play the waiting game. With this "question" the reporter gives you the silent treatment hoping you will say something unexpected to break the silence. Simply repeat what you just said or fill the silence with another previously prepared message you want to get across.

What happens if you don't play the waiting game well? You could lose your job the way U.S. four-star General Michael Dugan lost his job as U.S. Air Force Chief of Staff in the Middle East. He made inappropriate remarks to the media, speculating about a possible U.S. attack on Iraq. The front-page headline in the *Chicago Sun Times* on September 18, 1990, summed it up: "AIR HEAD FIRED."

Think before you ink with a reporter. You can avoid the traps of questions six through 10 with plenty of preparation: PREP before you step in front of the microphone. PREP stands for Prepare, Rehearse, Exhibit and Picture.

■ **Prepare.** Recognize that an interview is not a conversation. It is literally a view between two people, two different viewpoints. The reporter is after an interesting story – not just information.

■ **Rehearse.** Interview yourself. Ask yourself questions the reporter might ask you. Write notes to yourself. And rehearse your responses to negative questions. In rehearsing for your interview, remember what comedian Fred Allen once said: "My best ad libs are the ones I rehearsed the most."

■ **Exhibit.** Show what you mean. Demonstrate your message – don't just talk about it. Provide written materials before the interview.

■ **Picture.** Give concrete examples. Use case studies or illustrations to make your point.

You aren't fully PREP-ed for your interview until you can be as prepared as Henry Kissinger was in meeting the media. The former U.S. Secretary of State would open his press conferences with his own question: "Does anyone have any questions for my answers?"

But your preparation isn't complete until you make sure you understand the three key rules that the most effective speakers adhere to when speaking to the media:

RULE #1: Nothing is off the record.

Even when a reporter's notebook is closed and the tape recorder turned off, everything you say or do can be reported or quoted. As Yogi Berra would say: "It's never over until it's over." And it isn't over until the reporter is no longer in your eye sight or within hearing range. Just ask Jimmy Carter. The former president of the United States made his famous confession about lusting for women other than his wife to a journalist for *Playboy* magazine as the reporter was leaving Carter's home after conducting the interview.

RULE #2: Private moments are public.

Even having a quiet dinner outside the privacy of your home is open to public scrutiny. Just ask railroad baron William Henry Vanderbilt. He was having dinner on one of his trains. A reporter from the *Chicago Daily News* wormed his way into the dining car and provoked Vanderbilt's infamous quote: "The public be damned."

RULE #3: Never say: "Don't quote me."

Consider the securities analyst who called the *Wall Street Journal* to say he had written a letter to his clients

regarding a possible acquisition. He said the *Journal* could quote from the letter, but he preferred "that you didn't quote me on any of the negative things I said about (the acquired company's) management." *The Wall Street Journal* did quote him on the negative things he said, including "the series of key blunders."

No wonder Mother Teresa used to say that "facing the press is more difficult than bathing a leper." But as a Toastmaster you can become the victor – not the victim – in an interview as long as you avoid the reporter's bait, adhere to the three rules and remember to PREP before you step in front of the microphones.

Peter F. Jeff, CTM, a 10-year veteran Toastmaster in Grand Rapids, Michigan, is a former newspaper reporter and corporate public-relations professional. He is also the author of the book "*GRIP The Flying Trapeze of Personal Leadership*" (Commonwealth Publications Inc., July 1998).

MOVING?

Please give us your old address as well as your new one by attaching an address label from *The Toastmaster*.

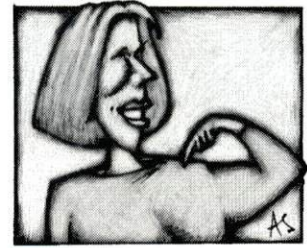
NAME _____ CTM ATM ATM-B
 CLUB NO. DISTRICT NO. ATM-S DTM
 CHECK ONE

COMPLETE TITLE (CLUB, DIVISION OR DISTRICT OFFICE)
 Would you like a list of clubs in your area? YES NO

OLD ADDRESS

NEW ADDRESS

Mail to:
 Toastmasters International • P.O. Box 9052 • Mission Viejo CA 92690



By Melanie "Mimi" T. Lim, DTM

Don't sell an event, sell its significance.

Plug with Passion

WHEN I TOOK ON THE POSITION OF PUBLICITY CHAIR FOR District 75's (Philippines) 17th Annual District Convention (held April 30 – May 3, 1998), I didn't expect the task to be so exciting and personally rewarding.

Here is what I learned from promoting that convention:

Envision the event. Everything begins with a vision. Mine was to break the then-record of having 600 people attend a district convention. This vision allowed me to clearly define my strategies.

Dare to be different. Letters are informative. Flyers are interesting. But e-mail is much more personal. Tradition isn't bad, but it can be boring. Listen to the child inside you. When you're obedient you're overlooked, but when you're naughty you're noticed. Sometimes, you need to break tradition (not laws) to get attention. Send an e-mail titled: "Hotel Reservations" and it will end up, unread, in the Trash Bin. Try another line: "Do you want to sleep under the stars?" and people will chuckle. Just because it hasn't been done before doesn't mean it can't be done now.

Embrace energy and excitement. Adrenaline is catching. But if you don't have it, you can't pass it on. You can't sell something you don't seriously believe in. Take hold of your responsibilities, but don't overdose on duty. There is no better sales pitch than old-fashioned excitement and energy.

Market the memories. Most people don't like to be preached to. For example, they don't want to be told that if they don't attend a particular event, they're going to miss a golden opportunity for information and education. Most people, however, feel privileged to be invited to participate in history. And they don't mind being pursued with passion for such a momentous occasion. So don't sell the seminar, sell its significance. It's not that people don't want to be part of something "educational"; "unforgettable" just seems more irresistible.

Find the facts. Be sure to provide all the facts: the date, time, venue, location, directions, dress code, registration fees, program and other essential information for the event. Make it easy for people to attend the activity.

Anticipate the questions and answer them before they are asked.

Seduce the senses. Drop the cold, rational facts in a sensuous bowl of descriptive delicacies. In our case, I mentioned the delectable, mouth-watering concoctions, the emerald waters and sun-kissed skies that awaited attendees. I enticed them with the warmth and friendliness of the hosts, and seduced them with the opulence of the ballroom and the enchantment of the island. Appeal to basic instincts. Don't just publicize – romanticize!

Maintain the momentum. Not for one moment can you let up on your efforts. People forget, so remember to remind. Don't be complacent. The event's success is never in the bag; once you believe it to be, you've already lost it.

Push for the personal touch. Form letters and bulk mailings are devised for practicality. Often, however, "personal" works better than "practical." Send prompt, personalized replies to queries. Pick up the phone or show up at gatherings to personally invite people to the event. It's the little things that make a big difference.

Deliver the delights. When the day of the event arrives, deliver the fun, the learning, the friendship, the passion, the excitement you promised. There is no worse nightmare for a publicist than for the actual event to pale in comparison to the publicity campaign preceding it.

Build bridges. Sometimes people can't make it even if they want to. Don't force the issue – you'll want them to attend the next event.

In the end, a record-breaking number of 800 delegates attended our 17th Annual Convention – 70 of whom came from outside District 75 from countries like Malaysia, Singapore, Taiwan, Japan, Hong Kong and the United States. In the aftermath of such resounding response I learned that if you plug with passion, people will respond with unparalleled enthusiasm. **T**

Melanie Lim, DTM, is a member of Taipan Toastmasters club 2100-75 in Cebu City, Philippines.



THINK FUNNY

In a society where we don't even need to leave the sofa to change television channels, today's speakers need to be more entertaining than ever or they, too, will get "tuned out." If your idea of adding humor to a presentation is reading jokes from joke books, consider raising your performance to a higher level. Personal anecdotes, funny lists, self-deprecating jokes and situational humor and props will set the laughter meter in motion and help you speak with authenticity.

"But I'm just not funny!" you moan. You and your life are funnier than you realize. As actor and comedian Steve Allen says in his book *How to Be Funny*, "The comedian's experiences are probably no more amusing than others'; he or she simply has a certain sensitivity to the environment and circumstances and so perceives humor that a more serious person might miss."

The key is to discipline yourself to see the humor all around you by learning to "think funny." You will want to cultivate a world view that compels you to ask 1) "What is the H.P. (humor potential) inherent in this situation?" and 2) "How can I increase the H.P.?"

Here are a few strategies to pump up your podium humor:

TRAGEDY, COMEDY AND ALL THAT JAZZ

Look for the comic potential in "tragedy." I am not suggesting that you laugh at what is clearly inappropriate, such as any form of suffering, but I am encouraging you to revisit personal experiences with an eye toward their comic potential.

Consider my friend Ted's story about the first meal he and his wife, Olivia, served his parents in their new home. The newlyweds had raced around all day, readying

the "starter home" they'd purchased on a shoestring. The house had recently been repaired, and the two lovebirds worked for hours with Ted cleaning up tiny plaster pieces while Olivia prepared her best recipe. Finally, at the appointed hour, the doorbell rang. Ted guided his parents into

the snug dining area with the beautifully set table. Olivia placed the platter of spaghetti in the middle of the table. Crash! The light fixture fell from the ceiling and landed in the pasta.

When it happened, Olivia cried for an hour. Today, she and Ted both tell the story and collapse in giggles. As the sage sayeth, "Time heals all wounds." But more to our purpose is the idea that "tragedy plus perspective equals comedy." What "tragic" instances in your life can you now revisit?

WHAT IF?

When it comes to comedy, exploitation is not a dirty word. Take a mildly humorous situation. Add a bit of drama or conflict. Increase the plot twist. (Humor thrives on the unexpected.) Season to taste by selecting only the choicest words. Voila! You've baked a comedy souffle.

Here's an example: "My husband got upset the other day while he was paying the bills. He said, 'VISA, MasterCard and American Express! Gee whiz, Joanna, you can't keep using the credit cards like this.' So now I'm putting everything on VISA. Hey . . . it's everywhere I want to be."

Note that I set up the audience with my husband's words, "You can't keep using the credit cards like this." Think of humor as a line of dominos. By consciously leading the audience down the wrong path, we can create a more unexpected, and therefore more humorous, punchline. Please note: If a funny piece is short, and the audience

doesn't laugh, it's not a problem. You just move on. Conversely, the longer the piece, the funnier it must be to justify your use of the audience's time.

A comedy "bit" like the one above also depends heavily on timing. Practice your piece out loud. Experiment with emphasizing different words and using pauses. Sometimes I like to imagine comedian Rodney Dangerfield, star of the movie *Back to School*, delivering my stuff. His timing is impeccable.

WHAT COULD POSSIBLY TOP THAT?

Professional comics use a technique called "stacking" to get more bang for their humor buck. When you "stack" a bit, you add more lines in order to keep building the laughs. One good way to stack your humor is to ask yourself, "What could possibly top that?" Or, "What else could go wrong?" I often tell the following story to illustrate several points about our willingness to have fun instead of "stressing out."

"My goofy friend, Judy, ruined a pair of black pantyhose right before an important meeting with the boss," I say. "She looked down to see a white line of her fair skin showing through the ripped nylons." (Here, I rip my black hose to get the same effect. All the women in the crowd usually moan.)

"'Looked like that darned white stripe running down the middle of the highway,' she recalled. Depressed by the thought of showing up at an important meeting looking like the backside of a skunk, she sat at her desk and wondered, 'What the heck can I do?' Then something in her pencil cup caught her eye. She grabbed a black magic marker and colored in the place on her pantyhose! (At this point the audience always gasps and laughs as I pantomime coloring my leg.) *She said it tickled.* (They laugh again, nervously.) *The good news was it matched her hose exactly. The bad news was it was permanent ink.*" (Now a horrified gasp goes up, followed by hoots of laughter.)

I added the italicized lines to the original story. Robertson Davies is quoted in *Fiction Writer* magazine as having said, "Fiction is not photography, it's oil painting." By the same token, humor is not journalism, it's entertainment. I don't know whether Judy's coloring tickled or whether the ink was permanent. I do know that my audiences love this story, and that's what counts.

FOLLOW A PATTERN CUT BY A MASTER

At the funeral of the late comedian Henny Youngman, a friend was quoted as saying, "God, take Henny Youngman - please!" The remark was, of course, a play on Youngman's famous line, "Take my wife - please!"

Instead of repeating old jokes from a joke book, recognize the underlying structures beneath the jokes and use this knowledge to create fresh and unique humor.

For example, you could read a David Letterman's "Top 10 List" and elicit chuckles from your audience. But for better results, consider Letterman's list a pattern. Create a "Top Whatever List" specific to your audience. For example,

speaking to a group of food-service workers, I generated the following list:

Top Five Reasons I Work in Food Service

5. "I am a whiz with leftovers. Try this peanut butter and jelly soufflé."
4. "I keep my tan by hanging around the heat lamps over the lasagna."
3. "Now I know what to do with all that aloe vera."
2. "My husband thinks hair nets are sexy."
1. "Who needs nail polish anyway?"

Now, maybe you are not laughing, but the food-service ladies went wild. Remember: speakers are there for their audiences, not vice versa.

STOP, LOOK, LISTEN AND ASK LOTS OF QUESTIONS

As you journey through life, take the time to ask people, "What funny stuff happened to you today?" Or, "Tell me something funny that happened in your line of work."

The actor Leonard Nimoy, who played Spock in the popular *Star Trek* movies and television series, once shared with me this anecdote:

"I was sitting at a stoplight in California when a pretty young lady pulled up next to me. She did a double-take and obviously recognized me. Shyly she waved. I responded by giving the Vulcan salute with my right hand. (You hold your hand palm forward and fingers straight, then part the second and third finger while you keep the other fingers tightly side by side.) She responded by saluting back with her right hand. I laughed and rolled down my window. 'Can you do it with your left hand?' I asked and I gave her the salute with my left hand. She tried to mimic me, but her fingers crumpled over. Then she yelled out her car window, 'I speak with an accent.'"

No time to chat with a movie star? Just ask around! You'll unearth plenty of good stories.

PLAY OFF YOUR PERSONA

All of us project a certain image. By using that image, and turning it upside down, we can be more funny.

Nancy Nix-Rice is an image consultant who disarms her audience by saying, "When people hear that I have three young children they immediately assume that I'm a young mother who has aged very badly. Wrong. I didn't have my children until late in life, so I'm an older mother who's holding up just fine, thank you." Elaine Floyd, the Martha Stewart of the information business, reads audience members' minds by admitting, "Even though I look like I'm only 12 years old..." And professional speaker Al Walker, a big talent with a big heart, jokes about asking for a seat-belt extension on airplanes.

What is your image? How could you find out? What piece of information about you would surprise people?

When we play off and with our image, we send a powerful message to our audiences: It's okay to laugh at our-

selves. By giving our audience permission to laugh, we free them to reconsider many ideas they hold sacred.

PROPS

Probably the king of props in professional speaking circles is funny guy Allen Klein, known as the Jollyologist. Props provide an essence of playfulness that visually remind your audience to have fun. Because some people are visual learners, props may tickle their funny bones in ways words can't.

Klein says, "I give humorous keynotes and workshops, but like 95 percent of the population, I don't tell jokes well. So to get a laugh, I use props." Besides generating laughter, Klein uses props for three reasons: First, to get the audience involved. (He asks audience members to blow their stress into a balloon and in unison let go. The sight and sound of sputtering balloons gets laughs and applause.) Second, to reward the audience for their participation. (An audience member who says something funny gets an oversized \$100 bill.) And third, to energize the audience. (Klein uses whistles, horns and noisemakers to start and stop group processes.)

"Props help me punch up my presentations without having to remember punchlines," says Klein in his book, *The Healing Power of Humor*.

SITUATIONAL HUMOR

Storyteller Grady Jim Robinson says situational humor, created on the spur of the moment, generates the biggest laughs. He's right.

While Grady was giving a presentation to a local speakers' group, the flip chart took a nosedive and landed on the floor. He picked it up. Ten minutes later, it teetered and fell over again. Grady righted the whole mess. Five minutes passed and the chart, the stand and all the markers again collapsed at his feet. Grady took one look at the pile and gave a dis-

missive wave of his hand that set the audience into spasms of laughter. (To fully appreciate this, you had to be there!)

Mark Mayfield, a humorist from Kansas City, was giving a demonstration on how to use microphones correctly. "You can't break a mike," he said jauntily. "Don't worry about being rough with them." He then went on to explain you should tap the mike gently with your fingers (click, click, click) rather than (whoosh) blow harshly into it – and he broke the mike. People fell out of their chairs while he stood helplessly watching a janitor fix the equipment.

The more comfortable you are with yourself, the better you can use situational humor. Once we get past the limiting idea that as speakers we need to be perfect, we can revel in our humanity. Our foibles are funnier when we are under the intense spotlight of audience scrutiny.

WHAT ARE YOU WAITING FOR?

Transfer these suggestions for finding humor to an index card and post it where you can see them. Start to write down humorous ideas in a notebook. Study jokes in joke books for structure. Practice your bits on your friends. Revise, rewrite and get the timing down pat. "Hooley!" you say. "It sure sounds like a lot of work!"

Maybe it is. But working on your humor potential will pay many dividends. You'll learn a new antidote for stress, improve your poise on the platform, gain audience acceptance, keep your audience's attention and, above all, provide listeners with a little respite from the demands of daily life. That last reason alone is a terrific reason to take humor very seriously. **T**

.....
Joanna Stan is a professional speaker who bills herself as The Business Storyteller. She is the author of the book *Using Stories and Humor: Grab Your Audience*, which can be ordered from World Headquarters (Catalog No. B-918).

LET THE TV BE YOUR TEACHER

By Joanna Stan

I asked some fellow speakers and humorists to recommend some TV shows or movies as teaching tools on humor. Here are their favorites:

Jeanne Robertson, 1998 Golden Gavel Award recipient. She studies *The Andy Griffith Show* and raves about the comedic timing. Jeanne notes that Don Knotts (Barney) is a great example of superb physical comedy.

Al Walker, humorist and former President of the National Speakers Association. Al watches actors Jonathan Winters and John Candy. He doesn't copy them, but he likes their style. (Rent *Planes, Trains and Automobiles*, the movie starring Candy and Steve Martin. Study how the two men are alike and different with their humor styles.)

Scott Friedman, humorist and all-around nice guy. Scott uses popular culture as a humorous springboard. Lately, he's been using the movie *Titanic*. He'll talk about how long it took for someone to receive the help message. Then he'll ask the client, "Do you have a slow piece of software? Or some department that is always late?" By combining the two in a "bit," Scott has a guaranteed piece of customized humor.

Allen Klein, author of *The Healing Power of Humor*. He finds *Comedy Central* on TV to be useful because it shows him that there are many ways to be funny. Allen particularly likes Robin Williams and his timing, pauses and expressions. Why not check out *Mrs. Doubtfire* and watch Williams in action yourself?



How's your sense of humor?

The Fine Art of Funny Business

Not long ago I was assigned to go to a local comedy club and interview the current headliner about his career – a sort of “night in the life of” story. The comedian, Jeff Jena, was very funny indeed, an accomplished pro at getting laughs. Like many comedy club habitués, I tried to remember a handful of Jena’s best bits for re-telling to friends.

But, funny as it was, it isn’t Jena’s act that will stick with me, but something he said during the interview before the show, something that speaks directly to how funny we really are, versus how funny we think we are.

“I’m different from many people,” he said, “in that I have a sense of humor. The average guy will say he has a sense of humor but what he probably has is an *appreciation* of humor. He’ll understand humor, he’ll get the joke. But as a comedian, I have a *sense* of humor. I’m able to see the absurdity or the funny side of situations in everyday life and I’m able to translate them into my act.”

This ability is pure gold for speakers who are serious about their

on-stage funny business. It will elevate them above – far above – the speakers who plod grimly through their daily lives and then try to leaven their speeches with wooden jokes gleaned from some shopworn book with a title like “1,001 Sure-Fire Gags for Snappy Speeches.”

We’ve all seen and been made uncomfortable by them: The speakers who try to wedge a witticism into a

“Being funny depends more on attitude than technique. You have to have a true desire to develop your funny side and be willing to hunt for it everywhere.”

speech as if it were an ill-fitting mechanical part, just another ingredient in the formula. And the frustrating part is, the joke may actually be funny, possibly very funny. But words, situations, incongruities, malapropisms, characterizations – even delivery – cannot make a joke or a story funny on its own. The man or woman doing the talking must be funny too.

How? By developing that eye for the absurd, the silly, the droll, the just plain crazy that Jeff Jena talked about. The world is an incredibly funny place, brimming over with potential fodder for big laughs, but the world will not simply serve them up. It takes a lot of yuks.

Okay, you’re saying, same question: How?

Let’s let no less an authority than Steve Allen weigh in on that. The writer, TV host, comedian, raconteur and author of, among many other books, the perfectly titled book *How to Be Funny*, holds that being funny depends more on attitude than technique. You have to have a true desire to develop your funny side (and Allen says that just about everyone has one) and be willing to hunt for it everywhere.

“Brainwashing yourself with as much humor as possible,” writes Allen, “is not only a sound idea but a necessity if your purpose is to become funnier personally.”

This brainwashing, he says, merely means putting yourself in



close proximity to all things funny. For instance, writes Allen, "if you make it a habit to listen to comedy albums, to see comedy films, frequent comedy clubs, you yourself will inevitably become a bit funnier, in precisely the same way that you would become a better bridge player if you immersed yourself in the company and culture of those to whom the game of bridge is enormously important.

"... Hanging around with funny people leads to some of the funniness rubbing off on the hanger-around. I have had at least a hundred people tell me that after even brief exposure to me, they begin to think the kinds of funny thoughts they associate with me... We do indeed become like those with whom we spend our time."

Allen also places great importance on the reading of funny books. He

cites Robert Benchley, S. J. Perelman, James Thurber and Woody Allen as masters of humor in print.

Eventually, he says, with persistence and exposure, you will become a kind of magnet for funniness. You will not have to seek out the funny side of life. It will find you.

"The popular conception of a humorist," writes Allen, "is someone who writes, does or says funny things. But a funny person is also someone to whom funny things happen. Unless there are comic poltergeists at work, however, there is no apparent reason why a Woody Allen should have more amusing experiences than a Ronald Reagan. The comedian's experiences are prob-

ably no more amusing than those of others; he or she simply has a certain sensitivity to the environment and circumstances and so perceives humor that a more serious person might miss.

"I have seen and heard preposterously funny things and been astounded to observe them pass unrecognized by others. It is really much the same thing as having an ear for music," Allen writes.

Perhaps the best piece of advice on putting more funniness in your life I ever heard came, not coincidentally, from Allen when he appeared a few years ago on a medical convention panel with his physician son. The subject at hand had to do with the healing properties of humor. Allen and his son had just finished telling the large audience about the consistently – and infectiously – funny nature of life in the Allen home when a member of the audience asked the million-dollar question: How, she wanted to know, could she put more humor into her life? Allen didn't miss a beat.

"Come on over," he said. **T**

Patrick Mott is editor of *Orange Coast* magazine in Newport Beach, California, and a frequent contributor to this magazine.

YOUR SUCCESS IS MY SUCCESS



STAND-UP COMEDY WORKSHOP

HOME-STUDY COURSE SYSTEM
with **SANDI SHORE**
(from the Comedy Store)

Learn to communicate through the language of comedy!

email: Sandbox2000@webtv.net
(24 hour recorded message)

800-837-9351

You won't find another system like it on the market today!



CAN WE TALK?

By Elly Victoria Darwin, CTM

Inappropriate humor is no laughing matter.

This Joke Is On You!

It happened again last night. As a club President and many-time Toastmaster of meetings, I have more than once found myself embarrassed by what the Jokemaster comes up with. Fortunately, the Toastmasters I've known have spared me anything outright raunchy or sexist. But, despite my attempts to offer gentle guidance by inviting "tasteful and appropriate" jokes, some people just don't seem to understand what is appropriate.

This time, the joke was told by a DTM who was visiting our club. Our club meetings sometimes include jokes, but nobody had told one that evening, so near the end of the meeting our guest offered to stand and tell a joke. He had been a Toastmaster for more than 35 years; his delivery was flawless and engaging.

The joke started out innocently enough, with a school teacher quizzing her young students on important

quotes throughout American history. The line leading up to the punchline was startlingly disparaging about a fellow student's nationality. When the teacher demanded, "Who said that?" the guilty schoolboy piped up with the name of a famous American businessman who'd made the same disparaging

remark in regard to trade agreements with that country. Chuckles rippled around the room and our guest sat down amid cheerful applause.

There I stood at the lectern, cringing inside. Of course the punchline was designed to get the joke teller off the politically incorrect hook.

But, as jokes often go, the implied meaning still lurked. I didn't like it and felt even more awkward because the teller was a distinguished guest.

He should have known better. So should some of the other Jokemasters I've heard at various clubs, and so should the next person in your club who has the opportunity either

to entertain or to embarrass, depending on the joke they choose.

As my personal guideline to the appropriateness of telling a joke at Toastmasters meetings or anywhere else, I ask myself a few simple questions. Ask yourself these same questions. If the answer to any of them is "no," don't tell the joke.

■ **Would I tell this same joke if the object of the joke or punchline were present?** Sometimes people think that a joke (however subtle) designed to degrade a particular race, religion, sex, physical disability, nationality or culture is acceptable as long as there are no members of that group present. If you wouldn't tell the joke in the presence of the joke's object, you shouldn't tell it in the object's absence either.

■ **Would I tell this joke to my boss or someone I want to think highly of me?** If you don't want your boss, prospective boss, minister or the CEO to think you're "that kind of person," why promote that image among your friends and colleagues?

■ **Would I tell this joke to my son or daughter?** If the joke projects an image you wouldn't want your impressionable loved ones to see, find another joke.

■ **Is telling this joke an act of kindness?** Jokes, by their nature, are often a way of communicating spite, greed, envy, bitterness, resentment and anger. Through jokes, we can hide behind our lower-quality traits be-

"If you use jokes to belittle others, you'll define yourself as ignorant, insensitive and emotionally immature."



cause, after all, we're "only kidding." The truth is that they still hurt, however cleverly or comically constructed.

These questions add up to a larger one: **Is this the kind of person I want to be?**

I remember attending a meeting of the board of directors of a large charity. One member offered a particularly moving invocation at the beginning of the meeting. I was impressed with the apparent depth

of his conviction and held him in the highest regard – until after the meeting. As people were leaving the room, I overheard him say, "C'mon, Sam, you're gonna love this one; it's even raunchier than the one you told." The joke was probably sexist (no women were invited) and obviously very dirty, judging from the man's stage-whisper and the uproarious guffaws that followed. His hushed words at the rear of the room spoke much louder than his

full-bodied (yet now empty-sounding) prayer an hour earlier.

Laughter is potent feedback for any speaker. We all love to be the one who, through a clever twist of words (and what true-blooded Toastmaster doesn't love words?), can move a roomful of people to a spontaneous outburst of laughter. The feedback message of laughter, even more than applause, is "You make me feel happy; you're great!" This quick sugar-shot of adoration is such a powerful ego boost that it can sometimes cloud our better judgment. We go for the laugh without really seeing the bigger picture.

Toastmasters is dedicated to helping people better their lives through the art of effective communication. Jokes are a powerful communication tool. Like any tool, they are to be used as often as needed in the pursuit of our goals. However, as with most tools, there is a right way and a wrong way to use them. Used appropriately, a power saw can cut wood to build a splendid mansion; if used carelessly, it can maim you for life. Don't be reckless. Use jokes to belittle others, and you'll define yourself as ignorant, insensitive and emotionally immature. Learn to use the power of laughter to uplift and edify others and you'll be asked to speak again and again. **1**

Elly Victoria Darwin, CTM, is a member of Northshore Toastmasters Club 5379-68 in Mandeville, Louisiana.

Humorous openers after a lukewarm round of applause:

- "Please try not to clap sequentially!"
- "Thank you for that overwhelming round of apathetic indifference!"
- "Usually it's the speaker who dies, not the crowd!"
- "Hey folks . . . I'm the speaker the MC was just raving about!"



Karl Righter, DTM

- "Applause works better when you use both hands!"
- "I take it you want to hear the speech first!"

■ "Some MCs can generate applause for a speaker, some can't!"

■ "Making that percussive sound with your hands does seem a little silly, doesn't it!"

Karl Righter, DTM, a professional speaker, corporate trainer, and humorist, is a 30-year member of Orlando Toastmasters Club 1066-47 in Orlando, Florida, and a past district governor of District 47.

The Synergistic Effect

Finding balance between your Toastmasters activities and your personal and professional life.

How can we find more time for Toastmasters activities while increasing the benefits we derive from our Toastmasters membership? With busy personal and professional lives, many Toastmasters are confronted with this issue. Time management can help. The reasonable assumption is that with better

time management in our professional lives, we will either accomplish more or have more time available for our lives outside work. In this era of downsized corporations, however, everyone seems to be working harder and longer. Individual work loads expand to fill the time available. In her book, *The Overworked American: The Unexpected Decline of Leisure*,¹ Harvard economist Juliet Schor documents the growing length of the American work week and the resulting stress it imposes in our lives.

By taking the position, "I just don't have the time," many of us surrender and limit our activities in Toastmasters and other professional organizations. But there is another option, one that is in many ways more powerful than time management -

creating synergy among your professional demands, personal goals and Toastmasters activities.

CREATING SYNERGY AMONG GOALS

When you recognize the synergistic relationships that exist among your goals, you can choose tasks that help you accomplish more than one goal. This reduces the problem of cramming so many activities into our schedules that we feel rushed and stressed. So how can you create synergy among your goals?

Stephen Covey and Roger and Rebecca Merrill briefly discuss creating synergy between work and personal goals in their book *First Things First*. They share an example of a man whose personal goal is to exercise more. In his role as father, he also wants to spend time with his son. He accomplishes both goals by regularly going swimming with his son. Balancing professional activities, however, can be more difficult.

Creating synergy among your goals is easier if you set realistic goals with participation from family members. Consider setting aside time annually to assess your career progress in the last twelve months and set goals for the coming year. Get your family to participate in this exercise. Participate in their goal setting so you can coordinate goals and set joint family goals. This

can reduce family conflicts caused by the incompatible goals of individual family members.

"By taking the position, 'I just don't have the time,' many of us surrender and limit our activities in Toastmasters."

BY JOHN K. BORCHARDT, Ph.D., CTM ■ ILLUSTRATION BY JEFF KOEGEL

T.



Consider an example. A family goal might be a summer vacation. Your 17-year-old daughter may want to pick her college in the coming year and you might want to attend a business conference in a different city. These goals don't have to be unrelated. You could combine the family vacation with one of these other two activities and accomplish two goals while minimizing expenses and the demands on your time.

Another good time to set professional goals is shortly before your annual performance review. Your personal and professional goals will be fresh in your mind when you discuss them with your supervisor.

TOASTMASTERS AND YOUR WORK

Toastmasters activities provide many professionals with opportunities for creating synergy among their goals. One of my coworkers, a fellow Toastmaster, did so recently. She had to present an inspirational speech at a Toastmasters meeting — her final speech to earn her CTM award. As a volunteer in our company's local United Way campaign, she needed to make several presentations about a Houston United Way-funded organization, the Star of Hope Mission. She used the same speech to accomplish both goals, and her research and preparation time were halved, which gave her more time for other activities. In addition, her Toastmasters presentation served as a useful rehearsal. She was able to time her presentation, assess the audience's reaction and get suggestions for improvement from her speech evaluator and other audience members.

I had a dual purpose with one of my Toastmasters presentations last summer. It was my first speech from an advanced manual. Later I gave a longer version of the same presentation at a national meeting of the American Institute of Chemists. The Toastmasters presentation got me started on my research and slide preparation. In addition, feedback from my Toastmasters speech evaluator and audience members helped me improve my longer presentation. Using different versions of the same presentation to accomplish two goals gave me more time to pursue other activities, such as writing this article.

At company-sponsored Toastmasters clubs where membership is restricted to company employees, you can use Toastmasters meetings to rehearse internal corporate presentations. The feedback you receive for your Toastmasters presentation can help you improve formal presentations to your work team or management.

Now that I have achieved my CTM and have begun working with the advanced Toastmasters manuals, I have noticed that some of them offer Toastmasters credit for giving outside speeches. Thus speeches during professional conferences also can earn Toastmasters credit. To

receive credit, you need an active Toastmaster in the audience willing to evaluate your speech, and you must bring your advanced manual.

I tried to do this at a conference last September (the 214th National Meeting of the American Chemical Society). Unfortunately, none of the other speakers or audience members were Toastmasters. As a result, I am now building a database of people who are both Toastmasters and members of my professional society. This will allow Toastmasters who are presenting papers at American Chemical Society meetings to locate each other and arrange to evaluate each other's presentations as Toastmasters speeches. Perhaps you can do the same in any professional society you belong to.

TOASTMASTERS AND YOUR PERSONAL LIFE

With a little creativity, you can create synergy between Toastmasters and your personal life by turning a Toastmasters activity into a family outing or date. If your Toastmasters club meets in the evening, you can bring your spouse and children or a friend to a meeting when you are giving a speech. Club, area and district speech contests also are good occasions to bring family or friends. In all these cases, you are no longer struggling to reconcile conflicting demands on your time, but are combining your Toastmasters goals with spending more time with family and friends.

Try combining a trip to regional or international Toastmasters conferences with a family vacation. And Toastmasters who travel on business may be able to coordinate a business trip with attending Toastmasters meetings in various cities.*

FINAL COMMENTS

Creating and exploiting synergies between goals is a good investment of your time for four reasons: First, it can make you more productive on the job. Second, you can gain increased exposure among customers and peers through both your job and professional activities. Third, creating synergies between your Toastmasters presentations and your job or other professional activities can increase the value of your Toastmasters membership. Finally, your increased accomplishments can lead to an improved attitude that will carry over into your personal life. **1**

* *Traveling on business or vacation? For a list of Toastmasters clubs in any location, call WHQ at (949) 858-8255 or check our Website at www.toastmasters.org.*

.....
John K. Borchardt, Ph.D., CTM. is a member of Toasted Shells club 5768-56, in Houston, Texas.

“Toastmasters who travel on business may be able to coordinate a business trip with attending Toastmasters meetings in various cities.”



Your 30-Second Commercial

How to sell yourself or your cause in less than a minute.

By Patricia L. Fry, CTM

Most of us are promoting something – a business, a concept, a charity or a cause. And we're constantly promoting ourselves. We typically have in mind an image that we want to portray and this image may shift and change throughout the day depending on our circumstances or surroundings.

At your child's school conference, you become more parent than career woman, for example. When you're asking for a raise or promotion, your professional self emerges. Yet, you may be neither a parent nor a professional when handing out donated

coats to people in local homeless shelters. In this arena, you might become an advocate for a recently launched job-placement program for the homeless.

Nearly everyone has something to promote, yet many of us don't know how to present our agenda effectively. Since becoming a Toastmaster, you're keenly aware of the technique involved in the impromptu introduction: speaking clearly and loudly enough to be heard by all, avoiding filler words and being brief. But there's more to the successful introduction. You must also have something to say, and it might as well be something that may result in some sort of benefit – a sale, receiving information or new ideas, or simply connecting with someone who shares a common interest.

We've all heard good and bad introductions. A good introduction might pique your interest and invite questions. A poor one will fall flat and probably not inspire a connection.

Recently a young woman sent me an e-mail attempting to describe her business, as I was interested in possibly including her story in an article I was writing. At the end of her rather lengthy description, she said, "And that pretty much describes my business." Yet, I still didn't know what her product was, who her customers were, whether she manufactured the product herself or even the name of her company.

When someone asks you what you do or what you've been doing, do you have a concise and engaging answer? If asked to introduce yourself in a meeting or at a workshop, can you respond briefly and succinctly in such a way as to invite interest and, perhaps, promote your wares or your cause? What is pertinent in your life? What do you want to promote? What are you doing that may be of interest to this particular person or group?

A retiree I know responds to such questions with, "As little as possi-

ble: I'm retired now." It's cute, but it doesn't inspire additional conversation or promote an agenda. I happen to know that this man is also a tour guide for visiting Elder Hostel groups and is always looking for new ways to entertain these visitors. Adding this information to his introduction would surely result in some fresh ideas for his tours.

THE BENEFITS OF THE 30-SECOND COMMERCIAL

Who needs a 30-second commercial? Everyone with something to sell or say – anyone who needs input, serves as a volunteer or is looking for certain information, for example.

Why prepare a spiel? How many times after introducing yourself or responding to a personal or professional inquiry have you thought, "Why didn't I say this or tell him that?" How often do you stumble over your words when introducing yourself? Are you so busy trying to decide what to say about yourself that you miss the introductions before yours?

Having one or a handful of appropriate, 30-second introductions at the ready means you'll always be prepared to connect with people who have similar interests, identify potential clients, recruit volunteers, sway people's minds or pique their interest, plant a seed or at least test the waters to see if there's common ground.

THE STEPS TO CREATING YOUR COMMERCIAL

1 **Decide what you want to accomplish.** Do you want to spark conversation, make a friend, close a sale, change a mind or a heart, or learn something new?

2 **Outline your spiel.** List what you want to include in your introduction. If you own your own company or work on commission, you'll probably want to talk about business everywhere you go. If you also are passionate about a charity

or other cause, you'll want to mention that.

One man I know works for the local cable company, but he repairs and rebuilds bicycles as a side business. He also volunteers as a pet therapist one afternoon a week – taking kittens and puppies from the Humane Society to area nursing homes to cheer the residents. In an attempt to drum up business, he introduces himself as "The Bicycle Man," but in hopes of recruiting volunteers, he mentions his pet therapy work as well.

3 **Create different introductions for different purposes.** You'll find it's often necessary to vary your introduction depending on the group or individual. For a personal introduction at a time-management workshop, for example, you might emphasize the nature of your work so as to explain your time-management challenges. In a parent-teacher meeting at your child's school, you'll probably only touch on your business for the sake of networking, and rather focus on your role as a parent and/or your experience or expertise in the topic being discussed.

Robert sells snack vending machines on commission, so this is the aspect of his life he most often emphasizes in his introductions. When he and his wife became involved in acting at a local theater, however, he changed his focus to include a pitch for the play while it was running. Wherever he went, he'd introduce himself by saying, "I'm Robert Shane. I work for ABC Healthy Snacks, Inc., and I place vending machines stocked with healthful snacks in office buildings because statistics show that those who eat well work more efficiently. I love my job, but right now I'm getting a kick out of playing the role of the villain in a melodrama that runs through the next two weekends at the local theater. Want a fun evening of booing and hissing? See me after the meeting for tickets."

(This, by the way, is a perfect example of a 30-second commercial.)

4 Be succinct. Be brief. Be interesting. Instead of saying, "I drive for the area public transportation company," say, "I retired, got bored and took a job driving trolley charters. Not only do I get to meet interesting people and take fascinating tours, I even play dress up, depending on the event theme." Instead of saying, "I sell real estate," say "I started selling real estate two years ago for House and Home Properties over on Crenshaw Street and I love it. I specialize in high-quality, older homes like those in this neighborhood."

5 Time yourself. Once you know what you want to include in your commercial, crop it to fit into a 30-second time slot, which is

often ideal for introductions in business meetings, interviews, club meetings, seminars and so forth. You also might want to design a 10- to 15-second version for quick introductions in less formal settings.

6 Know when to stop talking. Particularly when you're talking one on one, conversations can become one-sided. You may give such a fascinating 30-second commercial that the other person begins asking questions. No matter how articulate and fascinating you are, however, the other person will lose interest if there is no give and take in the conversation. Avoid monopolizing the conversation by finding ways to involve the other person. For example, let's say that someone asks for more information about your wild horse adoption program.

You might spend two or three minutes adding to your initial introduction and then ask, "Are you interested in horses?" or "Do you know someone who has room for one of these horses?" or "Perhaps your Rotary Club would like to sponsor one of these horses?"

Although no one wants to become an obnoxious walking, talking billboard, we all want to share the activities, charities or projects that are nearest and dearest to our hearts. The next time you're invited to introduce yourself to an individual, during a business or association meeting or a social event, why not be prepared with your very own, well-designed and rehearsed 30-second commercial? **T**

Patricia L. Fry, CTM, is a freelance writer living in Ojai, California.

Humorously Speaking!

Audiences love to laugh. **Humorously Speaking**, the newest addition to the Toastmasters International series of advanced manuals, shows you how to use humorous stories and jokes throughout your speech to grab and keep listeners' attention and illustrate your points. You also learn how to give an entirely humorous speech. Order yours today! **Catalog No. 226-0.**

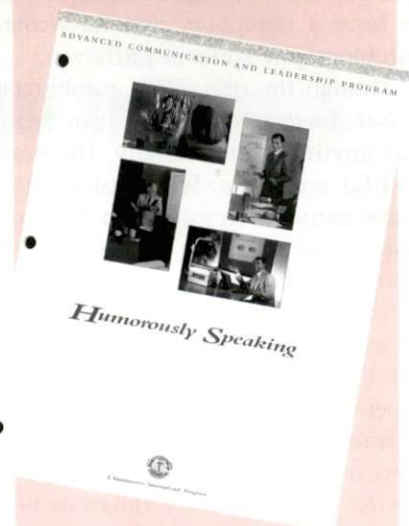
226-A The Entertaining Speaker
226-B Speaking to Inform
226-C Public Relations
226-D The Discussion Leader
226-E Specialty Speeches
226-F Speeches by Management
226-G The Professional Speaker

226-H Technical Presentations
226-I The Professional Salesperson
226-J Communicating on Television
226-K Storytelling
226-L Interpretive Reading
226-M Interpersonal Communication
226-N Special Occasion Speeches

Order any of the above for only \$3.00 each, or save by ordering the complete set.

226-Z Advanced C&L Library Set. Only \$35.00.

Shipping charges will be added to your invoice



**Toastmasters
International**

P.O. Box 9052 • Mission Viejo, CA 92690
(949) 858-8255 • FAX (949) 858-1207



TOASTMASTER TRIBUTE

Past International President served Toastmasters International with distinction and commitment.

In Memory of Frank I. Spangler, 1906-1998

FRANK I. SPANGLER, DTM, WHO SERVED AS TOASTMASTERS International President 1962-63, died May 18, 1998, leaving behind a legacy of service and community involvement. Spangler died at age 91 of prolonged illness at the Fairhaven

Home in Whitewater, Wisconsin. He and his wife, Eleanor, had celebrated their 60th wedding anniversary shortly before her death last year. They had no children.

According to Fairhaven Home social worker Kay Demler, Spangler had been a long-time and active resident who often traveled with his wife and exercised his leadership skills by establishing a residents association and creating a newsletter. And he "baked delicious Toll House chocolate chip cookies," Demler said. Spangler also was one of the first residents to have a computer, and he wrote his autobiography while at Fairhaven.

Though the title of his autobiography is *Just Another Guy*, Frank Ivan Spangler was anything but ordinary. His years of faithful service to Toastmasters International earned him a place in Toastmaster history and a place in the hearts of those who knew him.

Spangler's Toastmasters career began in 1948 when he joined the Milwaukee Toastmasters Club 466-35. In his autobiography, Spangler says Toastmasters activities "opened up a whole new life" for him.

After serving as club president in 1950, he quickly progressed through various leadership positions and was elected International President in 1962.

Likewise, Spangler worked his way up the ladder of the A. O. Smith Corporation, based in Milwaukee, Wisconsin, where he landed a position on the corporate staff of the vice president of personnel. Crediting his experiences in Toastmasters with furthering his career, Spangler noted in his autobiography, "As I worked my way up through most of the offices of District 35 and Toastmasters International, I held a full-time job at A. O. Smith. There I won regular

promotions due largely to my Toastmasters training."

As a result of his community involvement as A. O. Smith's director of civic affairs and his Toastmasters leadership, Spangler was listed in the 1964-65 edition of *Who's*

Who In America and in the 14th edition of *Who's Who in Commerce and Industry*.

Spangler's tenure as International President was marked by important events in the organization's history, including the opening of Toastmasters first World Headquarters building in Santa Ana, California. He and Smedley were on hand for the dedication ceremony.

As Smedley's close friend, Spangler was committed to continuing the traditions on which Toastmasters International was founded. "He was closer than many to Dr. Smedley. He considered him a good friend, and was proud of that fact," said Ralph E. Howland, DTM, who served as International President 1969-70. "Frank felt it was part of his calling to maintain as close adherence to Dr. Smedley's principles as possible."

Several of Spangler's writings for *The Toastmaster* magazine during his tenure as President echo this sentiment. He considered the building of strong clubs to be of utmost importance and encouraged Toastmasters to take advantage of leadership opportunities.

"Stay until you have dipped deep into Toastmaster philosophy. You will be the richer for it, and your community and your fellow men will thereby be the richer for you," he wrote in the April 1963 issue of *The Toastmaster*.

Spangler truly understood the benefits Toastmasters offers its members, and he recognized the years he spent serving the organization as the finest in his life.

"Frank was very proud of his accomplishments, particularly proud of his Toastmasters experiences - what Toastmasters did for him, and what he was able to do for Toastmasters," Howland said.





The following listings are arranged in numerical order by district and club number.

DTM

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

Edith Bell, 3645-1
Colleen E. Humpal, 1853-3
Donald C. Dietz, 1883-6
Ruth Berzel, 3311-6
Clay DeForge, 364-7
Jan Hughey, 694-11
Mel Moore, 1863-11
Samuel V. Bristol Jr., 3920-11

Berniece E. Wilkins, 6089-11
Linda Rollins, 7116-11
Michael K. Bergler, 8704-12
Eleonore A. Walters, 5834-14
Martha Messenger, 627-16
Bob Hooley, 3435-21
Alvin Joyner, 7079-30
Ginger Prentiss, 9327-31
Rosa Maria Ovieda Rabago, 3467-34
Annie G. Boykins, 3023-37
Therese Chauvin, 3489-42
Garry K. Lee, 7304-43
Wayne W. Warren, 4454-47
Edward A. Tracey, 2903-47
Jacqueline L. Taylor, 910-49
Peter Bunce, 6178-52
Joseph J. Zafian, 919-53
Velma P. Latmore, 5458-61
Toufik Rouame, 606-61
Pamela Occhino, 8457-65
Annette A. Perry, 2870-66
Carol Moreland, 9706-70
Louis Fumeaux, 2274-70
Rosarie B. Nolan, 4166-71
Helen Stockwell, 9360-72
Robert Davis, 3952-73

Anniversaries

MAY

60 years

Mt. Helix, 126-5

50 years

Will Rogers, 645-16

45 years

Waseca, 1336-6

Point Mugu Toastmasters, 1075-33

40 years

Tinker, 1362-16

Twin Village, 2786-28

Windjammers, 2628-33

Durban, 1406-74

35 years

Highwaymen, 1692-16

Early Bird, 3651-47

Water and Power, 3629-52

30 years

Gaveliers, 2323-69

25 years

Peachtree 25th, 358-14

Beechmasters, 1279-22

Miramichi Toastmasters, 688-45

Merck, 260-46

Woden Valley, 494-70

Mosman TM Club, 3687-70

CIS-Johannesburg TMC, 1150-74

Pietermaritzburg, 1590-74

20 years

Orange Transit Toasters, 550-F

Redmond, 2828-2

NPPD, 1029-24

HDR Toastmasters, 1454-24

Trapelo Noon Talkers, 3136-31

Daytona Beach, 1134-47

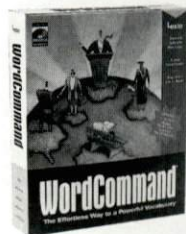
West Volusia, 2138-47

ARCO Plaza, 616-52

NEDCOR, 2902-74

Boost Your Word Power.

A powerful vocabulary is an important contributor to success in any field. WordCommand software makes building a superior vocabulary automatic and fast. Learn the 1,000 words guaranteed to give *you* the verbal edge!



- ✓ Over 5,000 Tips and Examples
- ✓ Spoken Pronunciations
- ✓ Screen Saver
- ✓ Flash Cards
- ✓ Quizzes
- ✓ Customizable Word Lists
- ✓ Recommended by Computer Shopper Magazine

Free Demo!
VISIT OUR WEB SITE FOR DETAILS

1-888-378-WORD
www.wordcommand.com
VISIT OUR WEB SITE FOR MORE INFORMATION

Lexio
Take Our Word for It!
801 222-9777
801 235-9606
www.lexio.com

WordCommand
The Effortless Way to a Powerful Vocabulary
Software for Windows 3.1 and Windows 95

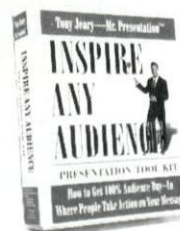
© 1996 Lexio Corporation. Windows is a registered trademark of Microsoft Corporation. All other trademarks contained herein are trademarks of Lexio Corporation.

Inspire Any Audience *Kit*

INCLUDES:

- Hardcover Book
- Video Workshop
- Audio Tapes
- Ice Breaker Kit
- Pres. Poster
- 3 Special Reports
- Executive Sum.
- 16 Flash Cards

"Your ability to affect, to inspire, to move others is . . . an easier, more certain way to the top . . . You need a teacher - Tony Jeary is the right teacher."
— ZIG ZIGLAR



- ✓ Go from Nervous to Natural.
- ✓ Save Hours in Preparation Time, Forever!
- ✓ Gain 100% Audience Buy-In on Your Message.
- ✓ Dramatically Improve Your Presentation Skills in Less Than 3 Hours Using This Kit.
- ✓ Be Confident Every Time You Talk.

MONEY BACK GUARANTEE!
\$195.00
Free Shipping within Continental U.S.

Call Toll-Free (Ask for John)
1-877-2-INSPIRE
www.MrPresentation.com
visit our website for more information.

Tony Jeary—Mr. Presentation™

"Learn my secrets from a decade of research in less than 3 hours, at your own pace, and on your own schedule."



Recognize Outstanding Achievement...

...by giving weekly winners and participants awards they can keep! Your Club's acknowledgement means much to every member...by giving them a ribbon, mini certificate, button or medal they will have a tangible reminder that will reinforce the positive Toastmasters experience...and keep each member coming back for more!



Ribbons - only \$.50 each!

- 394-BS Best Speaker
- 394-BE Best Evaluator
- 394-BTT Best Table Topics
- 394-MIS Most Improved Speaker
- 394-MIT Most Improved Table Topics
- 394-MIE Most Improved Evaluator
- 394-BH Best Humor
- 394-BG Best Gestures
- 394-EA Enthusiasm Award

Medals - just \$6.95!

- 5771 Gold Medal with Classic Orator Figure
- 5772 Silver Medal with Classic Orator Figure
- 5773 Bronze Medal with Classic Orator Figure
- 5774 Gold Medal with TI Logo

Mini Certificates - can you believe \$.20 each?

- 601-BS Best Speaker
- 601-BE Best Evaluator
- 601-BTT Best Table Topics
- 601-MIS Most Improved Speaker
- 601-MIE Most Improved Evaluator
- 601-MIT Most Improved Table Topics

Buttons - a bargain at \$.85!

- 392-BE Best Evaluator
- 392-BTT Best Table Topics
- 392-MIT Most Improved Table Topics
- 392-MIE Most Improved Evaluator
- 392-BH Best Humor
- 392-BG Best Gestures

Speech Ribbons - only \$.50!

- BASIC MANUAL SPEECHES**
- 407-K Set of all 10 Speeches - \$4.00
 - 407-A The Ice Breaker
 - 407-B Speak with Sincerity
 - 407-C Organize Your Speech
 - 407-D Show What you Mean
 - 407-E Vocal Variety
 - 407-F Work with Words
 - 407-G Apply your Skills
 - 407-H Add Impact to Your Speech
 - 407-I Persuade with Power
 - 407-J Inspire your Audience

ORDER TODAY

Mail to: **Toasters International**
 P.O. Box 9052, Mission Viejo, CA 92690 USA
 (949) 858-8255 • FAX (949) 858-1207

PAYMENT MUST ACCOMPANY ORDER

Enclosed is my check in the amount of \$ _____ (U.S. FUNDS)

Please charge my: MasterCard / Visa / Amex (CIRCLE ONE)

Card No. _____

Exp. Date _____

Signature _____

Club No. _____ District No. _____

Name _____

Address _____

City _____

State/Province _____

Country _____

Zip _____

- | | | |
|-----------------------------|-------------------------------------|------------------------------------|
| Ribbons - 50¢ each | Mini Certificates - 20¢ each | Speech Ribbons - 50¢ each |
| ___ 394-BS | ___ 601-BS | ___ 407-A |
| ___ 394-BE | ___ 601-BE | ___ 407-B |
| ___ 394-BTT | ___ 601-BTT | ___ 407-C |
| ___ 394-MIS | ___ 601-MIS | ___ 407-D |
| ___ 394-MIT | ___ 601-MIE | ___ 407-E |
| ___ 394-MIE | ___ 601-MIT | ___ 407-F |
| ___ 394-BH | | ___ 407-G |
| ___ 394-BG | Buttons - 85¢ each | ___ 407-H |
| ___ 394-EA | ___ 392-BE | ___ 407-I |
| | ___ 392-BTT | ___ 407-J |
| Medals - \$6.95 each | ___ 392-MIT | Speech Ribbons Set - \$4.00 |
| ___ 5771 | ___ 392-MIE | ___ 407-K |
| ___ 5772 | ___ 392-BH | |
| ___ 5773 | ___ 392-BG | |
| ___ 5774 | | |

Standard Domestic Shipping Prices - 1998

TOTAL ORDER	SHIPPING CHARGES	TOTAL ORDER	SHIPPING CHARGES
\$0.00 to \$2.50	\$1.20	35.01 to 50.00	\$7.00
2.51 to 5.00	2.60	50.01 to 100.00	8.20
5.01 to 10.00	3.25	100.01 to 150.00	10.55
10.01 to 20.00	4.45	150.01 to 200.00	13.75
20.01 to 35.00	5.95	200.01 to _____	Add 7% of total price

For orders shipped outside the United States, see the current Supply Catalog for item weight and shipping charts to calculate the exact postage. Or, estimate airmail at 30% of order total, surface mail at 20%, though actual charges may vary significantly. Excess charges will be billed. California residents add 7.75% sales tax.

See the Toastmasters International Supply Catalog for complete descriptions of these items and information on other educational and promotional supplies. Product price and appearance subject to change without notice.