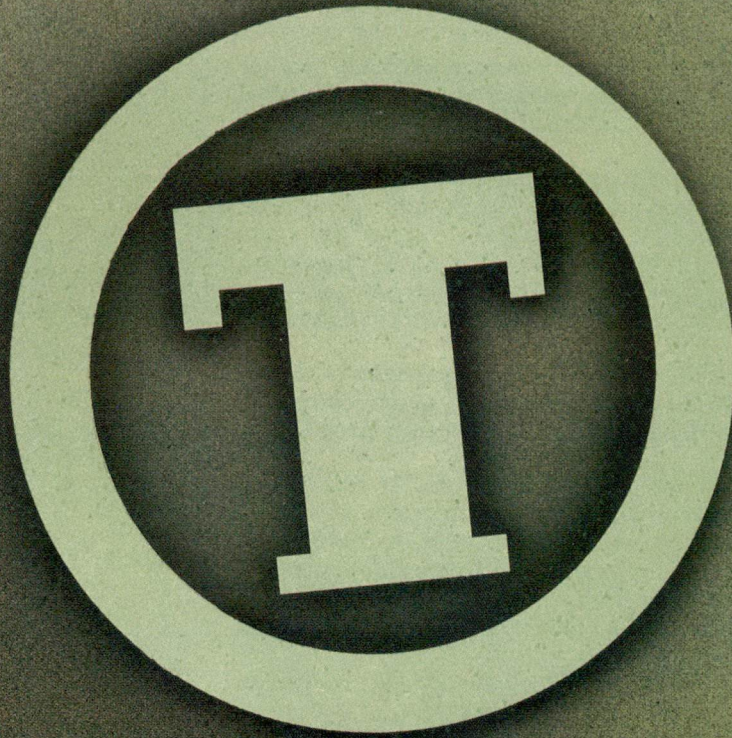
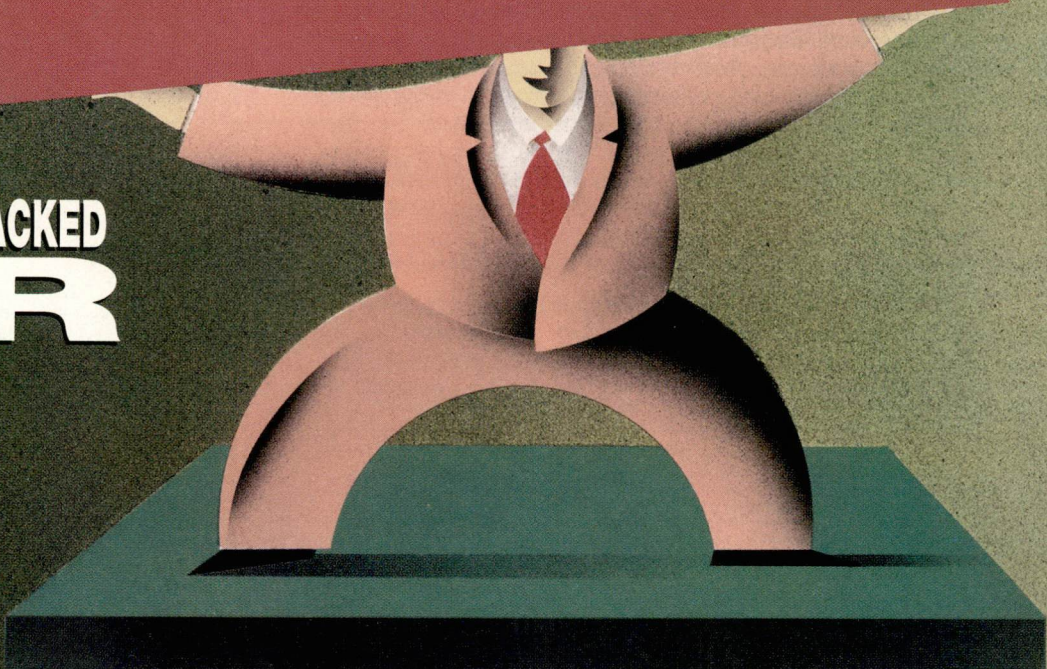


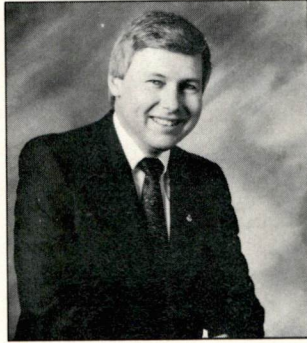
THE Toastmaster

DECEMBER 1989



POWER-PACKED
PR





Changing for the '90s

Most people I speak with resist the idea of change, probably because it draws them out of their comfort zones. They say, "I like what I have. It's familiar." But all too often, they don't realize that the "familiar" has become obsolete.

Whenever we take a close look at the market place, particularly in communications software, we find new, innovative ways of handling data. In other words, we discover change. We have to learn to accept and adapt to change, because this is the way of the future.

We are actually in the same position as that experienced by people in 1889, who found themselves caught up in the powerful force of the communications revolution.

Toastmasters International, more than any other organization, is ready to accept the challenge of the '90s. If we can accept that change is necessary for growth, our organization will be prepared to meet the opportunities of the future.

For the individual Toastmaster, the best preparation for the next decade is to be found in the club. Treat your club as a communication workshop. Try out your own, new, unique ideas and have them evaluated by your peers. Your club is a prototype of the real world. If your idea works in the club, chances are it will work in the marketplace as well.

Remember: No matter how brilliant an idea is, if you can't tell it, you can't sell it.

Only accurate, straightforward communication will guide us into the '90s and beyond. We must look for opportunities and be prepared to change, to fill the need for good communicators and leaders. Just as businesses change to meet the demands of their customers, Toastmasters International must continue to develop to keep its members foremost in the speech communications field.

I recently listened to an open evaluation by District 11 Toastmasters of their district Fall Conference. Each individual presented positive comments about the successful conference. However, their evaluations resulted in changes being planned for the next conference to enhance the growth of the district and make the Spring Conference even better. To these Toastmasters the words "change and growth" were interchangeable.

As we prepare for the 21st century, let's focus on the opportunities progress provides, so we can adapt to meet the ever-increasing and changing needs of our membership. By being flexible, we can prepare for the '90s and lay the foundation for the 21st century and beyond.

"If you want to make your speeches attractive, impressive and easily remembered, illuminate them with good illustrations."

Dr. Ralph C. Smedley

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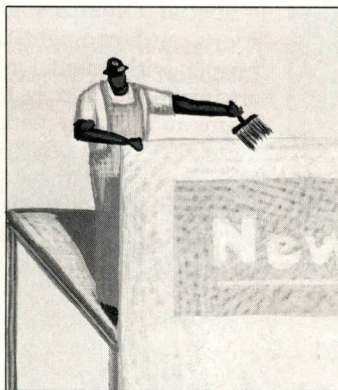
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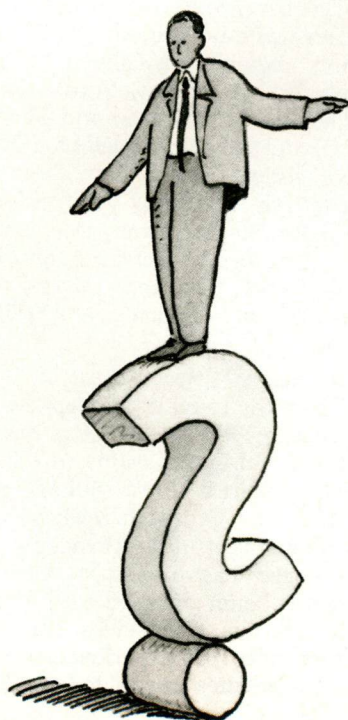
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Toastmasters Teach Special Olympics Athletes to Speak up

Workshops prove rewarding for both trainers and their mentally handicapped trainees.

BY ANDREA CAHN



The graduating class of the Southwestern regional Athletes for Outreach workshop.

He did not know how to read. He had never spoken in public before. His self-consciousness was obvious.

Yet there he stood, at a lectern in front of an entire room of eager listeners. Everyone waited silently, anticipating. Would he do it? Could he?

And then he began—referring to cue cards, providing facts and information, telling his story. Every person in the room was visibly moved by his achievement.

David Green's speech was the culmination of three days of training in a Special Olympics program called Athletes for Outreach. To overcome his inability to read, Green's Toastmaster speech coach had made pictorial cue cards for him to refer to, allowing Green to make the entire presentation on his own.

This is only one of many success stories spawned by the Athletes for Outreach program, in which Special Olympics athletes—children and adults with mental retardation—are trained to

become public speakers who can advocate their own aims with self-confidence and style. The program provides a unique opportunity for Toastmasters to experience great personal satisfaction through volunteering for a worthy cause, as well as to let them further their own public speaking and communication skills.

Special Olympics athletes are trained to give formal presentations—to peers, civic, sports and church groups as well as to school and community administrators—in order to recruit new athletes for the Special Olympics programs and to generate the volunteers needed to expand the program (Toastmasters, for example).

"The interesting thing about it is that there seems to be a faster learning rate in the speech training than there is with sports skills for the athletes," says Nancy Sawyer, a Special Olympics trainer involved in the Athletes for Outreach program. "Because of the way the workshop is structured there is invariable success for each participant,

and the speaking becomes a very positive experience."

Special Olympics is a year-round sports and competition program for people with mental retardation. The organization's aim is to offer its programs to as many people as possible.

Regional Workshops

Athletes for Outreach participants are trained at three-day workshops conducted by Special Olympics staff and experts in public speaking, usually Toastmasters. Each athlete gives a five-minute presentation, after which he or she is evaluated by peers and trainers. They are asked to give five presentations each year and to recruit new athletes at every opportunity.

The first group of 15 athletes from 11 states was trained in May of 1988. Since then, regional workshops have been held in New Jersey, South Carolina, Colorado, Washington and Kansas.

Graduates of the Athletes for Outreach workshops have proven their public speaking skills by being keynote speakers at numerous meetings, conferences and conventions; and by addressing college and university audiences, public dignitaries and politicians.

Toastmasters Involvement

Since the program's inception in the spring of 1988, Toastmasters have conducted training sessions on "How to Give a Great Presentation" in the Athletes for Outreach workshops. The participants, through exposure to experienced Toastmasters, are thus able to become better public speakers and the Toastmasters themselves come away enriched by the experience.

"The athletes wanted to learn all they

could," said Toastmaster Andrea Vicari of the Northeast State Farm Club 6167-46 in Wayne, New Jersey, after helping participants prepare presentations and evaluating their efforts in the mid-Atlantic regional workshop. "I got to know each of them personally, and they showed nothing but appreciation and gratitude for our help. It was a weekend of long hours, hard work and lots of fun for all of us.

"The experience taught me that although the athletes are mentally handicapped, they make up for it in enthusiasm, determination and just plain cheerfulness," she said.

Mimi Keener, a veteran Toastmaster of the Greenville Club 964-58 in Greenville, South Carolina and a member of the Executive Board of the South Carolina Special Olympics, has twice been a trainer for Athletes for Outreach workshops.

"The athletes themselves, when coming to these workshops, are not quite sure what to expect," she says. "It's a

new experience for them, and they feel this is something they could never do—speak before a group. That's what we all feel like, though, in similar situations. So we treat them like regular people and expect them to do it. And they do it."

end of the session, Kathy Helms, a Special Olympics athlete from South Carolina, stood up to tell what she thought of the workshop: "This is the first time in my life that I've really felt like I was almost normal."

"If more of us had a chance to work

"This is the first time in my life that I've really felt like I was almost normal."

Kathy Helms,
Special Olympics Athlete

Keener has been a key person in bringing Toastmasters and Special Olympics together into a complementary and committed partnership. Keener became convinced that this was an endeavor worth pursuing at the close of the first workshop she attended. At the

closely with talented people such as Kathy," Keener explains, "then we might be able to relate to them in a more realistic and appropriate manner."

Rewarding Experience

The opportunity to get to know these athletes is a fulfilling experience and gives Toastmasters pride in having both shared and gained knowledge in what they do best. In addition, individual Toastmasters working with Athletes for Outreach provide added visibility for Toastmasters International through their community involvement.

Commenting on his involvement as a trainer, Toastmaster Greg Russ of the Northeast State Farm club says: "It was an exemplification of the good neighbor theme in action. As the weekend came to an end, I was extremely elated and felt several different emotions at the same time. This was probably the most rewarding thing I have ever done as a Toastmaster, and I want other Toastmasters to experience the joy of sharing knowledge and speaking skills with these athletes."

The relationship between Special Olympics and Toastmasters has already been established in many communities, but nowhere is it more symbolic than in Connecticut.

Mark Swiconek, ATM, a Special Olympics athlete who has been a Toastmaster for seven years, was instrumental in coordinating Toastmaster participation in the Athletes for Outreach workshop held in Connecticut in October, 1988.

Swiconek, a member of two Connecticut clubs: Bristol 3153-53 and Great Plains 1710-53, honed his speaking skills by talking to civic clubs, community

Continued on page 15



Mark Swiconek, a Special Olympics athlete and Able Toastmaster from Connecticut, shakes hands with Connecticut governor William A. O'Neill.

Me and My Toastmasters Manual

A light-hearted look at the many benefits of the Communication and Leadership manual.

BY MICHAEL BIRT



Ladies and Gentlemen, I love my Toastmasters manual! It has so much wisdom to offer, not just on public speaking.

Something had been nagging at me—the lessons in our manual seemed so familiar somehow. For a long time I couldn't quite put my finger on it, but

finally something clicked. The content is almost exactly the same as a book I bought in high school in Los Angeles nearly 20 years ago, titled *How to Date Women: 10 Ways to Attract Beautiful Women*.

No kidding. I was a desperate 17-year-old, and this book promised success in 10 steps, just like our CTM process. And believe me, I needed all the help I could get.

The more I thought about it, the more impressed I became about the similarities between speaking in public and what I remember about being a 17-year-old, learning how to "communicate" with the opposite sex: stark terror, fear, embarrassment, dry mouth; as well as exhilaration at the potential for success.

So what I would like to do is take you back 20 years with me and share some of the experiences. I don't have my *How to Date Women* book anymore, but I do have my Communication and Leadership manual.

Step One: The Ice-breaker

Obviously, this is that tough but crucial first step. You must be willing to risk embarrassment. Manual: "Make it personal; build a rapport with your audience." At 17, just what does rapport mean? But I got the gist, and I worked hard on a gambit. It must have worked; some girls did talk to me.

Step Two: Be in Earnest

That was easy! I was oozing sincerity and conviction. I had no trouble convin-

cing anyone I was in earnest. The words just came out: "I'll do anything." Manual: "Speak with confidence; outline and rehearse." I did it all. "Try it without notes." (Gulp!) Most of the time I still use notes.

Step Three: Be Organized

Again, there are remarkable similarities. Manual: "Develop a clear sense of purpose." Friends, I had a magnificent obsession. Manual: "Do you want to explain, persuade or inspire?" Yes, all of the above, and a great deal more. And

The more I thought about it, the more impressed I became about the similarities between speaking in public and what I remember about being a 17-year-old, learning how to "communicate" with the opposite sex.

finally: "Motivate your audience to action, agreement or understanding." Now we're getting somewhere. Girls were amused (they laughed a lot). Motivation to action took somewhat longer.

Step Four: Show What You Mean

This was very dangerous territory. Manual: "This project is an introduction to body language, how to use gestures, facial expressions and other body movements to illustrate and emphasize." How I longed to show what I meant! But there was a fine line that had to be respected. I didn't want her father after me. Besides, in high school, you gotta be cool.

Step Five: Vocal Variety

This was easy. My voice was changing anyway. I practiced whispering, then moved to suave and debonair—all this while grovelling. Our manual calls for special attention to tone, pitch and rate, but these things were just too advanced for me. My problem was how to do all this on the phone, since I didn't have a car.

Step Six: Work with Words

This was the biggest challenge. In high school in the '70s, social intercourse consisted of phrases such as, "Like wow, that's really neat." Besides, I grew up with my brothers, and in a Catholic school, girls seemed pretty exotic. My how-to manual included a special footnote: "Avoid monosyllabic grunts, and never snap girls with a towel." I've never forgotten that. But

with regard to the monosyllabic grunts, Japanese men have this down to an artform. I've tried using nouns with my wife, but all I get back is verbs.

Step Eight: Make It Persuasive

This is a very important step, and one in which I failed miserably. It involved meeting a girl's parents. Manual: "To be persuasive, you must be viewed by your audience as honest, believable, trustworthy and knowledgeable." Strike four. For some inexplicable reason they perceived me as a loathsome 17-year-

old, harboring sinister motives toward their daughter—imagine that! Now that I'm the father of two daughters myself, I can better understand.

Step Ten: Inspire Your Audience

This is the last speech on the road to the CTM, and it was the final of the 10 Ways to Attract Beautiful Women: "Be confident, forceful, positive and definite." This was a tough assignment. I hadn't much to work with. And I made it hard for myself: halfway through my senior year I left high school for a year in Europe. My assignment was to express with originality and depth why I was ditching my girlfriend for the life of a wanderer. (The general evaluator of that speech would have had plenty to comment about.)

Needless to say, I didn't get the dating equivalent of a CTM. And there is a post-script: Three months after I left Los Angeles, she dumped me for a football player who couldn't even read or write, much less speak in public.

But in the fullness of time I returned from Europe, met a beautiful woman, and started the 10-step process all over again. This time it worked. She married me.

I don't know if my wife would grant me CTM status for that, but you can see that I do have faith in me and my Toastmasters manual. ♦

Dr. Michael Birt is the incoming president of ACCJ Club 4334-U in Tokyo, Japan. Dr. Birt was the third-place winner of Toastmasters International's 1988 Taped Speech Contest.

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On the second Sunday of each month, the world famous Rose Bowl in Pasadena becomes home to one of the largest and most successful outdoor flea markets in America. It was there that I got caught up in a conversation with a guy named Milton. He was running a food concession stand: "Tofu on a Stick." Business wasn't going very well.

"I can't understand it," he complained to me. "I haven't had a lick of business, while that couple over there has more business than you can..."

"Shake a stick at?" I couldn't even see the couple behind the throng of customers pushing to get ahead in line at "Buns on the Run." A redolent conspiracy of cinnamon, sugar, orange and fresh baked pastry hung heavily in the air. Their hot cross buns were selling like, well, hot cakes.

"What do you think the problem is?" he asked me. "It can't be my product. I mean, it's nutritious, low in calories, sodium, cholesterol and fat. It's priced right, and it tastes good." He opened the portable refrigerator on his little display table. "Here, this one tastes like barbecued chicken."

A hidden treasure?

I bit in. It was good, *really* good. Milton sure knew how to make some darn good bean curd. But he did not know the first thing about how to sell it. He didn't know how to find or attract the market. He knew even less about product presentation and "packaging." Standing there alone, it was painfully clear that he didn't know how to appeal to one single appetite among 12,000 hungry shoppers.

We would have to get to work. I made an appointment to meet him during the week. Then I said goodbye and ducked behind a nearby palm tree so he wouldn't see me when I sneaked into the line at Buns on the Run.

I was telling this story to Norman Riggs, ATM-B, president of the District 1 Public Relations Toastmasters club. He had invited me to address this group on how good public relations can translate into building club membership. Since I knew little about Toastmasters, Norman agreed to meet in advance so we could discuss the objectives and challenges that his club was facing.

"Buns on the Run? Tofu on a Stick?" he asked, with a nervous look that told me he was thinking of quickly scheduling someone else for the meeting.

The Public Relations club meets in Los Angeles four times a year to discuss PR topics related to membership development. District 1 Governor Joe Jarzombek, DTM, started the club four years ago. "I thought it would be good to get the heads of all the local clubs together to brainstorm PR ideas," he said.

Usually outside speakers are invited to share ideas. They've covered news releases, cable television and public service announcements. They've talked about target markets, building existing clubs, building a better image. But according to past and

TOASTMASTERS ON A STICK

How to promote your club through proper "packaging."

BY GLENNA GREY



present presidents, they still have a long way to go before they can show measurable results for their efforts.

Identify the problem

They've made a good start though, by identifying the problem and who shares that problem. The PR Club's members, many of whom are presidents of clubs throughout the district, would like to apply PR techniques to attract new members to their clubs and retain veteran members past the typical 18-month drop-out mark. By so doing, they'll have clubs that are more fun, with a more diverse membership at various levels of expertise.

Says Riggs, "Lots of us are in Toastmasters for the social benefits. Naturally, the more people, the greater the benefit." The quality of membership is another key issue. "We'd like to broaden the ethnic and cultural mix of our clubs. We also want to communicate that TI is for people active in a wide range of enterprises who want to develop leadership and communication skills, not just one special speech."

Forming a PR club—or adding public relations emphasis to your own club program—has benefits beyond the recruitment of new members. When informally surveyed, most members of the PR Club had a personal interest as well: Many were owners of their own businesses, motivated to learn more about public relations techniques that could help them build their customer or client base.

Take, for example, Cheryl Myers-Kunze, DTM, Educational Lt. Governor of District 1. She wants to learn more about advertising and direct mail. She sells telephone systems and is a professional meeting planner who would like to build both businesses.

Another PR Club member, Patsy Bellah, ATM, owns a data base management and mailing list maintenance business that "could always use a few more customers."

Are the techniques used to build a business much different from those that can build membership in your Toastmasters club? Probably not, although in the case of your club, you may not have a budget. You do, however, have plenty of "staff"—people willing and able to put their energies to work. The trick is not to burden anyone with tasks too difficult or unsuited to their talents.

A good source of ideas and information is the Public Relations and Advertising Kit (Code 1150) available for \$16 from World Headquarters. It is full of tips on promoting Toastmasters to various media—radio, television, newspapers and magazines—as well as through direct community "out-reach" programs.

Brainstorm for ideas

Just as the District 1 PR Club did, start with a brainstorming session. Usually when people get together to brainstorm for ideas, the result is a list. Instead, try making a chart. You may find the chart will help you break down tasks into smaller, more

manageable parcels and assign those tasks based on experience and interest.

At the top, write these headers: Audience, Where to Find, Methods/Media, Obstacles/Solutions, Breakdown by Task, Who's Responsible, First Meeting Date and Follow-up.

- Let's look at **Audience**. If you're interested in attracting professionals, for example, write down all the different *kinds* of professional specialties that you can think of: accounting, personnel, sales, health care, etc.

Where will you find these professionals? Usually in the downtown hub of activity in most towns. You'll find them at professional meetings and seminars. Make a list of all the professional organizations that meet in your city. Most professional organizations use a trade association management firm to handle the membership and meeting announcements. Mailing houses, local chambers of commerce and visitor's bureaus are other sources you can use to develop your list.

- Next, let's look at **Media and Methods**. In the TI PR and Advertising Kit, you'll find a list of media sources and tips on how to approach them. Sometimes it's easier to get editorial coverage than free advertising space. Are there magazines, newspapers and circulars that go directly to the workplace? In Los Angeles, for example, there's a popular free circular called "The Downtown News." And the Price Club, a chain of discount stores that caters to business owners, has its own newsletter that accepts advertising.

- Get creative when considering **methods**. When querying an editor to "pitch" a story idea, you're going to need a "news hook"—an angle that usually stops editors from automatically tossing your query in the circular file. The mere existence of your Toastmasters club just isn't fresh enough. You need a twist on that old saw: "What have you done (for me) lately?"

Has your club done anything noteworthy in the community? How about putting together a Youth Leadership Program for disadvantaged kids, children in drug rehab or even gang members? Now *that's* news! "Local Toastmaster Club Gets Kids Talking." Make sure you "alert the media" well beforehand, and talk to an editor to see if you can get a writer assigned to cover the event. Don't forget about local television news and cable stations.

- It's wise to anticipate **Obstacles** to your success, and to think of a game plan to overcome them. The brainstorming session is a good forum for objections to surface. Make this a two-column item on your chart, first listing all the objections, then all the solutions. "Lack of time" is usually a problem in nonprofit organizations. And, since your club members aren't necessarily going to be public relations specialists, you may well anticipate another objection as being "lack of experience/know-how."

- The **Solution** to both of these problems is to *break down tasks* into smaller pieces and think about

You
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The trick is not to burden anyone with tasks too difficult or unsuited to their talents.

using the talents you already have at your disposal. Make a list of your club members and their interests and skills. It's important to match the right person to the task. Otherwise, frustration sets in and the job doesn't get done.

Find the right person for the job

If someone seems lukewarm about writing, don't encourage that person to write media queries or news releases. For someone short on time, tasks involving research are out, but the mailing list committee may be perfect. That person can stuff envelopes between other responsibilities.

If speechmaking is the talent most in supply, remember all the professional organizations in your community. Put together a list of all the qualified Toastmasters who have speeches ready—or ready to adapt—for professional organizations. Talk to the program chairperson of the local chapter of a professional organization and see if you can't sign up one of your speakers for its upcoming meeting.

Obviously, most clubs will balk if you say, "I'd like to make a speech to your group about Toastmasters." Instead bill yourself as an expert on "Effective Meetings and Presentations." Make it catchy. Your speech to the local accountants association might be billed as "Calculating Your Audience."

As in any strategic planning job, the most important part is accountability. You'll want each person on your PR team to commit to a task and timetable for the start and completion of the task.

District 1's PR Club members are thinking about meeting more often than four times a year. After they set their objectives and tasks, small committees may meet more regularly, even if informally. To stir the interest of the club's inactive members, and to keep the momentum going among those who are active, Riggs is thinking about sending out a discussion summary after each meeting.

List of ideas

Following is a partial list of ideas that my colleague, Janet Plant, and I presented to the District 1 group:

1. Break it down. Don't try to do *all* the PR tasks at once. Spend your energies where you're likely to get the greatest return. Set up small task forces that meet regularly.

2. Network. Find out what other clubs are doing in terms of PR and publicity, and share ideas with them. Include PR ideas in your club newsletter, and distribute it to other clubs.

3. Build incentives for membership development. Establish recognition and rewards for those actively involved in membership recruitment and public relations efforts.

4. Schedule your ideas. Make up an annual calendar of all the PR activities that you want to carry out. For example, mark well in advance events that should trigger a news release.

5. Develop a good mailing list. Go to your library and get the "Bacon's Publicity Checker." It lists all local and national publications, including

addresses, phone numbers and current editors.

6. Don't overlook airline magazines, (after all, Toastmasters clubs exist in 50 countries!), executive and business publications, community and college newspapers, and arts and cultural bulletins.

7. Mobilize to approach corporations. Put together a kit that includes a letter to the chief executive officer. You can be sure it will be sent to the personnel department, but maybe the CEO will scribble a nod of approval on the buckslip. Your library and chamber of commerce will have lists of all the local companies.

8. Singles clubs can be good sources for members. Many local papers run lists of singles meetings. A humorous speech on "50 Ways to Say I Love You—Without Saying 'umm'" or "10 Visual Aids To Enhance Your Marriage Proposal" could be a sure hit that promotes Toastmasters as a fun group.

9. Make it easy for people to find you. Once they've heard of Toastmasters, they'll want to call you to find out where you meet. In a large city like Los Angeles, that means multiple phone books. Are you sure you're listed?

10. If all else fails, throw yourself at the mercy of a public relations professional. Who knows? You may get more than free advice. Approach your local chapters of the Public Relations Society of America and the International Association of Business Communicators. See if you can't exchange time on each other's program agenda: Offer free speeches on presentation skills in return for speeches on promotion and publicity techniques.

Conquest through appeal

One more thing. Turn your pockets inside out. PR folk are suckers for the poor working class.

That's what Milton did. He even flicked a little lint on the floor for effect. "I sure could use your advice," he said. "I've sunk every dime I've got into Tofu on a Stick."

"No problem," I assured him. "You got an electric fan?"

At the next big Rose Bowl flea market, the line at Milton's stand was twice as long as the one at the bun stand. Gone was the little refrigerator that obscured the product. Taking its place, was a gleaming chrome and glass refrigerated bain-marie that allowed customers to see the delicacy.

We had renamed the product "Powers of the Orient" and put up a giant sign with a big red and gold dragon eating the product, fire shooting from both nostrils. Barbecued chicken became "Chicken Warrior" and the barbecued beef became "Samurai Sizzle."

We passed out buttons so that each customer could be a walking advertisement: "Ask Me Where You Can Seize a Samurai Sizzle." To keep customers in line from getting impatient, we gave them free miniature samples.

And what about the electric fan? It wasn't to keep customers cool—it was part of our "community outreach" program. Turned on full blast with a hot bowl of Milton's secret sauce in back

1 Newspapers. The easiest way to secure media coverage is through press releases to local newspapers. Newspapers are usually more accessible than radio and television stations, and they allow you to communicate more information. This is especially important when it comes to addresses and telephone numbers.

2 Electronic Media. Public service announcements (PSAs) can be aired on radio and cable television stations. Local talk shows might be interested in featuring a Toastmasters officer discussing the importance of communication training in the workplace.

3 Local Government. Contact your City Hall for information on how to get your message displayed on the city's cable television programming. Also try to get information about your Toastmasters activities listed in the city's community services calendar, published through the Parks and Recreation Department.

4 Chamber of Commerce. An ad in its newsletter or a presentation by a Toastmaster at one of its meetings will reach influential local business people. If someone in your district is a chamber member, a group of Toastmasters may want to host a chamber of commerce social hour.

5 Corporate and Organizational Publications. Editors for employee newsletters might be interested in camera-ready ads about TI as "fillers." If the organization has an internal Toastmasters club, by all means use the newsletter as a vehicle for sharing your Toastmasters activities with other employees.

6 Employee Orientations. Make sure in-house Toastmasters clubs in corporations, hospitals, government agencies or organizations have their clubs mentioned during new employee orientation seminars.

7 Conduct Speechcraft and Youth Leadership Programs. Speechcraft is an eight-session workshop in communication and leadership. By conducting one for community members, your club provides a valuable service while giving exposure to your club. Youth Leadership Programs help young people develop their speaking and leadership skills, so they may become tomorrow's leaders in business, industry and the community. The programs may be conducted for scout troops, schools and other organizations. This is a great way of showing the public what Toastmasters is all about.

8 "Welcome to the Community" Packets. These are distributed to all new residents in a city and contain

promotional materials from local merchants and organizations. Your ad or flier should be included in this package.

9 Universities and Community Colleges. Arrange to have a Toastmaster give a presentation as a guest lecturer in a speech communication class. Or better yet, try to participate in communication-related campus events—like "Communications Week," for example—and be prepared to set up a booth and offer promotional fliers. If your district already has a university club, make sure it is publicized in campus media as well as in new student or freshman orientations.

10 High Schools. Organize or judge speech contests for seniors, or give seminars on career planning. Even if students don't join your club, this could provide media exposure. It also gives parents, staff and teachers a good impression of our organization.

11 Libraries. Submit extra copies of *The Toastmaster* magazine to the library's periodicals department, and post fliers and ads on bulletin boards.

12 Community Events. Participate in local fairs, parades, sports tournaments and holiday celebrations. Wear your Toastmasters pin, display your club banner and ribbons, and offer handouts at a booth. Again, the Community Services or Recreation departments in your city will have a list of these events.

13 Volunteer to Host Charity Events. This doesn't have to be costly. Toastmasters in your district may already be involved in different charities. For example, a club could participate in or sponsor a 10K run. A fund raising event could be held in the home of a member, or at a club's meeting place. It's possible to subtly promote Toastmasters without infringing on the cause for the event itself. Make sure to wear TI pins and arrange in advance for permission to distribute promotional information during the event.

14 Billboards. Just as television and radio stations are required to regularly air free public service announcements, billboards also must frequently exhibit messages by non-profit organizations as a public service. The only cost involved is for the printing of the message, which could be done surprisingly inexpensively. Contact a Public Affairs Representative in your area for more information.

15 Wear Your Toastmasters Pin! It's a good conversation starter.

15 IDEAS

on How to Promote Toastmasters in your Community

of it, it spewed forth an aroma so potent that customers just turning into the parking lot felt as compelled to follow the scent as a French pig snouting for truffles.

The moral of the story: Whatever you're selling, make it accessible and appealing, then be sure to

announce it. See if that recipe for success doesn't get *your* Toastmasters club on the stick. ♣

Glenna Grey is president of Epigraphic Public Relations and Advertising in Burbank, California.

'Release' Your Press!

How to use the press release to garner publicity.

The news release is probably the most effective method of getting your message spread throughout the community. It is the easiest, cheapest and most common tool used by public relations professionals to generate publicity. You, too, can use it to spread the good news at your Toastmasters club.

Newspapers are the most likely sources for publicizing your event. Reporters are always looking for stories, and they rely on press releases for information and ideas. But to get your release printed, it should have an interesting "news hook" and be delivered to the correct person, ahead of deadlines and in an appropriate format.

Direct it to the right person

Both editors and reporters receive releases. For example, in a small daily or weekly newspaper you may work closest with the editor, while at a major newspaper you may send your news release to the reporter who specializes in your area of interest.

Direct your news release to the person who would be most likely to get it published. Toastmasters activities usually wouldn't be considered "hard" news, so your best bet is to send your release to the features editor, rather than to the city editor or the news editor.

• Keep deadlines in mind

Timing is an important factor in preparing an effective news release. Editors don't like to receive a release about events that have already happened. A newspaper prints only fresh news to keep the interest of its readers.

If you aren't familiar with a newspaper's deadlines, call and ask. The earlier you deliver your news release before the deadline, the better your chances are of getting it printed.

• Use correct format

The news release is only effective if it's read by someone. Using correct format allows you to present the information

in a clear, logical manner and adds visual appeal to your message.

All news releases should be typed, double-spaced and include your name, address and telephone number. It also should be dated and have an attention-grabbing headline. If you aren't using stationery with "News Release" printed on it, type those words at the top of the page.

If someone else is better suited to answer questions about the release, include this person as a contact, along with his or her telephone number and address. It is important to include both home and business telephone numbers, or numbers where you may be reached during the day and evening. You want to show reporters that you are cooperative by treating their calls as a priority. A reporter using your release may need clarification immediately, even if it's after regular working hours.

Following is an example of standard news release format:

For Immediate Release **Date:**

Contact: Name:
Address:
Telephone Number
(Day): (Evening):

Headline:

The body of the news release should be accurate, concise and well written. Always double-check for accuracy all names, titles and dates. Begin with an attention-getting lead that includes the who, what, when, where and why of your message.

For example:

Who: John F. Noonan, Toastmasters International President

What: Speech to local business leaders

When: Friday, January 19, 1990, at noon

Where: The Hilton Hotel, Meeting Room B

Why: To discuss the importance of communication skills in business

In subsequent paragraphs use supporting facts and details to expand on the lead: Try to put yourself in the reporter's shoes and position the story according to the interests of the readers. Keep it no longer than two pages, doublespaced. Be brief; most newspapers will not publish your release but will rewrite it to suit the interests of their readers.

What topics could generate a release? Anything! Club and district events, anniversaries, visits by district or international officers, communication and leadership award recipients, educational recognitions, officer elections, etc.

• Follow-up

At small, local newspapers, you may want to follow up by calling the reporter to verify that the release was received and to offer any additional information that may be required. After this conversation it is up to the editor or reporter to decide if your release will be used for a story.

However, don't call to follow up with reporters at larger metropolitan papers. They receive a lot of press releases, are busy and don't want to be bothered by "pushy PR people." They'll call you if they are interested. Try to be as accommodating as possible.

Don't be discouraged if your story isn't printed. Newspaper space is limited and there is a good deal of competition for the available space. Even if your release isn't printed, consider the process a learning experience. Perhaps you've made a contact at the newspaper that may be useful at a later date. Be patient and persistent, and use what you've learned when planning your next publicity campaign. ♣

Editor's Note: This article is part of the *TI Advertising and PR Kit (Code 1150)* available from WHQ.

Humor is the Message

Mirthmakers are needed to lighten up life's imperfections.

BY GENE PERRET

I remember a joke from some radio show years ago. I don't know why it stayed in my mind, I guess I thought it was funny.

A youngster came to the dinner table and his Mom chastised him.

"Go wash your hands before dinner," she said.

"But, Mom," he said, "Why do I have to wash my hands? They're just going to get dirty again."

She used the dreaded maternal logic on him. "Why do you have to eat dinner? You're just going to get hungry again."

It was a comic exchange, but it does get you thinking. Why do we eat when we're only going to get hungry again? Obviously, the answer is because we need food to fuel our bodies.

Food is an obvious essential. There are others, though, that are less apparent. For instance, scientists tell us that we need dreams for our mental stability. And they claim that certain chemicals are imperative to our health—chemicals that we don't know we have, don't know we need and can't pronounce anyway.

A Safety Valve

Humor, too, is an essential. We absolutely require it in today's hectic world. It's the safety valve that keeps us from taking the whole damn thing too seriously.

Picture two people driving through the early morning chaos of rush hour traffic. In one scenario, a speeding car pulls sharply in front of one driver. That driver is offended. With bruised ego he (or she) vows to get revenge. The gas pedal is floored and the two autos begin jockeying for position at unsafe speeds.

In the other scenario, the same speeding car pulls in front of the driver we were picturing. The driver chuckles and reasons: "That poor jerk is driving like a mad man. He either is a mad man or wishes he had the mental capacity to be one."

The point is that these two people fac-

ed annoying circumstances. One reacted with a calm, comical logic; the other didn't and made matters worse.

There are hundreds of similar examples. Whether they are monstrous calamities or insignificant accidents, a sense of humor can help in all of life's precarious moments.

Humor is not a
condiment; it's a main
course. It's not a
trinket; it's a gem.
It doesn't need
justification;
it's essential.

The youngster in the radio show asked his mom: "Why do I have to wash my hands? They're just going to get dirty again." Some of us say the same thing: "Why do I have to laugh? Things aren't going my way." That's exactly why you do have to laugh, because everything can't be perfect. That's why some of us have to spread laughter: someone somewhere needs it.

That's the premise of most of the talks that I give—that humor is not reserved for the professionals. It's there for all of us everyday. It's there when we need it the most and when we forget it most—when problems assail us.

Too many of us neglect humor. Humor is not a condiment; it's a main course. It's not a trinket; it's a gem. It doesn't need justification; it's essential.

Presidential Uses

Abraham Lincoln knew the importance of humor when he tried to hold the nation together during the Civil War. He told one of his advisors, "I have to laugh at times like these. I have to

laugh to keep from crying."

John F. Kennedy also appreciated humor. He presented some of his associates with silver mugs inscribed with the words: "There are three things which are real: God, human folly and laughter. The first two are beyond comprehension, so we must do what we can with the third."

Dr. Laurence J. Peter says, "An individual is as strong as his or her prejudice. Two things reduce prejudice: education and laughter."

We all need food, water, rest and laughter. We need mirth-makers. We need humorous speakers who can get an audience to laugh with them and at them. It's an exalted and noble profession.

I've seen kids who are sick of battle and danger being uplifted by Bob Hope's monologue. I've watched when youngsters with fresh wounds reached out to shake Hope's hand and thank him for bringing joy into their lives—even for just a few moments. I've listened as generals and admirals told Bob Hope how much his visit improved the morale of the troops.

None of these people asked, "Why are you telling jokes?" "What is the message you're trying to convey?" They knew the message was humor.

I'm always amazed when a humorist does a magnificent job of entertaining an audience and then someone says afterward, "It was a funny speech, but what was the message?" The message was fun, laughter, joy.

Like the kid in the radio show who doesn't want to wash his hands, they say, "Why should I laugh now when I'm just going to be glum later?" That's exactly why we must laugh now.

Humor is the message. ♦

Gene Perret, a comedy writer for such performers as Bob Hope, Phyllis Diller and Carol Burnett, spoke at Toastmasters 1986 International Convention. Mr. Perret's column on humor and speaking appears regularly in The Toastmaster.

Building a Bridge for the Hard of Hearing

People with hearing problems need to see you to hear you.

BY DICK DERRICK, ATM

Nowhere will dedicated Toastmasters find stronger support for "better listening" than from fellow members who are hard of hearing.

Toastmasters have long understood the relationship of "better listening" to delivering meaningful speeches. It is disheartening to deliver a speech for which you have spent much time researching and practicing only to have several members of the audience fail to appreciate your efforts.

To include everyone in your audience, however, it may be wise to provide extra care for the minority with hearing problems. An average of one in every ten people is "hard of hearing." In the United States there are 19 million people with hearing problems, and two million who are deaf. Helen Keller, who lost both sight and hearing at the age of two, once said of the two disabilities, "Blindness separates one from things, deafness separates one from people."

To be certain that your speech is being addressed to all members of your audience, the considerate speaker will take time to make it easier for the audience to "join" wholeheartedly in the presentation. From a practical standpoint some of the "hearing aids" the speaker can provide will also benefit members of the audience whose hearing is normal but who can use the extra emphasis to aid their concentration.

Provide "Hearing Aids"

Regarding delivery, the magazine SHHH, a journal about hearing loss

published by Self Help for Hard of Hearing People, Inc. suggests the following:

"Blindness separates one from things,
deafness separates one from people."

Helen Keller

"Face the audience directly. Concentrate! If you know of audience members with hearing disabilities, or those with electronic hearing devices, (they usually will be seated close to the lectern) remember this important rule: People with a hearing loss need to see you to hear you. Many hearing impaired individuals develop speech reading skills that offset their disability...

"Spotlight your face. Face a window or room light so your audience can hear your lips move. . .

"Unrelated noise is a great hazard for the person with a hearing aid. What may be merely bothersome to you, such as the noise of an air conditioner, clatter from a kitchen, a distant juke box or rumble of traffic, can bring physical pain when the noise is amplified by a hearing aid. The hearing aid cannot distinguish between human and mechanical sounds."

A good rule is to not "talk over" a rat-

ting air conditioner, humming equipment or traffic noise. When speaking, don't shout. Shouting only makes things worse for the hard of hearing because it distorts your face and mouth so that speech reading is impossible.

If you are prone to speak rapidly, slow down a bit. Pause occasionally to let your listeners catch up. Don't mumble. Try to enunciate carefully and clearly, using your lips. But don't "mouth" or speak with exaggerated expressions as this will make your speech harder to follow.

Also, do not hide your mouth with your fingers or hands.

Smiles, frowns, head shakes and hand signals are great non-verbal cues in one-on-one conversation and can be of great help when delivering a speech.

A pause in your speech can be like a traffic signal if you are going to divert from your main subject. Hearing impaired people concentrating on your main theme need special warning if you change the subject, if only to tell a funny story.

Hearing impaired's role in club

Toastmasters who have hearing disabilities of any degree owe it to themselves to make every effort to participate completely in their club's activities. The first step must be to explain their hearing loss so other people can understand the problem. A hearing impaired Toastmaster could make a list of communication situations that he or she finds either difficult or impossible to comprehend, such as Table Topics.

Another consideration would be to notify the hearing impaired member of assignments by mail, rather than by telephone.

The hearing impaired member could advise the program chairman of the desire to serve as an evaluator. The evaluation could be quite meaningful if the evaluator was provided with a speech outline of the type that normally is provided for the Toastmaster and general evaluator by the speaker.

On the other hand, there are various assignments the hearing impaired can be responsible for that do not require advance briefing. For example, I usually select timekeeping when offered a choice of assignments.

In many ways the hearing impaired represent the problem of delivering a speech in today's noisy society. If, in speaking to a hearing impaired evaluator, the speaker can get his or her message across, then the speech will find acceptance delivered under any conditions.

It is the responsibility of the hearing impaired persons to remain active in Toastmasters and other areas. Electronic aids can be used, but participation is more important than isolation. Most hearing impaired people find that the difficulties encountered early will fade in the process of participation.

Occasionally you may laugh at a joke

that is either not funny or not understood, but serious communication becomes easier through practice and participation. ♦

Reprinted from District 62's Newsletter, Great Lakes News.

Dick Derrick, ATM, a 26-year-member of Mainstream Club 1407-62 in St. Joseph, Michigan, is assistant editor of Great Lakes News.

Special Olympics

Continued from page 5

groups and government representatives—including the state governor—about rights for people who have mental disabilities. One of his personal crusades, he says, is helping the public understand that "people with mental retardation may be slow, but they are not stupid."

Special Olympics athletes speaking out on their own behalf is an idea whose time has come, Swiconек says, adding that "Toastmasters fit right in."

He explains: "I think it's a very interesting and exciting relationship. Toastmasters helping with workshops will introduce Special Olympics to an entirely new audience and will have great impact on those who have doubts about people with mental retardation. It will show that Special Olympics

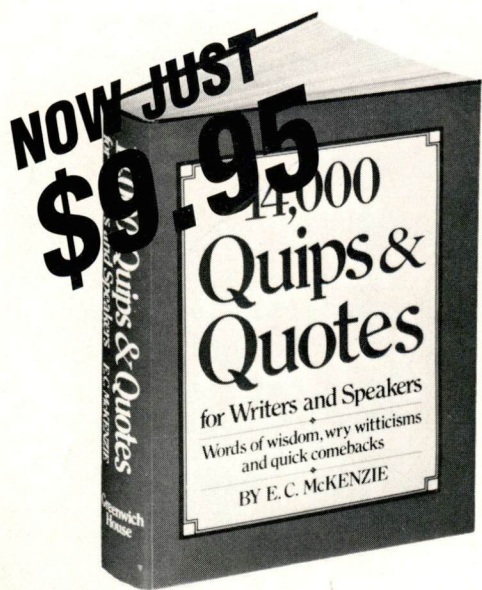
athletes are capable of so much more than competing on the playing field."

As a Toastmaster and Special Olympics athlete himself, Swiconек could not have made his point clearer.

"Special Olympics Athletes for Outreach are once again proving that there are no limits to what people with mental handicaps can do, and challenging the world to accept them as active participants in society," Eunice Kennedy Shriver, Chairwoman and founder of Special Olympics, says. "They are speaking for themselves to tell their own story—and telling it far better than any of us could."

Now that most of the regional workshops have been held, the Special Olympics state chapters are conducting Athletes for Outreach workshops at the state level. Special Olympics would like to continue the benefit of having Toastmasters as trainers in the workshops. If you or your club is interested in becoming involved in the Athletes for Outreach program in your state or area, please contact your local Special Olympics office or call Marty Mazzone at Special Olympics International Headquarters at (202) 628-3630. ♦

Andrea Cahn is Communications Coordinator at Special Olympics International Headquarters in Washington, D.C.



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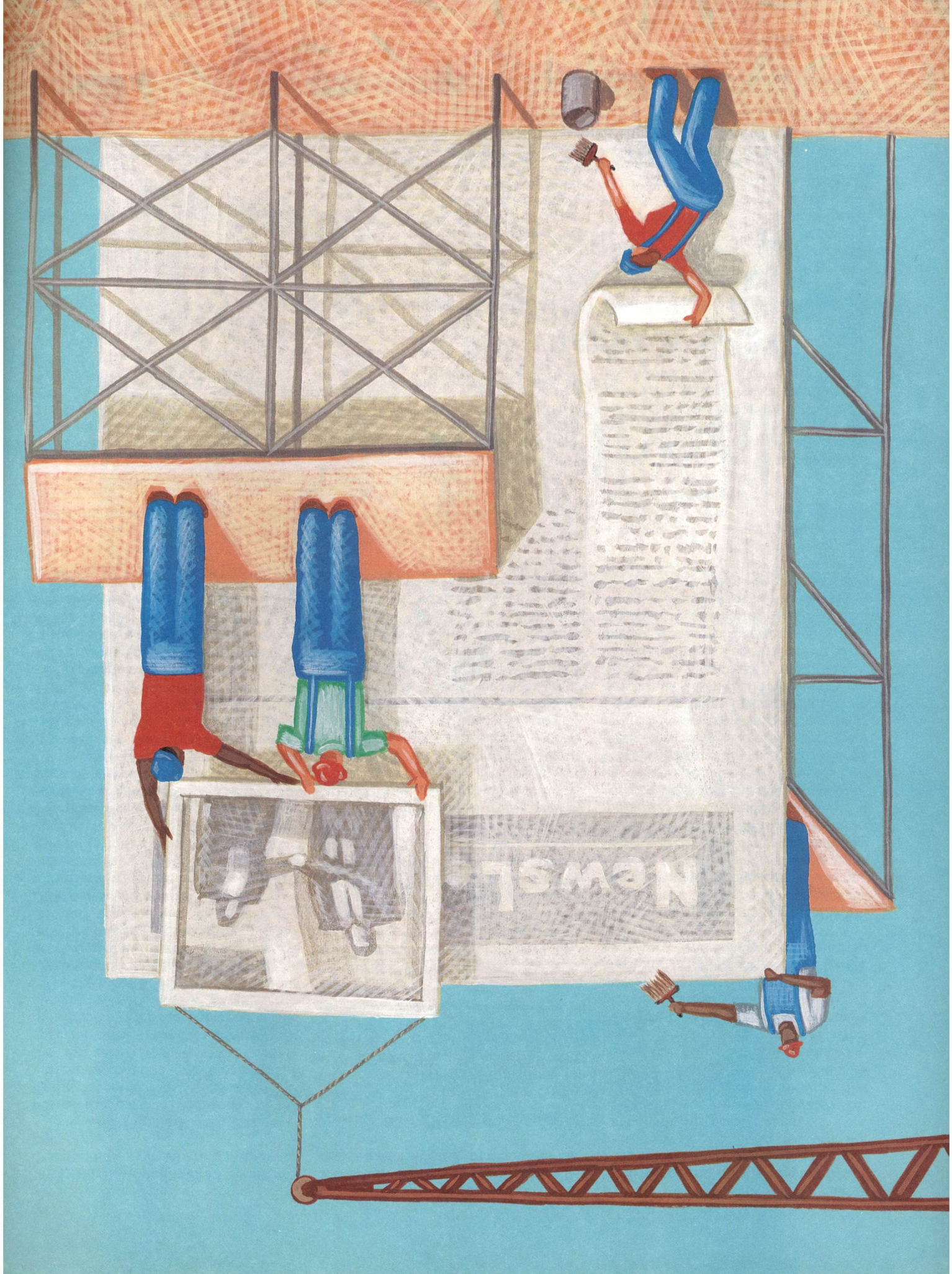
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CREATING YOUR CLUB NEWSLETTER



The mechanics of producing a quality publication.

BY VALERIE ORLEANS

Virtually every organization or service group has a newsletter. Your club needs one, too! If your budget is small, an informative and professional-looking newsletter can be produced with a typewriter and a copying machine. Of course, your publication will look even better with a desk top publishing system, a typesetter and a professional printer.

One of the primary benefits of a newsletter is that it can be suited for so many different purposes. A newsletter is a friendly means of communicating, and since you're producing it, you can essentially say what you want.

However, there are ways you can enhance your newsletter and make it a more effective communication tool. Following are some recommendations for getting the most mileage out of this versatile publication.

Be Brief and Clear

First, *think about your audience.* While your primary focus will be on members of your Toastmaster club, also consider secondary audiences: family members and friends, potential members, other clubs. Also consider what your audience will need from this publication. Do they want to know the programs for upcoming meetings? Read human interest stories and/or profiles? Learn about upcoming special events? Read educational tips and recaps of previous meetings? By considering these questions in advance, you're better able to meet the needs of your readers and determine the format of your publication.

Next, *take a look at your writing.* With newsletters, the key is to say what you have to say quickly, clearly and efficiently. Newsletters are generally considered "low priority" reading, meaning that your readers will get around to them when it's

convenient for them—if at all. For this reason, it's to your advantage to stress your most important points quickly and clearly.

Be brief and clear. Avoid technical language or jargon unless you're sure your readers will understand what you mean. Keep in mind that the reason great writers and thinkers are great is that they can state complex information in a way that is easily understood.

Don't use photographs in your newsletter if you don't have the means to print them correctly. If you are copying your publication, photos will look muddy and unclear. Instead of enhancing your design, they will detract. Photos need to go through a special process where they are transformed to a dot pattern before they'll reproduce clearly. If you don't have the budget, skip the photos and use clip art or cartoons instead.

Get the Picture

If you insist on using photographs, you must *determine which stories warrant a photo.* Use shots displaying your subjects "in action" as opposed to "grip and grin" shots (depicting someone handing over a check or cutting a ribbon). If you must take a "mug" shot, make it a portrait where your subject is in his or her typical environment—at work, at home or conducting business.

Always make certain photos are clear and in focus and determine how they will enhance a story or set a mood.

If your publication will be printed with a colored ink or on colored paper, consider how this will affect the photos. Do you really like seeing blue or green people?

Next, determine how to crop the photographs. Cut out all items in the background that aren't

necessary to the photo. Come in close on your subject(s) to get rid of excess clutter. Realize, however, that by leaving in a few details, you provide interest. Don't let the clutter overpower your subject.

Finally, write cutlines (the small captions under photos) that provide your readers with information they can't get from the photo itself. It makes no sense to say someone is giving a speech. Instead, give the name of the speaker, the topic, the group to whom the speech is addressed, and any other relevant information. Provide new insights rather than recap the obvious.

When developing a look or format for your newsletter, keep the following principles in mind:

Every newsletter should have a logo or nameplate appearing on the top of the front page. It should include your club's name, the publication name and the date. You also may wish to include artwork, although that's optional. Somewhere within the publication, either at the bottom of the page or set off in a box, you should include the name of the newsletter editors and writers, an address and deadlines for submissions.

If you're mailing your newsletters, leave room for

Be brief and clear.

Avoid technical language or jargon.

the mailing label. If possible, avoid stapling your newsletter shut. Readers don't like to push and prod to get their mail open, and many post offices dislike staples since they can damage postal meters. If you must close your newsletter, try to use a decorative label instead.

Determine the Format

Determine the format you want. How wide should the columns be? How many columns to a page? Most graphic designers agree that a column should be a maximum of 3¾ inches. If a column runs wider than this, it can make your page look gray and intimidating to readers.

Consider how much space you want between the lines of your newsletter. Single-spaced or double-spaced?

Also, consider your options in typefaces. Essentially, you have two primary type choices: serif and sans serif. A serif is the tiny line on the end of a letter. Sans serif simply means "without serif." A serif typeface is more traditional and often easier to read (which is an important consideration if some club members are elderly or have reading difficulties).

Who, Me? Editor? WHY NOT?

You don't need a computer and professional writers to start a club newsletter.

BY KATHI S. HUNNICUTT

Creating a club bulletin is one of the most effective ways to attract new members, keep members informed, promote special events, and recognize members' achievements. But the idea of starting a newsletter (and finding writers, typists, printers, artwork, story ideas and energy) can be intimidating.

Like most things, starting a club bulletin isn't difficult if you tackle it one step at a time. Here are some answers to a few of the most often asked questions:

How can I produce a newsletter? I don't have a computer.

Imagination is more important than desk-top publishing! Many of the top bulletins are produced on typewriters. A typed newsletter that is well organized and readable is more effective than

a poorly planned bulletin produced on an expensive computer.

You also don't need a computer to design a bulletin with visual impact. Be consistent with type faces, and use only a few. Check carefully for grammar and spelling errors. Break up large blocks of type with artwork, quotes and white space.

What about a masthead?

The masthead is the permanent heading on your bulletin. It includes the name of the bulletin, and it also should include the following items:

- Club name and number
- District number
- Time and place of meeting
- City and state
- Publication date
- The editor's name, address and telephone number.

Some of the information may be added to a separate box elsewhere in the bulletin. But this information should be present for the bulletin to be considered by World Headquarters in the annual Top Ten Bulletin contest.

Where can I find material?

Everywhere! Read everything you can get your hands on—you never know where an idea will come from. It's fun to collect favorite quotes about public speaking, self-improvement, etc., to insert as "fillers." Articles from other publications can often be reprinted (be sure to write for permission first).

Read all Toastmasters publications from the district and from World Headquarters—you'll find lots of events to promote and lots of "calendar" items. Try designing a crossword puzzle with members' names in the puzzle so that members can learn more about each other. Give hints about the members as clues.

Promote your club's activities. Report highlights from recent parties, educational activities and contests. If a member visits another club, suggest that he or she write an article about the experience. Answer members' questions. New members want to read about club procedures, CTM requirements and speech-making tips. Grammar tips and articles on voice control and parliamentary procedure are always welcomed.

Keep it light. Toastmasters are eager

Now it's time to choose headline style. First, determine whether or not you want the headline set in "downstyle" (with capital and lower case letters), all capitals (warning: this is harder for your audience to read), or all lower case. Do you want them centered or "flush left?" (starting at the far left of the column). There is no right or wrong in selecting what headline style you prefer. What's important is that the style be consistent.

The headline type you choose (bold, italic, etc.) should complement the body type you've selected.

To make photo captions stand out, use a bold or italic typeface, ideally in a smaller size than the body copy.

Avoid Clutter

Now that you've determined your format, it's time to discuss the layout of your publication. Rule number one: avoid clutter. Many people who produce newsletters feel compelled to fill all available space. It isn't necessary to cram every page with artwork, borders, quotes and photos. In fact, empty white space on a page makes it easier to read and looks more professional.

When designing each page, try to achieve

In fact, empty white space on a page makes it easier to read and looks more professional.

"balance." If there's a large headline in the upper left corner, perhaps a photo or artwork in the bottom right corner will help offset the "heaviness."

Finally, keep in mind that artwork can either enhance or detract from a publication. When selecting art, consider the type of image you're trying to project, and use your best judgment.

The last variable to consider when publishing your newsletter is how you will evaluate its success (or failure). Means of evaluation could include surveys, tabulating the response you get (how many calls did it generate, how many people showed up at a meeting as a result of reading about it in the newsletter, etc.), evaluating the comments you receive from readers, and asking for feedback in a notice in your publication.

Each club is different, and your needs and direction may differ from those of other clubs.

But with a little effort and forethought, even those on the tightest budgets can produce a publication they can be proud of! ♦

Valerie Orleans is a newsletter editor residing in Anaheim Hills, California.

to learn, but they want to have fun, too. Solicit jokes and stories from members. Reprint quotes from recent speeches.

Where can I find artwork?

Don't use copyrighted cartoons or illustrations. Instead, use clip art books, which offer inexpensive, copyright-free artwork at about \$6 per book. Art supply stores carry the books, which feature holiday artwork, fancy borders and story illustrations. Each book offers hundreds of pieces. Also, many clubs are lucky enough to have artistic members. Don't be shy about soliciting illustrations, cartoons, etc.

For "Toastmasters" artwork, order the TI booklet "Bulletin Artwork" (Code 358). It's available through the Supply Catalog for 50 cents, and contains official TI emblems, designs, logos, etc.

What about printing?

Offset printing looks terrific and allows you to spice up your bulletin. But regular copying works well for most bulletins and keeps your costs down. Look for standard-size paper (8½ x 11 or 11 x 17 folded) in exciting colors. Colored paper doesn't cost much more, and it adds a nice touch. Buying paper in bulk from a retail paper supplier can save money, too.

What about mailing?

It's important to establish deadlines for articles, printing, etc., so that the



Imagination is more important than desk-top publishing!

bulletin can be mailed at the same time each month (or on whatever schedule you establish). In addition to sending copies to members and guests, be sure to send copies to area and district officers and to WHQ. Also, many editors have started "bulletin exchanges," which give editors a chance to learn from each other and to try new ideas. It's fun to learn what Toastmasters do in Florida and Saudi Arabia!

How can I do this all by myself?

You can't! And don't try—you'll be cheating other club members of a valuable experience and a lot of fun. Delegate! Every bulletin needs reporters, columnists, editorial writers and lots of help with printing and distribution. Get your members' names in print—our Club 401 bulletin, *Speak Up!*, features an "Applause" column that lists members' recent achievements and says "thanks" for a job well done. Try a "Member of the Month" column. Ask a member to interview other members about their jobs, hobbies and goals as Toastmasters. The more you can involve your fellow club members, the more fun you'll have and the better your bulletin will be.

By following these steps, you can create a bulletin that will bring in new members, recognize existing members and promote your club. Take the plunge! ♦

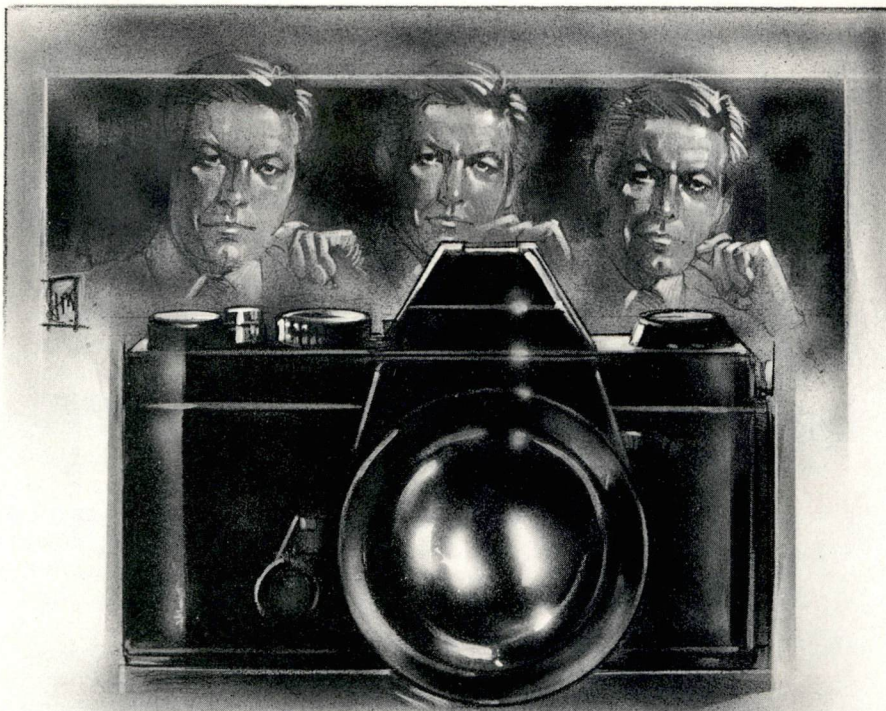
Kathy Hunnicutt is a Senior Technical Editor for The Aerospace Corporation in El Segundo, California. As the editor of Speak Up!, the bulletin of club 401-1, she is a past winner of the District 1's "Golden Quill Award" for best club bulletin. She is a former staff writer for the Albuquerque Tribune.

Editor's Note: For further information on how to create a club bulletin, you can order the brochure, "Your Club Bulletin," (Code 1156) from the WHQ Supply Catalog.

Here's Looking at You

Your publicity portrait should show that you're getting better, not older.

BY W. MARC BERNSAU



You're on the phone with the program chairman who asks you to speak before his group. Just before hanging up, the chairman says, "By the way, we're going to be doing press releases about your program. Could you send us a recent photograph?"

Now what do you do?

As a professional photographer, I am often appalled at the photographs I see used for publicity photos: snapshots out of the family album, cropped photos taken from a group photo, security badge Polaroids, and the ever popular pose of standing against a brick wall squinting against the sun.

With photography's continuing popularity and the ready availability of cameras that will do just about everything for you, people often are lulled into believing that they can call on Uncle Harry who has "a pretty good camera" to do the job.

However, my advice is that you forget the fact that Uncle Harry won first place at the county fair for his photograph of Fido. Chances are pretty slim that Uncle Harry's skills, along with his using drugstore processing, will produce a quality head and shoulder portrait fit for reproduction.

What's required

First, supply a recent photograph of yourself. If you're a 50-year-old executive and you submit your high school yearbook portrait, your audience will be in for quite a surprise when they see you in person. If it's been four to five years since you've last been photographed, now is the time to show them you're getting better, not older.

Ask how the photograph is going to be used. Ninety percent of the time, what's needed is a good quality black

and white photograph for newspapers, brochures or magazines. Good quality means that it has white whites in the highlights, a good grey scale, shadow details and black blacks. Remember that when the photo is printed, the whites can only be as white as the paper it's printed on. That's why a photo will never look as good in the newspaper as when printed in a brochure on a high grade paper. A color photograph can be used if the subject is sharp and the colors are clear and crisp. Snapshots of any kind almost always will reproduce very poorly.

Size can be a factor in how a photograph will reproduce. Often a wallet-size photo can be used because its width almost matches that of a newspaper column. If, however, the photo is to be part of a full page ad, you'll want to submit a larger print, such as an 8 x 10. A good rule of thumb: it is always better to reduce the size of a photo when reproducing it than to enlarge it.

If it's been a while since you've had your portrait done and you want additional copies for family and friends, there's nothing wrong with black and white. But if you really want color, ask to be photographed in color, as black and white prints can be made from a color negative, but you can't make a color print from a black and white negative unless oils or pencils are used.

Should a color portrait of you be needed, ask how it will be used. If it's for television, a 135mm slide will work best. It also can be used for four-color reproduction in promotional materials, although some printers like working with larger transparencies. Nevertheless, use the medium suited to give the best results.

Preparing for the portrait

If you wear glasses, you may want to have your optician supply you with rims for your appointment. Not only do glasses catch light reflections, some prescriptions can distort the facial line in some portraits. Photogray lenses will appear too dark in the portrait. Contact lenses pose no problem. If you are known to blink when you have your photograph taken, let the photographer know, as there are ways to help prevent this from happening.

Tips for women

Eye make-up should be applied lightly and with care; the eyes are the center point in any portrait. Apply two coats of mascara on both upper and lower

lashes. Wear your other make-up as usual. Bring all of your make-up to the appointment in case any minor modifications are required, but leave the industrial strength lipstick at home. Less is better.

Wear your hair in a style you like and are comfortable with. If you have your hair done and don't like what they did to it, you won't like your portraits.

Keep clothing and jewelry basic and simple.

Your publicity portrait says a lot about you before you get to say one word.

Tips for men

Be sure to shave just before your appointment as there is no way to hide a "five o'clock shadow." If you need a haircut, have one about a week before the photo session.

General tips

If on the day of your appointment you do not feel well or are overly tired, don't hesitate to reschedule. If you don't feel your best, you won't look your best.

Choosing a photographer

While it may seem obvious, select a portrait photographer. A friend of mine is an excellent automobile photographer. Yet he doesn't know a thing about portrait lighting and posing. If you work for a company that has a staff photographer, determine if he or she has the experience, proper equipment, lab services and time to do you justice.

While price may be a factor, calling around and asking for prices won't show you a photographer's work or style. Take the time to visit various studios and see the work on display.

Studios photographing a high volume of people may cost less, but they won't be able to take the time to work with you the way a lower volume studio can.

I abhor doing what I call "generic headshots." If the photographer you choose doesn't ask questions, make sure he or she knows why you are being photographed; who the portraits are for; where you would like to be photographed; and if there are props, products or awards you wish to have in the picture. Don't be afraid to ask for exactly what you want.

Following these guidelines may seem

like a lot of effort and money. But to put a new twist on the old phrase that a picture is worth a thousand words: Your publicity portrait says a lot about you before you get to say one word. ♦

W. Marc Bernsau, a member of Portsmouth New Hampshire Club 45-1094, has been a professional photographer since 1973. He owns a studio in Springvale, Maine, specializing in portraiture, commercial and stock photography and photojournalism.

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Toastmasters On Display

Attention, administrative vice presidents! Here's an idea that has generated a lot of interest in "better listening, thinking and speaking" in our town. As part of the 5th anniversary celebration of the Energy Systems Club 3753-63 in Oak Ridge, Tennessee (a corporate club), we promoted our club by putting Toastmasters On Display.

We used plastic display cases in which we artfully displayed TI trophies, CTM and ATM certificates, posters and brochures. We also used three heavy, foam-backed posterboards on which we mounted photographs depicting various club activities of the past five years. All materials focused on the theme "You Can Be the Picture of Success."

This promotional display was exhibited in our company cafeteria (Martin Marietta) during the month of June; the main lobby of the Oak Ridge National Laboratory in July and the cafeteria in one of the local Gas Company plants in August. It then was moved for three weeks to the American Museum of Science and Energy, where the display became a featured item in the museum's calendar of events.

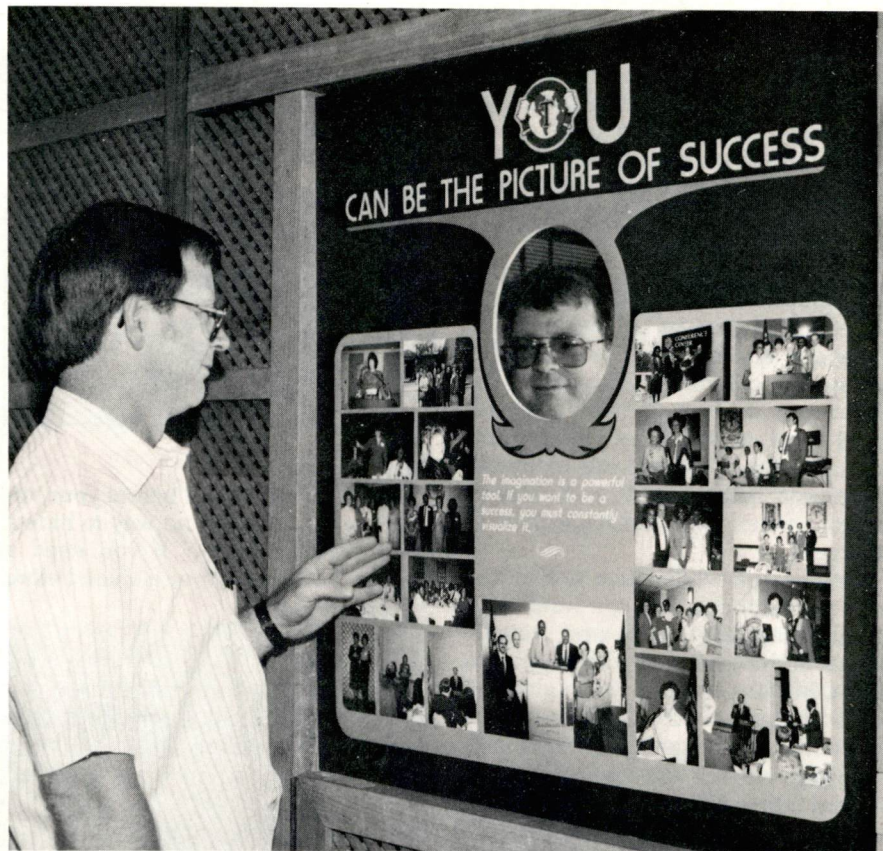
In short, our display brought Toastmasters to the attention of thousands of Oak Ridge residents and employees!

Toastmasters Turn Auctioneers for Knoxville Charity

The Energy Systems Toastmasters Club in Oak Ridge, Tennessee, raised \$145 for the Empty Stocking Fund during its annual "Christmas Auction" last December, and hopes to generate even more money this year. The Empty Stocking Fund, sponsored by the Knoxville News-Sentinel newspaper, provides food and toys for children of needy local families.

The "Christmas auction" is held in place of Table Topics. Members bring books, candy and gifts as well as arts and crafts, such as handmade knits, quilted pillows and ceramics.

Each club member auctions off his/her own gift to the highest bidder. Although this is a fun activity, the auc-



Pictured: John Williams, CTM, chairman of the committee that created the display.

tion also serves to sharpen speaking and listening skills.

This event is becoming a tradition for our club. It adds a new dimension to Table Topics while brightening the lives of many parents and their children.

*These items were submitted by
Margaret Ann Pickell
and John Williams of the
Energy Systems Club 3753-3*

The "Podium Trap"

Many communicators, including Toastmasters, use the terms "lectern" and "podium" interchangeably.

"Lectern" comes from the Latin *legere*, meaning to read. The term originates from the days when Bibles were huge, heavy handwritten manuscripts. Special reading stands, lecterns, were needed to hold these Bibles.

Society adopted lecterns for other

uses, and today we have floor lecterns, table lecterns and customized, adjustable, self-contained lecterns.

Podium comes from the Greek word *podus*, meaning "foot." Podiums are the small platforms on which conductors stand when directing orchestras.

No amount of using the word "podium" in referring to the lectern can validate its misuse. Consult your dictionary to verify correct word usage.

So beware of the "podium trap." Remember to call the lectern by its correct name.

*Tony Steiert, DTM
Peak Trailblazers Club 2191-26
Colorado Springs, Colorado*

Editor's Note: A podium is a platform upon which one stands. A rostrum is a stage for public speaking or a raised platform on a stage. A dais is a platform raised above the floor of a hall or large room. A lectern is a reading desk with a slanted top.

More Articles on Complaints

After reading the article in the August issue titled "Complain With Power," I decided to use this topic for Table Topics at my club. Members were amused when they were placed in a situation complaining about a product or service. We know how bad customer service can get out there! More articles should be written on this subject. Customer service is a "hot" topic for the 1990s and it offers many benefits to all those Toastmasters employed in sales.

*John Lafferty
Select Toastmasters
U.S. Drop Forge
Swedesboro, New Jersey*

Participatory Learning

Thanks to Thomas Montalbo, we were reminded in the September 1989 issue that Dr. Smedley persisted in the most effective educational method yet devised: that of participatory learning.

Unlike the lazy-minded teaching by the lecture method, the Toastmasters approach allows no one to sit passively as a non-participant. Everyone feels the challenge to put new learning into practice and to surround each other with positive reinforcement for improvement.

The Smedley approach to learning should supplant the old-fashioned, ineffective "spectator learning" in all our institutions of learning, from preschool to graduate school. We Toastmasters should infuse the learning activities not so much with money as with the Smedley heritage for learning.

*Fred W. Decker, Ph.D.
Retired Deputy U.S. Assistant Secretary
of Education for Research & Improvement,
Oregon State Club 3722-7
Corvallis, Oregon*

Disturbing, "Soulless" Articles

As a Toastmaster, I enjoy club activities and the members' interest in a better world. But more than anything, I enjoy the tone of brotherly love that

shines through the speeches in our group.

As for *The Toastmaster*, I enjoy many articles, but some I find very disturbing. I didn't really know how to express this until I read the Letters to the Editor in the September issue: "Political Article Distorts" and "Too Success Oriented"—my sentiments exactly.

Your cover picture in April says it all: soulless, technological, successful materialism. I realize that Toastmasters have varied interests, orientations and belief systems. I only hope that we keep a high goal of integrity and respect for individual worth ahead of trying to compete with a fast-paced world.

Having taken the Dale Carnegie course, I especially found Toastmasters a refreshing alternative, teaching me not so much speaking techniques as to have something useful and worthwhile to share, and to *care* about.

*Michael Post
Unitarian-Universalist Club 7385-62
Grand Blanc, Michigan*

A Beautiful Compensation

In the October issue, this quotation by Ralph Waldo Emerson appeared in the Hall of Fame section: "It is one of the most beautiful compensations of this life that no man can sincerely try to help another without helping himself."

In my case this statement certainly rings true. I joined Toastmasters to acquire information on writing and giving speeches to help the children of a local recreation center enter a speech contest. In doing this I helped myself by reaping all the benefits Toastmasters has to offer—and loving it!

*Roberta E. Johnson, CTM
Heinz Club 4257-57
Pittsburgh, Pennsylvania*

LEX For Letter Writers

I really enjoyed "The Art of Letter Writing" by Alma Denny in the August issue.

One of my recent speeches for a Toastmaster meeting was about the joys of writing and receiving letters. As an inveterate letter writer, I correspond with family and friends as well as write fan letters, thank you notes, congratulatory and condolence cards. I also write letters to several correspondents from The Letter Exchange (LEX).

LEX is a subscription magazine for letter writers. Published three times a year, LEX is stuffed with topic listings of interest to other subscribers, such as "Insights," "Meta-physics," "Pot Luck" and "Contemporary Issues."

The address for LEX is P.O. Box 6218, Albany, California, 94706.

*Jean B. Wilcox
StorageTalk Club 4071-26
Longmont, Colorado*

Positive Comments

October brought another outstanding issue. I especially enjoyed Morey Stettner's "The Frozen Speaker." Seems like our magazine is getting better and better, according to all the comments I hear. I certainly agree! How will you ever be able to improve? Keep up the excellent work.

*Richard O. Shave, CTM
Gulf Cast Club 2095-29 and
At-Eze Club 7055-29
Gulfport, Mississippi*

Editor's Note: We apologize for the error occurring on page 18 in the November issue, in the article titled "TI Builds New World Headquarters." The quote by Past President John A. Fauvel should read as follows:

"So, as our members continue to grow, so do their demands for new products that will improve their skills. For us to be able to supply products that people want, when they want them, and at the right price, requires that we keep up with the corresponding demand for facilities to develop, print, package and store our merchandise."

What to do when the microphone dies... ...and other calamities

Don't lose your cool;
the audience is on your side.

BY DOC BLAKELY

Toastmasters are fond of the old saying, "People's number one fear is speaking in front of an audience. The number two fear is death." I firmly believe that the number three fear is dying in front of an audience.

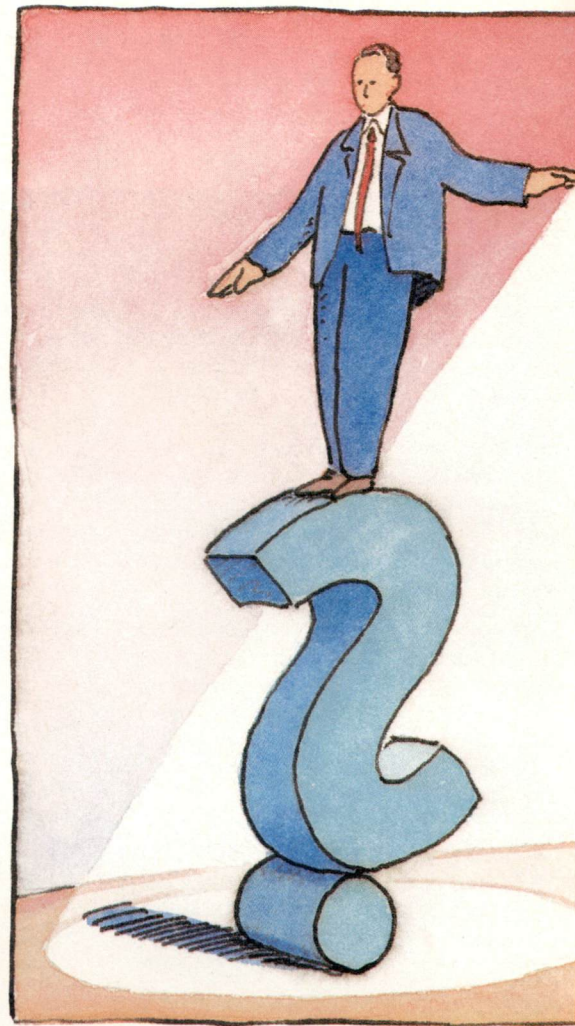
In August, as the keynote speaker at Toastmasters' International Convention in Palm Desert, California, I was given the chance to die big-time with 3,000 people watching as I tried to give artificial respiration to a brain-dead public address system.

It was every speaker's nightmare. Ten minutes into my presentation for one of the largest audiences ever assembled for a Toastmasters convention, the microphone innards suffered a complete cardiac arrest. In fact, all the microphones were silenced by the same unseen malady.

Frankly, at that moment, I yearned for an out-of-body experience myself. I didn't care whether the body took on the form of Burt Reynolds or Don Knotts, I just wanted out of the one I was in and to be free of the responsibility placed upon it.

Ominous Signals

I looked at the front row of seats where the president, ex-presidents and many staff members of Toastmasters sat looking back at me like an oil

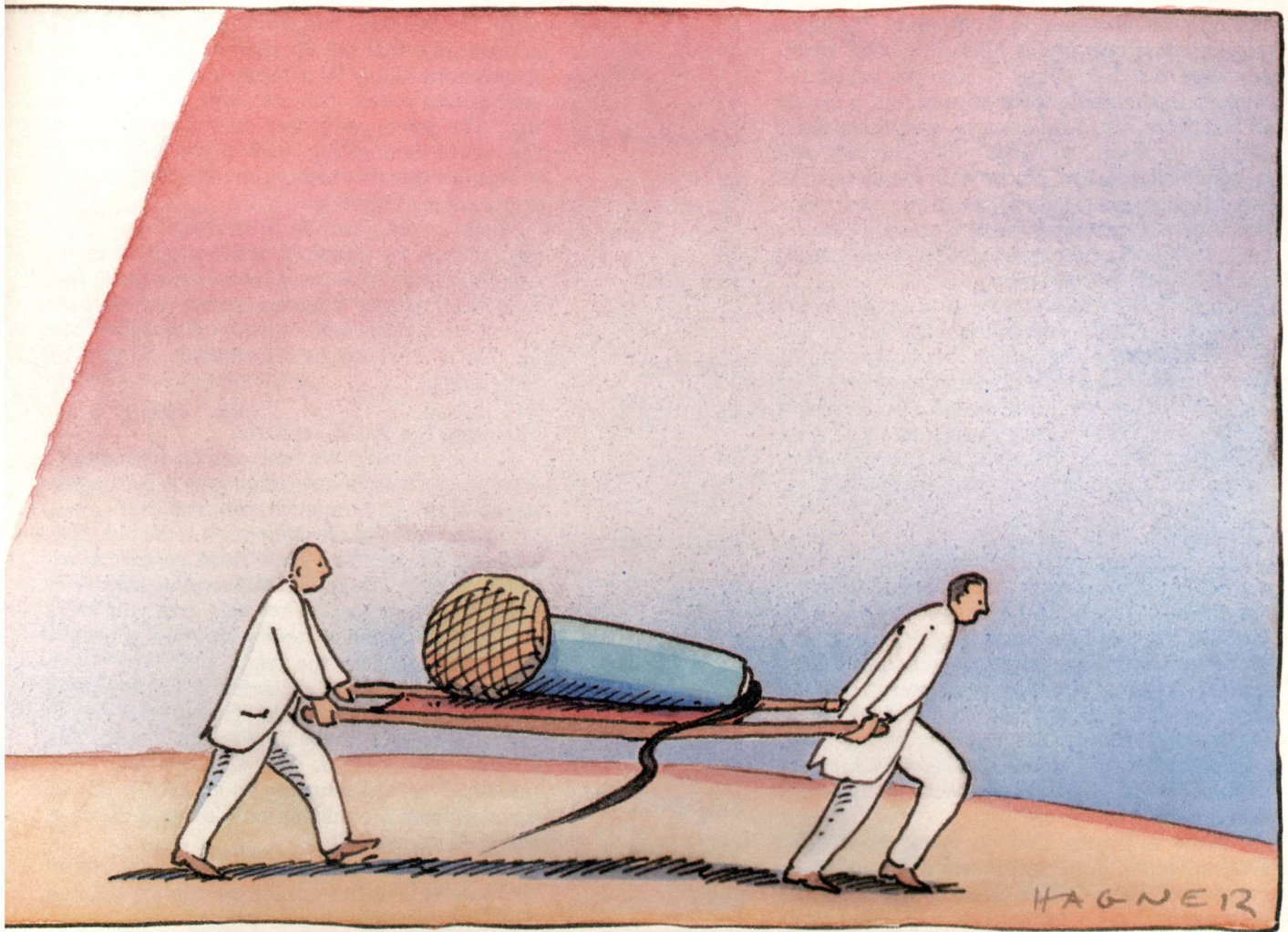


painting. One of them got up and went to the back of the room. He didn't do anything; he just got up and went to the back of the room. The others were softly whispering little encouraging words to me like, "Our Father, who art in heaven..."

Several questions raced through my mind. How long will the microphones be off? Is anybody doing anything to fix them? Should I fake a nervous breakdown or just go ahead and have a real one? What does the meeting planner expect of me in a situation like this? Is it possible for the audience to hear me without a microphone? Most important, what does the audience expect or demand of a professional speaker who has just been promoted as worthy of occupying this moment in time? Believe me, these are questions you also better have answered in your mind, because if you continue sharing your gift of oral communication with willing audiences, disasters undoubtedly will happen to you, too.

Trust me, there are only three kinds of speakers: Those who have experienced microphone failure, those who will experience microphone failure, and those who will experience microphone failure again.

But let's look at the answers to my questions about what to do in this potentially embarrassing



situation. First, I have always been an optimist. My professional guess was that no more than two or three minutes would pass before "somebody" would have the power back on again. I'm glad I didn't know it would be more like ten minutes. Secondly, in the back of the room, I could see lots of people buzzing around, opening and closing things, throwing their hands up in the air, and running back and forth. I knew that they were either working on the situation or they were trying to trap a mouse.

I decided to have a real nervous breakdown, but to put it off until I had time to thoroughly enjoy it alone. Ironically, I had discussed with the meeting planners what to do in case things went wrong. I had already checked the P.A. system, the lights, the allotted time and what to do if we ran short or overtime. This is something you learn to do as a professional. I wanted to know who was in charge in case everything went to Hades in a handbasket. It was little comfort, but there was absolutely no question as to who was in charge. It was rather like mutiny on the Titanic just after being introduced to the iceberg. Small comfort, but I had won the right to remain with the ship.

Could the audience hear me without a microphone? Speaking as loudly as I could, I asked that question. Some of them answered back with clev-

er little remarks like, "Huh?" and "What?" Those who yelled, "No," I knew could not be trusted.

Make a list of 21 things you could do to counteract every calamity you can anticipate.

Have a Plan

Lastly, what did the audience expect from me? Except for a few people here and there who were impersonating Roman emperors and empresses with their forearms extended and thumbs pointed downward, I believe most of the people in the audience were thinking, "This could be interesting, I wonder how he's going to handle this. And if he does pull off a miracle, what can I learn from it?"

Keep in mind that all these questions flashed through my mind in less than a couple of seconds. You see, I've had this happen before. It never lasted for this length of time, at this level or size of audience, but I've learned to anticipate disaster. If you are making a "dead stick" landing in an airplane, wouldn't you have already thought about what you would do? The same precautions apply here.

Once in Acapulco, Mexico, an earthquake cut off all electricity. We had no lights, microphones or air-conditioning and it was sweltering hot. I stood on a chair near a window where the audience could at least see my silhouette and where I was able to talk loud enough so everyone could hear.

On another occasion, the lights failed, but the

microphone remained on. I quipped, "We had a power failure over at our house the other night. My wife lost her voice." I jokingly asked the women in the audience if anyone had a candle in her purse: "You ladies carry everything else." Strangely enough, somebody did. She lit it with a cigarette lighter and placed it on the lectern. It's amazing how much light it created in a totally dark auditorium. It reminded me of Eleanor Roosevelt's philosophy, "It is better to light one small candle than to curse the darkness."

A colleague of mine had a woman die in the front row while he was giving a speech (he was not a humorist; nobody ever dies laughing). He took charge, asked for a doctor, and when it was obvious that she was gone, he led a public prayer for her soul. They took a twenty minute break, came back in, and he resumed his talk. How would you like that for a warm-up act?

Fighting for Time

Meanwhile, back at the auditorium, by the third second of microphone failure, I began to analyze the situation. This time, the microphones were off, but the air-conditioning, lights and even the spotlight were still on. On the large screen behind me, I noticed my own silhouette. I did a few hand shadows. The audience laughed. I knew that each laugh would gain at least five precious seconds. I did more hand shadows. More laughs. I ran out of hand shadows and ideas about them at the same time.

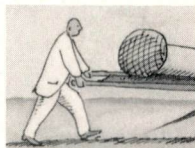
I made a mental note to learn more hand shadows and moved closer toward the audience. I reasoned that if I were closer to the audience, they would have a better chance of either hearing me out or choking me to death and putting me out of my misery. Carrying the microphone along allowed me to continue to speak into it to check on the progress of those people either fixing the system or catching the mouse. A photographer took my picture while I made a funny face. Everybody laughed. Another five or six seconds. Then I took the camera from the photographer and had her pose while I took the picture. A good ten seconds. In a really loud voice, I asked a man sitting in the front row, "Have you ever had this happen to you, sir?"

This is one of those questions that no matter what the answer, you can still pull him up, hand over the microphone, and say either, "Well, you have now," or "Well, it's happened again."

Still, no power to the microphone. A few more quips and small tactics while I cleared my mind and decided to stay in the audience and continue with my presentation, making the best of the situation. I spoke loudly, more slowly, and waited longer to allow the laughter to die down before I started on the next line. However, being the eternal optimist, I continued to speak into the dead microphone just in case it would be resurrected.

Wonder of wonders, it finally came back to life.

I returned to the stage in triumph while the audience applauded my gallant efforts. Then the system made a loud squealing noise and died



If you continue sharing your gift of oral communication with willing audiences, disasters will happen to you, too.

again. By this time, the whole thing had become a huge joke that we all shared. I dropped the microphone limply by my side, looked toward the ceiling, and yelled, "It's me, Lord. I was just joking." The power came back on and stayed on for the rest of the meeting. Scoff if you will, but it's things like this that firmly convince me that God is indeed a Methodist.

Much to my surprise, I received more compliments on my handling of the situation than I can ever recall. What could have been a good, professional but easily forgotten keynote presentation—or a memorable total disaster—instead became an "event" that will be remembered by all who were there.

Handling the Worst Scenario

So, what should we have gained from this? I want to emphasize how important it is to apply lessons learned from such experiences.

The first rule that we often forget is the old show business adage, "The show must go on." Don't lose your cool. The audience is on your side. They want you to succeed. They will give you every chance to do so and be rooting for you if you show them that you have the "right stuff."

The second rule in a disaster is to play off of what happens. If you have lights, find a way to use those lights. If a tuba is lying on the stage, pick it up and play it. If you wear a toupee, take it off. Just don't use the situation as an excuse to take the cord from the microphone, make a noose of it and hang yourself.

The third rule—and perhaps the most important one—is to learn from the experience, because it will happen again. Look forward to and prepare for it.

Don't let the opportunity pass you by. Study the scenario carefully. Develop a plan for action. Next time it happens, you can grab the bull by the tail and face the situation. A good rule of thumb is the make a list of 21 things you could do to counteract every calamity you can anticipate. Use this as a checklist. Review it often. One day, you will need some of the techniques—and who knows, you may have total recall. Even if you don't, some of the ideas will pop into your mind just because you've rehearsed them along with the lines of your speech.

As my friend Cavett Robert is fond of saying, "We make the speech we think we're going to make. We make the speech we actually made. Then, a few days later, we make the speech we *wished* we had made."

Frankly, I'm looking forward to this happening again. I've been studying the works of some great humorists who could handle the situation with ease. . . . Marcelle Marceau, Charlie Chaplin and Harpo Marx. †

Doc Blakely, Ph.D., was the keynote speaker at Toastmasters' 1989 International Convention. He is the author of *Wit and Pungent Humor*, *Push Button Wit*, *Keep 'Em Laughin'* and a newly released six-tape album, *The Ten Second Executive Humorist*. These can all be ordered from WHQ.

DTM

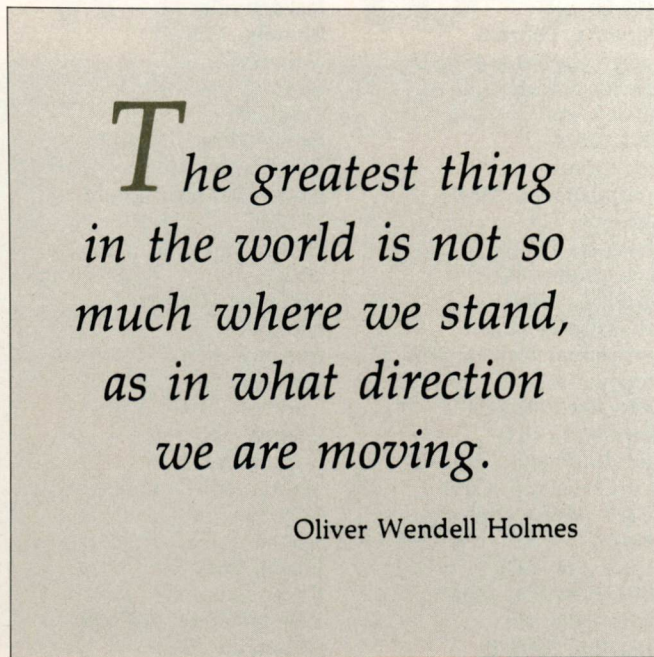
Congratulations to these Toastmasters who have received the Distinguished Toastmaster certificate, Toastmasters International's highest recognition.

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- Eleanor Kurtus, 2646-1
- John F. Blackstone, 3676-6
- Carmelita R. McCoy, 4986-16
- Sharon Billey, 3532-21
- Alma Louise Anderson, 1279-22
- Wayne C. Coleman, 2534-23
- Dan Keane, 1642-27
- Robert L. Showalter, 2357-28
- Anne C. De Hart, 546-47
- Robert E. Hostetler, 5854-47
- Jo-Ann Verna, 6026-47
- W. Thomas Kelley, 1005-58
- Roel Vis, 4080-60
- Elizabeth M. Wyness, 1385-64
- Maurice I. Law, 1526-64
- Lester Staats, 2150-64
- Laurence B. Fischer, 5570-64
- Linda A. Betts, 6006-69

ATM BRONZE

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

- William C. Keller, 1096-11
- Ruth J. Patrick, 347-17
- Carole Bordenkircher, 3171-20
- Steve Lochiani, 1852-24
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*The greatest thing
in the world is not so
much where we stand,
as in what direction
we are moving.*

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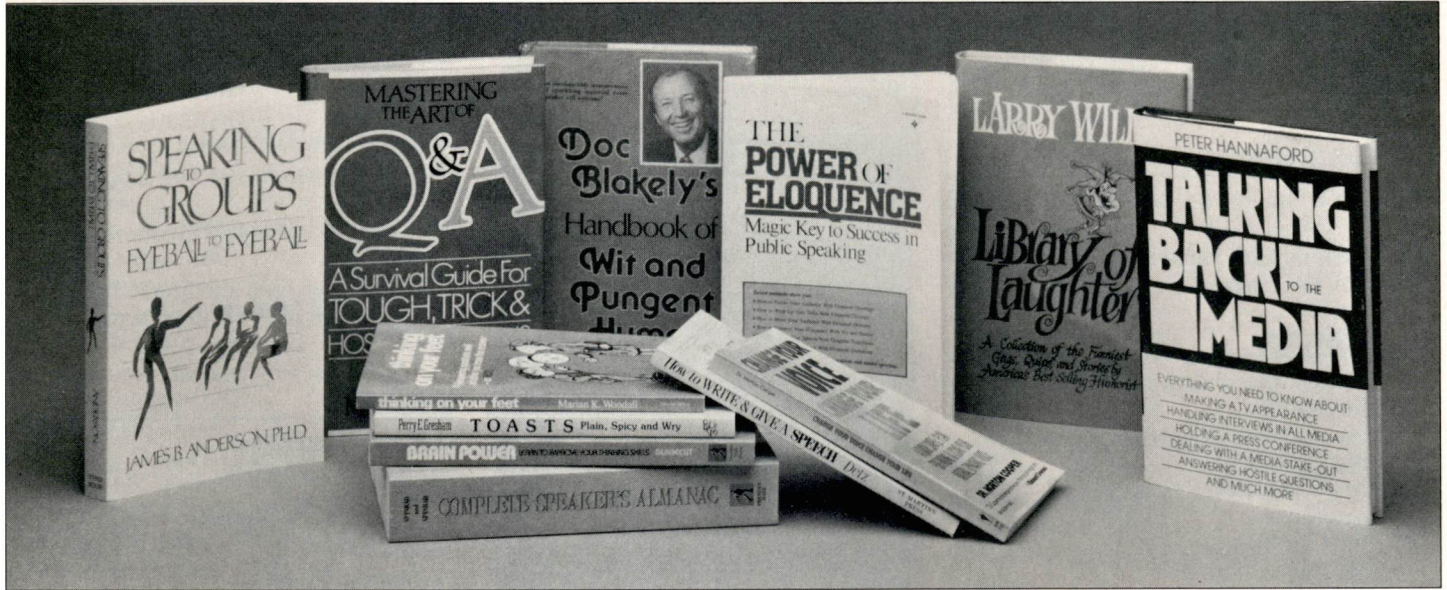
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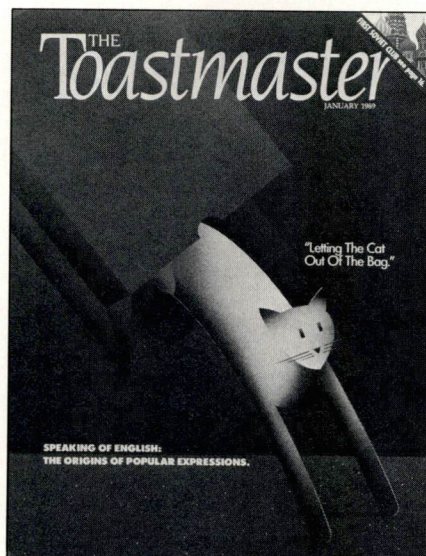
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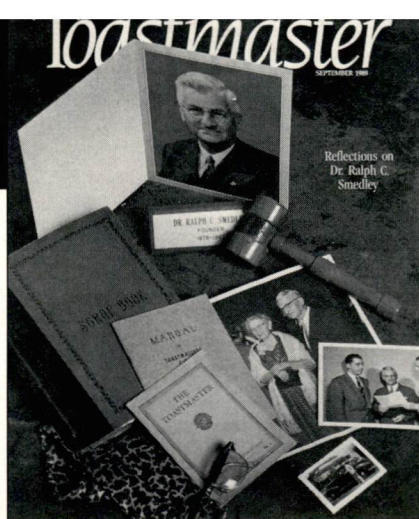
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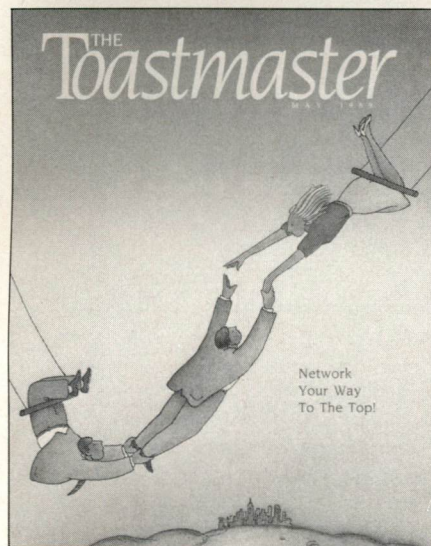
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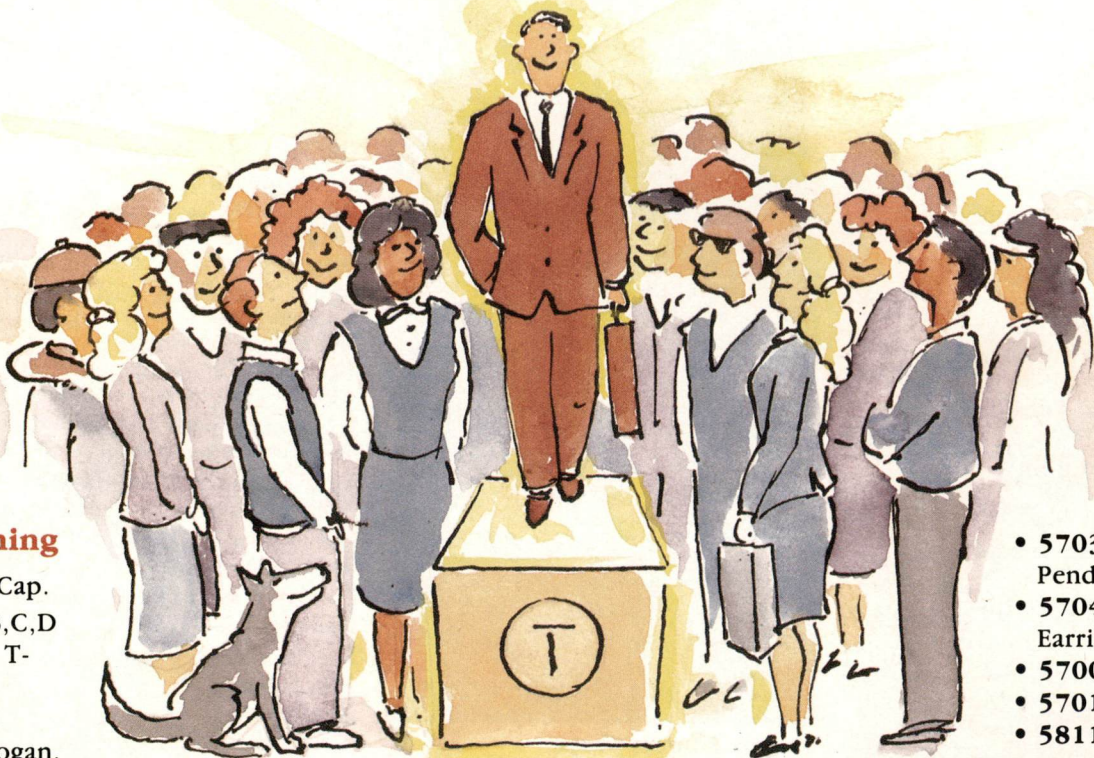
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