

TOASTMASTER

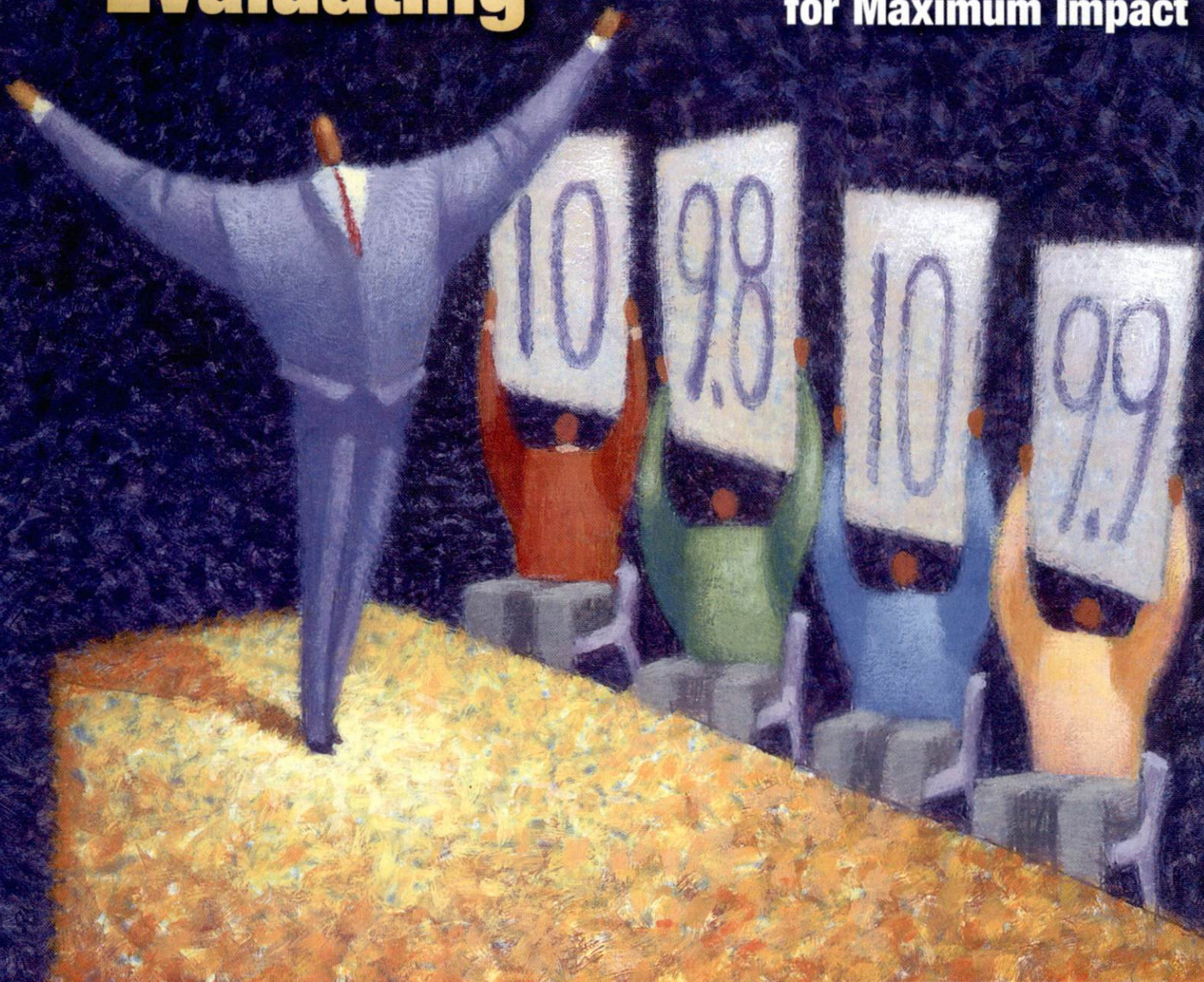
JANUARY 2005

Special Issue:

Everything You
Want to Know About
Evaluating

**Are You Ready for a
Toastmasters Makeover?**

**Presenting an Award
for Maximum Impact**



Are You Challenging Yourself Enough?

How can you become the best leader possible? A number of successful corporate leaders were asked this question during leadership surveys several years ago. Some of the answers were revealing:

- "By mistakes," said Tom Voehl of Lam Research Corporation.
- "Bosses, intuition, trial and error," said Gayle Hamilton of Pacific Gas & Electric.
- "Books can give you concepts, bosses are role models, but you learn best by doing through trial and error," said Jan Johnson of Signetics.
- "Most of my leadership traits are based on my basic value system of dealing with people, as ingrained in me in my youth and fine-tuned through experience," said Dan Wible of Unisys.
- "I learned to lead from experience and from trying to adapt techniques used by others that I thought were successful," said Do Danielson of KLA Instruments.

All the responses collectively suggested that the major opportunities for learning to lead include "trial and error," followed closely by "other people" and "education" in second and third place. It seems there is just no substitute for learning by doing through trial and error with the help of other people.

What a coincidence! The Toastmasters program is designed to provide an endless string of leadership opportunities where we learn by doing, through trial and error. And all this is done in a nurturing environment among friends who want us to succeed. It starts with the simplest leadership assignments involving meeting roles within the club. Further opportunities are available through service as a club or district officer.

The survey also pointed out that those leaders who had mentors or role models learned faster. Have you found someone you feel comfortable talking with? Does your mentor's background and skills match your needs? Does your mentor understand your needs? If you do not have a mentor, perhaps it is time to find one.

The survey also stressed the importance of a formal leadership training program. The time spent in structured leadership training is roughly twice as effective as on-the-job training. Are you taking advantage of the wide range of leadership training opportunities available in Toastmasters?

But learning through trial and error, with the help of other people, through leadership training programs may not be enough. Those leaders in the survey who were challenged with the toughest assignments learned the fastest and were ultimately the most successful. Does that mean we need to challenge ourselves with new, tough assignments if we want to maximize our leadership learning experience? Are you challenging yourself enough?

Jon R. Greiner

Jon R. Greiner, DTM
International President



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Publisher DONNA H. GROH
Editor SUZANNE FREY
Associate Editor KELLYANN MURPHY
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TO SUBMIT ARTICLES, CONTACT:

Toastmasters International
Publications Department
P.O. Box 9052 • Mission Viejo, Ca 92690 Usa
(949) 858-8255 • Fax: (949) 858-1207
Voicemail: (949) 858-2865
e-mail: kmurphy@toastmasters.org

LETTERS TO THE EDITOR:
letters@toastmasters.org

TO CHANGE MAILING ADDRESS:
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maustin@earthlink.net

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The Toastmasters Vision:

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

The Toastmasters Mission:

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

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

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

Do you have something to say? Write it in 300 words or less, sign it and send it to letters@toastmasters.org.

Speaking of Controversy: Creation vs. Evolution

In "Speaking on Controversial Topics" (October 2004), Aaron Bolin outlines 10 points to observe when delivering speeches on potentially sensitive subjects. It is ironic and surprising that for the example used in his fifth point, "Be knowledgeable about your topic and try to dispel misinformation," he selects a topic, the creationism/evolution controversy, in which he is not knowledgeable and then proceeds to spread misinformation about it.

While perhaps wisely concealing his personal views on the matter that presumably inspired the article, gay marriage, he manages to display an utter ignorance of the base issue in the creation/evolution debate. He claims it is actually about whether or not we can assume a supernatural being exists. It is not. It is about understanding what it means to know something scientifically.

The central conflict in the creation/evolution debate has everything to do with intellectual integrity and nothing to do with belief in supernatural beings. In fact, belief in God and the recognition of the fact of evolution aren't even mutually exclusive. I was disappointed that this egregious error marred what was otherwise an excellent and topical article.

Paul Jaffe • NRL Forum Club 3614 • Washington, D.C.

The article about speaking on controversial topics in the October issue was interesting and thought-provoking. However, I must disagree with the author's assertion in point #5 that evolutionists "assume that no supernatural power exists." The general principles of evolution do not preclude the existence of God; nor does accepting the existence of God imply

that the creationist theory is correct. The creationist view is certainly based on the belief that God exists, but the evolutionist view makes no assumptions about God at all. Evolution is a scientific theory, and as such it will be proved (or disproved) by scientific means; religious or spiritual beliefs are not relevant.

Paul Kilfoil, CTM • Two Oceans Club 8185 • Cape Town, South Africa

Welcoming Controversial Speech Topics

The article "Speaking on Controversial Topics" is long overdue. I advocate the tackling of controversial topics by Toastmasters for personal growth at club meetings. On too many occasions my fellow club members disagree. Consequently, meetings are comprised of banal speeches that do not stretch the speaker. Fear of conflict and controversy may be one reason for this timidity.

I appreciate the discussion in the article and hope more Toastmasters adopt a philosophy of not running away from a controversial topic and presentation. Controversy and conflict are normal and expected. We must not be afraid of conflict. A mature person learns to reserve the right to disagree in a healthy manner when others voice opinions different from their own. I thank Aaron Bolin and *The Toastmaster* magazine for the discussion.

David Lewis, ATM-G • A-R Club 1481 • Sacramento, California

The Best Practice

I was thrilled to read Dave Zielinski's article, "Perfect Practice" (November) pointing out the subtle difference between practice and rehearsal that can make or break a presentation.

The article is like a guiding beacon, leading me out of the dim area I have leapt into by following the traditional adage

of "practice makes perfect." I have actually practiced a few speeches not once, not twice, but umpteen times – to the point where I could memorize them.

A memorized speech is so smooth that it sounds contrived and unnatural. I agree with Dave that a much-practiced speech is, at best, mediocre.

I thank Dave for his excellent article that has prompted me to set my heart on rehearsing more and practicing less in my future speeches.

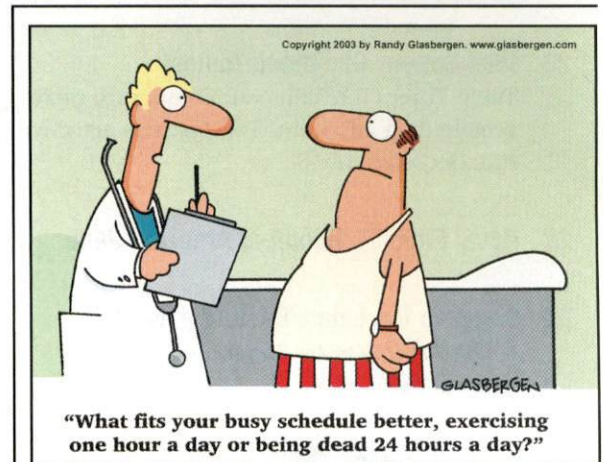
Ng Yee Chong, DTM • CPA Advanced Club 5255 • Singapore

The Name Game

I heartily enjoyed Sam Brathwaite's December article on club names. It's rewarding to see such creativity from Toastmasters around the world. I am VP-Education of one of two Toastmasters clubs called Miranda (the other is located in a suburb of Sydney, Australia).

Not surprisingly, to those of you who know law enforcement practices, our Idaho-based Miranda club is supported by the Boise Police Department and Ada County Sheriff's Office. Our motto: "Miranda – where for one hour a week, you do not have the right to remain silent." I encourage new clubs to pick names that represent not just a town or a company, but also the spirit and humor of its members.

Ken Jenkins, DTM • Miranda Club 6503 • Boise, Idaho



Our circumstances determine how a speech affects us.

Starting Points

Starting points – everyone has theirs. We all arrived at our first Toastmasters meeting with a unique background. This background will be reflected in how we approach Toastmasters, how we deal with an audience, how our speaking skills develop, and how we respond to evaluations. No one can possibly understand all that is going on inside a speaker as he or she gives a speech.

This is one of the main reasons we learn to evaluate from the standpoint of how a speech affected us, and not by telling the speaker what he or she should do to improve. As listeners, we also arrive at Toastmasters with a unique background, one that determines how a speech affects us. Our experience with our own speech habits, strengths and weaknesses gives us ideas on how to “fix” a speaker we evaluate. But there is no

“Because we all join Toastmasters with different skill levels, our weaknesses have different reasons.”

single “fix” for all speakers who appear to have a similar weakness.

I recently spoke to a group of my peers – writers and publishers – and gave a passable presentation. My presentation skills have improved tremendously in the past five months since joining Toastmasters, but I am still on the steep slope of the learning curve. After my talk, I was approached by a member of the audience. He mentioned his past membership in an organization similar to Toastmasters and then offered his advice.

He said I had been reading my speech too much. His solution was based on how he overcame this same shortcoming. He said I should focus

on a phrase for each section or paragraph and then just talk without my notes until the next section.

As he was explaining this to me, I thought this was very sound, logical advice. I had often thought of this same strategy. At the same moment, my mind also said, “But I’m not there yet.”

I am a very organized person. One of the strengths I brought to Toastmasters is my ability to organize my writing. My first seven speeches did not lack organization. But I relied on my notes because I don’t think well on my feet – yet. Toastmasters is my chance to improve dramatically in this area. Yes, I could just pick a phrase and then wing it for each paragraph. I’ve tried that. I’d ramble because I’d forget the important points I had carefully crafted into my speech.

I thanked the man for his advice. What would have helped me more

was advice on how to improve my memory under pressure. But he couldn’t have known that. His advice wasn’t bad, just not the best for me at that time.

Because we all join Toastmasters with different skill levels, our weaknesses have different reasons. This man’s reaction was that I was reading too much – an honest, useful evaluation. His suggestion on how to fix this weakness doesn’t work for me right now. I need to improve in another area first.

This is a good example of why evaluations should be from the standpoint of “Your speech made me feel...” or “I would have gotten more out of



your speech if....” Differing starting points are also why one person’s evaluation can be very useful and another’s, although valid for someone else, may not help at all. We may just relate to an evaluator better in one instance because that person’s experience with communication problems resembles our own. With another evaluator, we can’t relate to his or her background as well. But later on, when we encounter another stumbling block in our road to becoming a successful speaker, our ability to relate may be reversed between the same two evaluators.

Speaker evaluation is a crucial element of the Toastmasters program. Understanding the limitations we have to relate to every speaker and their weaknesses will help us be better evaluators. It will also help us receive evaluations in the right context. Our fellow Toastmasters are trying to help us, but we have to choose the right solution for our individual set of circumstances at that time. We may all seem very similar on the surface – we are not polished public speakers yet, but we need to remember our different starting points. **T**

Tony Russ, CTM, a member of Mat-Su Club 4245 in Wasilla, Alaska, is an author, guide and hunting authority. For more information, visit www.TonyRuss.com.

Developing a Speakers Bureau

By Robert Fornesi, DTM

Use your Toastmasters experience to volunteer for a worthy organization.

Think of a speakers bureau as a small business. It has a product or service, as well as customers or clients. A business also needs a plan for success, including promotions for your product.

Here are several specific steps to follow to develop successful speakers bureau that will have you speaking as often as you desire. You may not get rich from this business, but you will have a lot of fun, meet wonderful people, practice your speaking skills and spread the word about Toastmasters.

A few years back, I went into semi-retirement from a fortune 500 company. I continued to conduct several three-day technical sales seminars each year around the country. This was an excellent transition from full-time work to a part-time position. But I knew I needed a hobby. As a 20-year Toastmasters veteran, my first thought was to build on my Toastmasters and training experience. I saw a notice in the local newspaper that docents were needed at the "Planes of Fame" Air Museum at the nearby Chino, California, airport. I have always liked history and airplanes, so this sounded like the perfect new hobby for me – one where I could combine my interest and experience as a Toastmaster with volunteering for a worthy organization. It has launched me on an exciting and interesting experience, where the possibilities for learning are endless.

My initial responsibilities as a docent were to conduct tours of the museum, usually two to four hours



long, for various groups of children or adults. The museum has over 150 aircraft, ranging from a Wright Brothers replica from 1903 to modern jets. Many of these are in flying condition. Local clubs, schools and organizations occasionally asked for speakers. As a Toastmaster, I jumped at the opportunity to speak to these groups and promote the museum. The first year I gave only six talks as requested through the museum. This is when I looked at this as an opportunity to develop a one-person speakers bureau. Here is the plan I followed:

1 Where is the market? I didn't need to look far. All service clubs in my area meet weekly and have a 20-25 minute program as part of their meeting. These clubs, including Rotary, Kiwanis, Lions and various women's clubs, were perfect. I counted more than 50 clubs within a 30-minute drive from my home. The local newspapers listed weekly clubs and organizations and always mentioned a phone number as a contact. Once the word got out, program chairmen started calling me.

2 What is the product or service? My goal was to promote the museum to offer free entertainment and knowledge. The service club's goal was to provide an interesting program to supplement its business meeting. We both had the same basic goal. To make it interesting, I chose colored slides from photos I had taken to enhance my message. The slides were easy to use, avail-

able and flexible, so the program could be shortened, lengthened or altered to meet the club's requirements and interests.

3 What is the topic? I was lucky in that history and airplanes are interesting to most people. The slides helped hold the interest. As Toastmasters, we know that it is easier to speak on a topic we like and know. I had earned the right to talk about the subject. While I am not a licensed pilot, I've taken flying lessons in various types of planes and flown mock aerial combat in real planes equipped with laser sights. I have also visited more than 70 different air museums in the U.S., Canada and the United Kingdom. I feel I have earned the right to present these slide presentations to interested audiences. I now have five different aviation talks that I give to a growing list of customers.

4 What other topics am I familiar with? Examine your other interests and experience. Now that you have a customer base, consider expanding your topics. My working background was engineering and marketing in the water and pumping industry. California has a fantastic system of aqueducts and pumping plants to move water from the mountains up north to the cities in the south, and from the Colorado

River west to Los Angeles and San Diego. With my trusty camera, I have followed these systems and developed a slide presentation explaining the water sources and the magnificent distribution system.

Another historical topic is the original Erie Canal, built in 1835, across New York State, connecting the Hudson River to Lake Erie and hence the other Great Lakes. I grew up on a branch of the Erie Canal. Again with my camera, I have visited many of the original old ruins of the early canal. This has created another interesting presentation for many audiences.

How did the Women's Rights movement get started? Surprisingly, women in the U.S. did not obtain the right to vote until 1920. A great topic, not only at women's clubs, but for all people. In 1848 the first Women's Rights convention was held in Seneca Falls in Upstate New York. Just by chance, I was born and raised in Seneca Falls. It now has The Women's Rights National Park and the Women's Hall of Fame. Another great topic for general audiences.

5 A few other thoughts on a Speakers Bureau:

- **Provide your own equipment.** It makes it easier for clubs to book you, and you are more familiar with your own material.

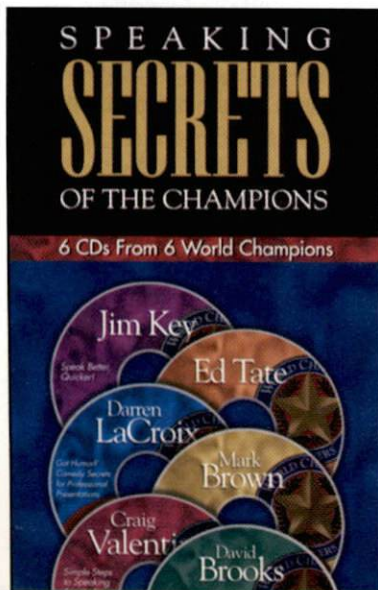
- **Write your own introduction and give it to the chairperson.** Mention that you are a member of a Toastmasters Speakers Bureau.
- **Tell meeting planners about your other topics.** I always tell them that I am available to fill in on short notice.
- **Have fun.** Select topics you enjoy talking about and that your audience will enjoy. I am very fortunate to be a Toastmaster. It has made my semi-retirement an exciting and fulfilling experience.
- **Tell other Toastmasters what you've learned.**

I hope that these steps will help you start a speakers bureau. The best part is that you can be as active as you want and select the frequency and location of your talks. When my schedule gets light, I call the various service clubs and set dates and select certain talks to keep my skills current.

Does this plan work? It has for me. The last seven years, I've averaged two talks per month with very little promotion. Group sizes vary from 20 to over 3,500 people. It works for me.

Thank you Toastmasters! **T**

Robert Fornesi is a 26-year Toastmaster with a DTM. He is active in two early morning clubs in Southern California. He can be reached at rebo28@aol.com.



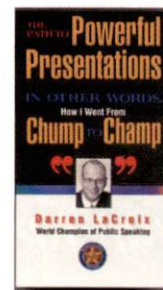
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When You are the Evaluator

By Talia Ehrlich Dashow, CTM

Tell the speaker what you felt and thought; offer your perspective.

What can be more scary than giving a speech? For many people, it's giving an evaluation. When we're newcomers, we think that we can't possibly offer suggestions to people who obviously know more than we do. When we've been members for a while, we may still feel intimidated by advanced speakers and not sure how to help them grow. Sometimes we worry that if we say something the speaker doesn't like, he or she will give us a bad evaluation in return or hate us forever.

But we do have a lot to offer, whether we are brand new or have been in Toastmasters for 50 years. We have something unique, something powerful, and something other people don't know and want to learn: our perspective.

How could that be worth anything? Well, when we give speeches, we know what we said, what we intended to say, and how close we got to our intention. But we can't know how the audience feels about it. We can watch their faces, but unless they talk to us, we can't know what's going on inside their heads or hearts. When you stand up to offer an evaluation, you can fill the speaker in on what you felt and thought.

So, you think this sounds good in theory, but you're not sure what to do in practice? Here are some practical things you can do:

Listening Tips:

Sometimes you have to force yourself to pay attention. Maybe you are anxious, hungry, bored or distracted. To help yourself focus, here are some tools to help you really listen to the speech you will evaluate:

Look at the Speaker

Don't look out the window, at the evaluation form or at the other audience members to see how they're reacting. Looking at the speaker helps you focus on what he is saying. It also lets you see the speaker's posture, eye contact, emotion and connection with you and the rest of the audience. Looking at the speaker also gives him a receptive audience, which is encouraging. This also reminds you of where you are and what you're doing, which helps keep your mind from wandering.

Mirror the Speaker's Feelings

If you smile when he smiles, frown when she frowns, lean forward when he moves forward, shake your head at her sad story, you help create a stronger connection between you and the speaker. Mirroring allows you to experience the speech on a more visceral level, accessed by your emotion and physical response. You also give the speaker a sense of being heard and understood.

Triggers

Another major distraction for evaluators is trying to remember what they want to say. Even a five-to-seven



minute speech can include a lot of things to comment on. However, it's not so long that you'll forget everything about it. You don't need to write extensive notes, just a few key words to help you remember what you were thinking. The danger of writing notes is that they take your focus away from the speaker. Knowing that you'll have something to trigger your memory can help you return your focus to the speaker more clearly.

Speaking Tips:

Make it Subjective

The truth is, we can't give an objective evaluation even if we want to, because what we think is filtered through our own opinions and feelings. Make the most of that. Talk

about the impact the speech had on *you*. Did the opening capture your interest? Did the closing make you want to run out and do something? Did you feel uncomfortable when the speaker lost her place, or happy when he smiled at the end of the story? The speaker doesn't know, and wants to know, all of these things.

Talk About What You Liked

We all tend to be harsh self-critics, so hearing only items an evaluator didn't like is enough to send a new speaker screaming from the room. People remember what earned them praise and will try to repeat those things in the future, so praising a speaker's strong points will help reinforce them. Be sure to talk about what you liked – even if you're sure the speaker knows. Emphasizing the speaker's strong points can

The Power of Potential!

Inject some creativity into your next evaluation.

Potential is why we submit to being evaluated speech after speech. We trust our evaluator to guide our evolution into able public speakers. The evaluator's intent is to encourage and highlight speaking skills that can be used as a foundation to others. Creativity is in every brick of that foundation. How can we make it tangible and transferable to the speechmaker? It's in the gift of the evaluation.

The format of the creative evaluation:

1. Likes

State with what you liked. Always put the most important things first, in speech writing and evaluations.

"I really liked how you....."

"That was very impressive how you....."

2. Potential!

Turn up the creativity here and talk about the speech's potential. Be specific here about the topic, and link it to the speaker's passion, ambition, desires, etc.

"Wow! You're so passionate about this topic! I can see how it....."

"I can't wait for part 2! What's your next move on this?"

3. Workable Area

Ease into this one. Let them know they're on the evolutionary path and there are a few pebbles in the way, but not more than three! Focus on style.

"The one thing I had to look out for in my speech #___ was...."

"It's such a small thing, but be aware of....."

4. End with Positive

A one-sentence summation should be very positive and encouraging. Never end with a negative.

"Overall, I very much enjoyed..."

"All that said, I feel we're very lucky to have you in our club!"

Sometimes we all need a little more help and speed in developing the vision which will become our future reality as a public speaker. That goal requires a little creative license in modifying our evaluations with some new, more open language around where we'd like to be and how we're going to get there. **T**

Sherry Minnard Rappaport is a freelance writer in Boston, Massachusetts. Contact her at Sherry@coachingwithcreativity.com

also teach the rest of the audience what you thought was successful, so they can try it too.

It helps to start with a positive attitude, and then look for the parts we liked.

Sandwich Growth Between Praise

We are asked, as Toastmasters evaluators, to give the speaker one or more suggestions for improvement. Resist the temptation, especially with someone we think has a thick skin, to list a large number of perceived faults without balancing them with successes. People find it much easier to absorb criticism when they are also praised. Plus it makes change seem easier, and less overwhelming, to hear that some parts are already pretty good.

Be Specific

Saying "That was a great speech!" doesn't tell the speaker anything. "Your opening really drew me in, your pacing held my attention, and your conclusion inspired me to go home and write my political representative," gives more information. Better yet, be specific about words you liked, gestures that illustrated a point for you, setups that made a joke funny, places where the speaker paused and let you absorb some piece of information before going on. These details give a speaker a lot more information about not just what worked, but why.

Be specific about both what worked and what didn't. It's hard to change when told, "your conclusion was weak." It's easier to improve when told, "I expected a sentence or two more about the subject to draw together

the opening and the body of your speech. Without it, your conclusion felt a little sudden." It's also important to be just as specific about what worked. Saying "I liked your humor" and then going into specific detail about what didn't work makes it seem like the first part was just to make the speaker feel good. Tell them in as much detail what worked, since otherwise they won't believe you.

Objective Subjectivity

Yes, your evaluation must be from your point of view. However, it is not about your opinion of the speech topic. Some speeches can be controversial. You, as evaluator, are not there to give your opinion of the debate, but to talk about how effective the speech was. Did it tap into universal human emotions? Did it have a compelling message, even if you did not personally agree with it? Maybe the speech made you very angry. If so, it certainly tapped into something. Articulating why it angered you



“Emphasizing the speaker’s strong points can also teach the rest of the audience what you thought was successful, so they can try it too.”

can give both you and the speaker some good insight into what worked in the speech.

No Buts

When we are offering both positive and negative feedback, it is very easy to put “but” in between. “Your opening was compelling, but the body didn’t back it up.” To the listener, everything that precedes the word *but* gets negated. It no longer sounds like having a compelling opening matters, since “the body didn’t back it up.” Making them two separate sentences, or connecting them with “and,” will help make it clear that these are two separate pieces of feedback. “Your opening was compelling. I felt the body wasn’t as compelling.” “Your opening was compelling, and I was hoping the body would back it up. I thought it fell short.” Also beware of *but* masquerading as *however*, *nonetheless*, and other similar words.

Thinking Tips:

From What to Why

These are some advanced tools, which are especially useful when evaluating a polished, experienced speaker.

Talk About The Effect On You

The more you can get at why a part of a speech is effective, the more helpful your evaluation will be. Maybe the

tone of the speaker’s voice really conveyed sadness, or maybe it was the drop in volume, or both. Don’t give up, even if you don’t really know why. Start with the effect you felt or saw, then brainstorm about what might have made it so effective.

Explore Other Options

Try exploring other ways of getting the same effect, or ways to get different effects. Maybe you liked the casual intimacy the speaker conveyed when moving around the room. You can try talking about the effect it had, and then exploring other effects the speaker could have tried for. Maybe the speaker’s pacing gave a feeling of energy to the presentation. Perhaps the speaker could try standing still for the beginning and start moving midway through to build up to a big finish. Or the speaker could move for some parts and stand still for others. Or the speaker could try to convey the same intensity and energy without moving his legs, as a challenge to try something new. None of these approaches indicates that the speaker did anything wrong; they just explore different ways to try new techniques.

If you focus on the speaker and speak explicitly about your own experience of the speech, and how and why the speech worked, you will soon give powerful and useful evaluations. ■

Talia Ehrlich Dashow, CTM, is a member of the Lakeview Club 2767 in Oakland, California.

Evaluating the Championship-Level Speaker

By Elliott Wilcox, ATM-G



You must know what a dynamic speech should sound like.

The speech was great. The first words out of the speaker's mouth grabbed your attention, and every word that followed inspired, motivated or persuaded you. The words were eloquent and moving. The voice filled the room. The gestures were understated, but a perfect complement to the words. It was possibly the greatest speech you've ever heard. You're his evaluator. What do you say?

How do you evaluate speakers capable of competing in TI's World Championship of Public Speaking? Can you possibly say anything that would help them improve their speeches? Yes, you can. The next time you step up to the challenge of evaluating a great speaker, try these tips:

Assign experienced evaluators.

Ralph Waldo Emerson said, "If you would lift me up, you must be on higher ground." To evaluate this caliber of speaker, the evaluator needs to know what a dynamic speech should sound like. As the general evaluator, you should assign experienced evaluators to the championship-level speaker.

Multiple evaluators.

Two heads are better than one, right? Sometimes, a single evaluator may not have the skills to properly evaluate a championship speaker. When that happens, consider assigning multiple evaluators. Assign one to evaluate speech content, one to evaluate physical movement and a third to evaluate the speaker's vocal skills. When each evaluator focuses on a limited area, they have better insight and offer better suggestions for improvement.

Contact the speaker before the speech.

The speaker has been working on this speech for weeks. She's practiced and honed it to a fine edge. How will you know what to evaluate in this speech? Call the speaker a week before the meeting and ask, "What do you want me to look for? What do you want me to listen for? Is there something special you're trying to do? Is there a certain mood you're trying to create?" The speaker typically knows where she'll need to improve. If you ask, she'll help you focus your attention.

Don't retell the speech.

Many evaluators simply retell the entire speech. This doesn't benefit the speaker or the evaluator. You may want to repeat small portions of the speech to highlight areas for improvement, but the evaluation should be *your* speech, not the speaker's speech. Listen with a critical ear and find areas for improvement; don't merely parrot back what you heard.

Avoid the whitewash.

"Great speech." "Wow." "I wish I could speak as well as you do." Every championship-level speaker has heard evaluations like these. While everyone loves to hear a compliment, these are the worst evaluations the speaker can hear. Championship-level speakers already know if a speech is good. They know which parts were dramatic, which parts were funny and which parts moved people to tears. They're not looking for a pat on the back. They're looking to improve. When they have a diamond of a speech, they need the evaluator to help polish it.

While the novice speaker requires a high level of motivation to get them back to the lectern, that's not a concern with the championship speaker. You can't scare them away from the lectern. Speaking is their

drug of choice – they can't wait to speak again. They want to know, "How can I make this speech better?" When you evaluate, focus on the parts of the speech that need improvement, rather than praising the speech.

Don't be afraid to speak bluntly.

The best championship evaluations often sound critical, because they focus on the shortcomings of the speech and what the speaker should change for next time. Experienced speech contestants don't mind this criticism. Every one I've talked with prefers a blistering evaluation that helps them improve rather than a touchy-feely evaluation that tells them how wonderful they are. You don't

"Top speakers are not looking for a pat on the back. They are looking to improve."

even need to offer suggestions on how to improve the speech, just point out what you didn't find effective.

"Your opening didn't grab my attention. I don't know how to fix it, but I think you can improve the opening to better gain the audience's attention and interest." This technique might chase a novice speaker out of Toastmasters, but for the veteran contest speaker, it's exactly the type of evaluation they want to hear. They'll furiously scribble notes during the evaluation, and thank you profusely afterwards.

There's always something.

Every time I watch the 2001 World Championship of Public Speaking, I'm amazed by Darren LaCroix's championship speech, "Ouch!" The message is powerful, the language is precise, and when he addressed the Contest Master (while face down on the stage), you know he's a master. I've watched that speech dozens of times, and am at a loss as to how I'd improve the speech. However,

Darren says that every time he watches the speech, he sees tiny areas to improve upon. There's always room for improvement. If you'll gather enough knowledge about championship-level speeches, you'll see those nuances. Watch the World Championships of Public Speaking. Read the books. Listen to the CD's. Attend the conferences. Soak up all of the information you can find about championship-level speaking. You'll not only become a great evaluator, you'll also grow as a speaker.

Teach the club.

Despite what I said above, sometimes a speech can't be improved. Try evaluating Martin Luther King Jr.'s "I Have a Dream" speech. What

changes would you make? What could you contribute to that speech?

How do you evaluate a speech when there's no room for improvement? Rather than whitewashing the evaluation, try turning the evaluation into a teaching lesson. Take a powerful element of the speech and dissect it for the club. "Did you hear how he repeated the phrase 'I have a dream' throughout the course of the speech? That was effective because..." This technique also helps the speaker. If they hear that a particular element of the speech was effective, they can repeat the technique in future speeches.

Sometimes, the speaker doesn't even know she's used a powerful speaking technique. In your evaluation, you tell the club, "At one point, she paused for nearly eight seconds. By holding the pause that long, she gave us time to absorb a powerful message." Afterwards, the speaker candidly tells you, "The reason I paused that long was because I forgot the next portion of my speech. But

next time, I'm going to incorporate that pause into the speech. Thanks!"

Don't let them rest on their laurels.

Some speakers can write a speech in the parking lot, walk into the meeting and walk out with the Best Speaker ribbon. Championship-level speakers have great delivery techniques, magnificent eye contact and vocal variety that captivates an audience. But they could be better. When they stop challenging themselves, they cheat themselves of the opportunity to improve. As the evaluator, you need to challenge the speaker not to coast. One way to do that is

to praise the speaker, but criticize the speech. *"For most speakers, this would be a great speech ... but you're not most speakers. We know how excellent your speeches normally are, but it seems like you didn't spend a lot of time preparing for this speech. Next time, I would challenge you to ..."* Sometimes, even champions need to be reminded how much better they could be.

Challenge yourself.

It's not easy to evaluate championship-level speakers, but when you do, you'll rapidly accelerate your speaking and evaluating skills. For

a change of pace at your next meeting, watch a World Championship of Public Speaking recording (available from Bill Stephens Productions at www.billspro.com), then evaluate the speakers. Ask what was powerful about their speeches and what areas you would improve upon. Challenge yourself to evaluate the championship-level speakers, and you'll become a championship-level evaluator. **T**

Elliott Wilcox, ATM-G, is a criminal prosecutor and professional speaker. He belongs to the Conquerors club 1066 in Orlando, Florida and can be reached at ewilcox1@cfl.rr.com.

Evaluating the Novice Speaker



What one thing can this speaker do that will have the greatest impact on his or her next speech?

As he approached the lectern, you sensed the fear oozing from every pore of his body. He shook the hand of the Toastmaster, and his hands continued shaking as he placed his notes on the lectern. He drew a deep breath, looked up from his notes and gasped once. He muttered, "I'm sorry, I can't do this," then ran from the room. You're his evaluator. What do you say?

As Toastmasters, we know the benefits of speaking in public. We have felt the increased confidence, credibility and the adrenaline rush that comes from speaking to an audience. We would be selfish if we kept those benefits to ourselves. Our role as evaluators is to help all speakers, especially the very nervous novice

speaker. If they give up after that first speech, we have failed in our role as evaluators. The next time you evaluate a novice speaker, use these tips:

Motivate him to speak again.

The desire to conquer the fear of public speaking draws many people to join Toastmasters. For many novice speakers, the first speech is a liberating moment. When they don't pass out, feel nauseous or burst into flames, they realize their fear of public speaking was exaggerated. However, some first-time speakers still feel terrified when they speak. You can see the horror on their faces as they address the audience. For these speakers, the most important thing your evaluation should do is motivate them to speak again. Use the words "next time" throughout your speech. If they remember nothing else from your evaluation, make sure they feel encouraged to start working on their next speech.

Be honest, and say something positive.

Your mom probably told you, "If you can't say something nice, don't say anything at all." It's good advice, especially when evaluating. But don't overdo it. Don't say, "This was a great speech" if it wasn't. Everyone sees through false praise. It doesn't encourage a speaker to speak again, and it diminishes the power of any valid praise you offer.

That doesn't mean you should be brutally blunt, either. Instead, find something the speaker did well and praise that. Be sincere with your praise. *"Compared to the thousands of others who never had the courage to attend a Toastmasters meeting, or the hundreds who came to a meeting but left before giving their first speech, you just joined a noteworthy group of people who had the courage to step up to the lectern."* It's not much, but it's a start. Boost the speaker's confidence by saying he or she has at least one basic speaking skill. The next time

they speak, they can build upon that skill.

Narrow the focus.

In this first speech, perhaps you saw a dozen different areas for improvement. This isn't the time to mention all of them. They still have nine more projects to work on before they become Competent Toastmasters.

"If they remember nothing else from your evaluation, make sure they feel encouraged."

Concentrate on a single area for improvement. If you give them four, five or 10 areas to work on, it's too much to remember. Overwhelmed, they might feel they shouldn't be speaking at all, and won't work on any of your suggestions.

Pick one area to improve upon. Pick something that, if they followed your advice, would do the most to improve their speeches. For example, if your car needed an oil change, a new transmission, brake pads, A/C repair and it was on fire, you wouldn't try to fix all of the problems at once. You'd extinguish the fire first (the most serious problem) before working on any other problems. What one thing can this speaker do that will have the greatest impact on his or her next speech?

Give specific tips.

Once you identify the area for improvement, share specific tips on how to do so. For many speakers, the most important area for improvement is conquering their fear of public speaking. The Toastmasters Better Speaker Series module, *Take the Terror Out of a Talk*, provides several tips for conquering nervousness. Familiarize yourself with these techniques and share them with the speaker. Give them the tools they need to return to the lectern without fear.

Pair novice speakers with experienced evaluators.

To share knowledge, you must already possess knowledge. Ice Breaker speeches are too important


to leave to novice evaluators. If you went in for heart surgery, you wouldn't want the cardiologist to tell you, "Hey, this is my first time in an operating room!" You don't want this to be the evaluator's first time either. New evaluators don't always know what to say or how to motivate the speaker. They're still feeling their way through the evaluation process.

This first evaluation sets the tone for how the speaker feels about your club. A strong, motivational evaluation inspires them to come back. A fumbling, unhelpful or malicious evaluation can turn someone away from Toastmasters forever. Pairing your most experienced evaluators with the novice speaker helps ensure they are motivated to speak again.

The post-meeting evaluation.

After the meeting, talk with your speaker again, once his initial shock of speaking has worn off. Offer to meet for coffee or lunch. Give private comments about how he can improve his next speech and remind him of the points you raised in your evaluation. Finally, ask if you can evaluate his second speech so you can note the improvements he made.

Enjoy the benefits of evaluating.

Invest the time to develop these skills and you will help new members grow into confident speakers. They'll become more valuable to their clubs, their workplaces and their communities. Best of all, as your club gains a reputation for developing novice speakers, new members will flock to your club. Seize your next opportunity to evaluate a novice speaker and help them enjoy the benefits of Toastmasters. 

Elliott Wilcox, ATM-G, is a criminal prosecutor and professional speaker. He belongs to the Conquerers club 1066 in Orlando, Florida. He can be reached at ewilcox1@cfl.rr.com.

Want to Win an Evaluation Contest?

By Regina Jaslow, ATM-B

How to take your contest evaluations to the next level.

The sandwich approach to evaluation is a great way to learn the basic tenets of evaluating a fellow Toastmaster's speech. It also does the job of providing the speaker with an encouraging yet useful speech critique. However, if you want to take evaluations to the next level, you'll need to go beyond the sandwich approach. This article will show you how to kick it up a few notches – enough to win at evaluation contests, or at least a few ribbons at club meetings.

If your goal is to win evaluation contests, realize this: winning a contest means that you can't do what everyone is doing; you have to differentiate yourself from the rest of the pack, and that means using a slightly different evaluating approach. Also, one of the "magic" ingredients to winning a contest is to entertain or captivate the audience. Since contests are judged by

people, even if they have evaluation forms listing areas they need to judge you on, it helps to sway them emotionally too – and humor is often the best approach.

There are two areas that your evaluation needs to cover: the content and the delivery of the speech. The content of the speech is handled primarily during the introduction and conclusion, while the effectiveness of the speech delivery (e.g. vocal variety) is dealt with during the body of your evaluation.

Step 1: Preparation – Before the speech starts

On a sheet of paper, prepare the categories to look out for when listening to a speech. This should loosely follow the judge's speech evaluation form (appearance, vocal variety, facial expression, gestures, etc.) and also include space for "strengths" and "improvement suggestion." Leave lots of space so you can write legibly.

Step 2: What to do during the speech

Jot down, in the prepared categories, notes that you feel are pertinent. Remember, your evaluation speech is only two to three minutes long, so you only need to jot down *at most* three major points each for strengths and improvement suggestions. There is no need to spend the entire time distracted by scribbling down too many notes that you can't use – you *can* and should take in the speech and enjoy listening to it! All the while, start thinking about how the speech connects to you personally,



in a manner in which the judges and audience can relate to or engage in. This is the main fodder for your introduction and conclusion.

Step 3: What to do after the speech

- **Craft an introduction** that ties you and/or the audience directly to the speaker's speech by saying how the content of his speech relates or pertains to you and the audience (for example, how the speech reminds you of a story or experience you had). This needs to be engaging but short (no more than 30 seconds long).
- **Loosely decide on a conclusion** that ties back to the introduction.
- **Pick speech delivery points**, written down in step 2, that flow well with your introduction and conclusion; weave in humor where appropriate.
- **Firm up your conclusion** (no more than 20 seconds long) – work specifically on a memorable punch line for the end! Word of advice: don't use the hackneyed "I look forward to your next speech" as your closing line. It's lame – not punchy or memorable at all!
- **Decide exactly what gestures you will use** for specific points or words in your speech. Choose no more than three dramatic gestures that punctuate, and pick one or two words that emphasize or even pun the title of the speech or key point.

Step 4: Delivering your evaluation

At the contest level, anyone who hides behind the lectern or uses notes is significantly penalized for doing so. So memorize your key points!

When you get up to make your evaluation, there are usually two opening approaches:

- **Start with the "Mr. Contest Chair, Judges, Fellow Toastmasters, Guests, and especially Joe Schmoe (speech-maker)"** – wear a pleasant smile and try your best to

make appropriate eye contact here, as it demonstrates confidence at the outset of your evaluation speech. This is your first impression and it goes a long way toward establishing perceived confidence.

- **Start with a brief, engaging or dramatic introductory story to capture the audience's attention**, then pause for a moment and use the greeting mentioned above).

"Winning a contest means that you can't do what everyone is doing; you have to differentiate yourself from the rest of the pack."

For example, *"It was past midnight and I was surrounded by blazing fire every direction I turned. But the only thing I could think about was where my children were in my burning house, and not about my own safe escape. Fear engulfed my mind as my heart pounded in panic – I was frozen and did not know what to do (pause). We have all experienced fear, but Joe's speech about fear tonight really highlighted something I could identify with (pause). Mr. Contest Chair..."*

Throughout your speech, work the room with eye contact. If you notice anyone writing something down, chances are that she or he is a judge. Make it a point to maintain eye contact with him or her for at least a phrase or a full sentence. Make sure no section of the room is left "unattended" with your eye contact. It also helps to smile and maintain a friendly persona during the evaluation rather than come across as overly serious or austere.

For the body of your evaluation, you could make it seem very organized, memorable and easy-to-follow by using numbers to guide the audience through your points.

For example, *"Joe demonstrated three strong suits throughout his speech (then elaborate). Joe, I have two suggestions for improvement for you: (elaborate)."*

If you have time, you can do a quick recap of the numbered points – without further elaboration – just before you embark on your conclusion. This also helps to signal the audience that a conclusion is coming up. Avoid ending with "in conclusion," as it's too contrived.

When you close, always try to round back to your introductory story, as that never fails to give the

audience a feeling that your evaluation was really polished, replete with a nicely packaged conclusion – it's the icing on the cake that creates a lasting impression.

For example, to use the story mentioned earlier, you could conclude by saying, *"During that night of the fire in my home, if not for the firefighter's quick arrival, my family and I might have perished. If I had learned earlier of some of the tools to combat and manage fear that you had outlined in your speech, I might have been able to help myself and my family better during that frightful night. Listening to your speech tonight might just save a life down the road! (quick pause) Mr. Contest Chair."*

The way to indicate that your speech is over is to say "Mr. Contest Chair." (You could extend your arm in his general direction to shake his hand. Don't forget to smile! Do not end your speech with "Thank you.")

Finally, don't leave the speaking area until the Contest Chair or Toastmaster has shaken your hand; otherwise it looks as though you're nervously running off the stage. Then confidently walk offstage to your seat to await the news that you have won Best Evaluator for that meeting or contest. ■

Regina Jaslow, ATM-B, won first runner-up in the District 46 Evaluation Contest in 2002 and has been a Toastmaster in New Jersey since 1997.

Speaking From the Brain

By Corey Deitz

Perception colors all communication.

What are the two most important body parts needed in verbal communication? Mouth? Larynx? Ears? Vocal chords? Lungs?

The real workhorse for communication is the brain – both the speaker's and the listener's. And not only because the brain conducts the unconscious business of muscles, organs and thought that allows a body to produce speech or to understand it. The ear is merely a conduit for the striking sound waves that are converted to vibrations and transmitted to the brain, where they eventually are interpreted – rightly or wrongly.

Rather, the brain is simply the most important organ in conversation, because perception colors all communication. Perception enhances it or distorts it. As a speaker, a learned and cognizant brain gives you the depth to write and speak with the exact clarity and authority you envision. As a listener, your brain interprets the words based on your biases, prejudices and experiences.

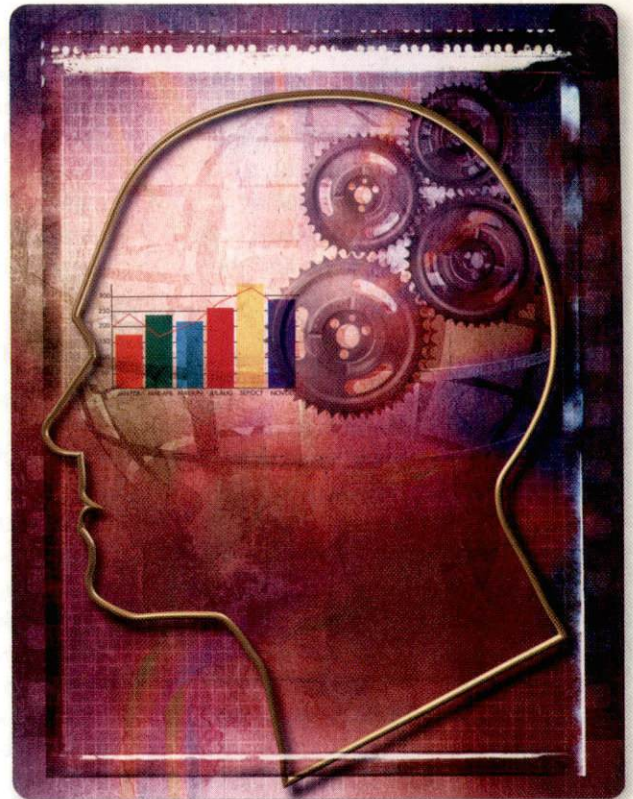
Let's say my Toastmasters club has asked me to speak at a local function on terrorism threats and its effect on local business. During the course of my presentation, I casually mention that in my opinion, the president of the United States is doing a good job with his foreign

policy. I am basing my opinion simply on performance factors.

Well, a Republican sitting in the front row quite suddenly is more interested in my presentation because he has a favorable view of the president. A European in the front row is immediately a little irritated and has now decided my presentation is probably invalid since he perceives me – right or wrong – to be someone he does not like: an American conservative.

In both cases, each person's political bias has now tainted the rest of what I'm going to say. Have I really said anything political? No, I've been talking about economics. But the American conservative and the European liberal now perceive everything I'm saying in a slightly different light.

Because perception is the end result of communication, extreme care should be taken when constructing your words. You have biases, too, and should endeavor to eliminate them from your addresses, lectures, speeches or presentations.



Choose your words carefully! Use neutral words or phrases when there's a possibility of unleashing a listener's bias. Instead of suggesting "the president is doing a good job with his domestic security decisions," it might be better to say "government leaders are making good decisions."

Perception aside, a listener's imagination can help you create more impact with your words. You can do your part by employing a few word tricks, such as using proper sentence length, pregnant pauses and onomatopoeia, or sound words.

Writing for the ear is different from writing for the eyes. Your eyes don't need to take a breath. When you read an elongated sentence, the commas, colons, semi-colons and hyphens act as rest points. But try speaking aloud the same sentence and the meaning can be lost because of bad rhythm. The longer the sentence, the easier the meaning gets diluted to the listener. It is easier for the brain to grasp and digest shorter nuggets of information than long, tedious ones.

As a radio broadcaster, I can attest to the battle of length versus brevity. The Associated Press is notorious for writing news copy that is not meant to be read on the air! I constantly have to rewrite news stories to make them easier to deliver and understand.

Speaking in shorter sentences is like "connecting the dots:" You get the same picture in the end, only you do it in smaller steps. Keep that in mind the next time you prepare a speech. Connect the dots for your audience and you'll find their attention span lasts longer.

A wonderful way of focusing an audience is to use a pause, because it creates drama, and drama creates interest. A deliberate pause momentarily delays your presentation and can be used to signify a resolution to events or surprise turn of events. The key is to use it on a limited basis. Knowing how to use this tool is just as important as knowing when. It is not enough to

just pause. Use your eyes to tease your audience and hold your lips slightly apart as if ready to resume talking. Then, proceed. When used correctly, your audiences' reaction should reassure you that you are squarely in control of your presentation. A master of the pregnant pause is American syndicated broadcaster Paul Harvey. If you can, listen to his daily broadcasts and observe how he manipulates the interest of the listener through the use of pausing.

Another way to keep your audience involved is to use onomatopoeia or sound words – such as *quack*, *burp*, *moo* and *honk* (well not those specific words in that order). Words that sound like what they define titillate our brains because they are different from the general drone of most everyday language. Saying "there's a duck over there making some noise" is no where near as interesting as "there's a duck over there screaming quack! quack! quack!" As a listener, the visualization is immediately more vivid, because instead of the brain just processing a description of the duck, it becomes "alive" in a three-dimensional thought.

Finally, learning to use your voice as an instrument and not just a tool

because their style was the accepted "Midwestern sound," which is basically neutral.

As an exercise, record your voice and listen back as objectively as possible. Are there elements in your speech pattern that repeat, distract or annoy? Often the first time someone listens to their own voice, they don't even believe it is them! Remember: not only are we usually oblivious to the verbal crutches we grew up with, but when we hear our own voice normally, we are hearing the sound from both our ears and the vibrations through our bones. Hearing your voice only on a playback will sound different. Whether you like it or not, this is your true voice!

If you don't like what you hear, then fine-tune that instrument you call your voice. Practice saying words the way you want them to sound. Use a recorder if necessary to measure your progress. Strive to lose heavy accents or dialects that not only distract but sometimes invoke prejudice or bias. As unfortunate as it may be, there are still people who judge you not by what you're saying, but by how you say it. To "sell" whatever you're saying requires selling yourself first. And it makes no sense to ever give anyone an extra reason not to like you simply

"It is easier for the brain to grasp and digest shorter nuggets of information than long, tedious ones."

can increase your effectiveness when speaking. Be aware that a pronounced geographic accent, drawl or twang can be distracting and counter-productive.

I grew up in northeastern New Jersey, 10 miles west of New York City. Until I went off to college in the Midwest I had a significant drawl on certain words that easily labeled my origins. At the time, all people on the radio sounded like they were from nowhere in particular – something I wanted for myself. My speech professors at Kent State University suggested I listen to network announcers to hear how they pronounced words,

because of preconceptions triggered by the way you sound.

Remember: The final meaning of your words depends on the listener's perception of them based on your delivery. When speaking to an audience, talking is not always good enough. To successfully carry your message takes brains – yours and theirs. Don't underestimate either. **T**

Corey Deitz is one half of "The Corey and Jay Show" on radio station 100.3 FM in Little Rock, Arkansas. He's worked in radio for 25 years and can be reached via his Web site at www.radio.about.com.

By Cindy Ventrice

Presenting an Award

for *Maximum* **Impact**

During my first visit as a guest at Downtown Toastmasters in Santa Cruz, California, I won a ribbon for my Table Topics answer. I was so excited, the ribbon could have been crumpled and stained, the presenter could have forgotten my name or even stepped on my foot. It wouldn't have mattered.

Being acknowledged by this group for my first attempt at a Table Topic was such an unexpected honor that I didn't notice or remember many of the details. Most of the time, this isn't the case.

More often, the way the award is presented is as important as the award itself. A sloppy presentation can reduce the award's otherwise positive impact. One DTM told me, "I have a stack of certificates that either aren't signed or don't have my name on the blank line. I also have been handed many awards and certificates face down, backward or upside down. And I have been given pins still wrapped in plastic. Tacky!"

I doubt if "tacky" is the impression the presenters of these awards had in mind.

Toastmasters isn't the only place where presentation matters. Employees all over the country have told me stories of receiving awards that were presented so poorly that these employees will never forget the presenter or think positively about the award. Two were particularly memorable:

A director in a network marketing company competed for the President's Circle Award. After a year of hard work, he won. He was the top sales producer for his region! At the annual conference, the president of the company presented him with a plaque. When he returned to his

How you hold the award and greet the recipient convey as much information as what you say.

seat and looked at the plaque, he discovered that his name was misspelled.

A manager of a Fortune 500 company was called into his vice president's office where the VP yelled at him for 10 minutes straight. When the VP finished and the manager was heading out the door, the VP said, "Oh by the way, here is your 10-year anniversary pin. Congratulations."

At some point you will probably be called on, either at work or at Toastmasters, to formally recognize someone for a job well done. Assuming that you think recognition is important and that you would never tag it on as an afterthought like the Fortune 500 executive did, what can you do to make the award presentation meaningful and memorable?

Do your homework

Whether for a Toastmasters meeting or conference, or an awards ceremony at work, a formal award presentation requires some research. At the most fundamental level, if you don't know how to spell or pronounce the recipient's name, you will most likely ruin any recognition value the award has.

Want to make a memorable presentation that highlights the value of both the award and the recipient? According to Mark Perew, a new DTM in Founder's District's Club 1, "It's great to have the audience hear the criteria and how the recipient met those criteria." This requires research. You have to answer a few key questions:

- What does the award stand for?
- Is there a meaningful tradition associated with it?

- Do you know something about the recipient related to the award that the audience would find interesting?
- Can you describe why this person was chosen to receive the award?

Background information adds considerable value to the award, providing substance and helping to connect the audience to the recipient. It also demonstrates that the person receiving the award is valued. "It always feels better when the presenter knows something about you," says Barbara Hunt, ATM-B, of MasterToasters in O'Fallon, Missouri.

Tell a great story

People love to hear an interesting story. An award ceremony is the perfect venue for spinning a yarn with the recipient as the hero. Talk about the significance of the award and the values it represents. Tell how the recipient embodies those values. Is there a story behind how he or she was chosen? Can anyone else add to the telling of the story? Create drama whenever possible.

Years ago I received an award. I didn't know ahead of time that I had been selected. The person making the presentation began by reading the criteria for the award:

consistent concern for customers, high level of product knowledge, and a willingness to go the extra mile to ensure excellence in customer service. Then, she read a lengthy client quote. At one point the quote became so specific, I recognized the client and realized I was the winner! It was a very special moment.

Fifteen years later the award still has significance for me. I know what the company valued and that someone put considerable effort into verifying that I had met their standards. The finely crafted presentation made the award meaningful.

Details matter

Remember that the point of the presentation is to honor the recipient. Everything, including where you stand and how you hold the award, will add to or take away from that – whether or not it is perceived as an honor.



Think about where you will stand and where the recipient will stand. Past International Director Ginger Kane, DTM, recommends holding the award in your left hand while shaking hands with the right. TT's *Special Occasion* manual's instructions for "Presenting an Award" recommends presenting the award with the hand closest to the recipient. In order to do both, stand to the right of the recipient.

Craig Harrison, DTM, says to think about creating a photo opportunity and making it easy for the audience to see the presentation. Make sure the award is right-side up and hold it so that it is visible. Hold the handshake for a few seconds.

There is a lot to remember when making a presentation. Don't forget the most important thing: sincerity. Don't get so caught up in your words and actions that you forget why you are up there in the first place. Keep your focus on honoring the recipient with a sincere award presentation.

Recently, at the Surf City Advanced club in Santa Cruz, California, I was able to see an example of a truly professional award presentation. Our Toastmaster at this meeting was Azra Simonetti, ATM. She told the group that we had a new DTM in our midst. She proudly showed us the

plaque and said that a letter had accompanied it. She said that while the letter had an important message, she would let our new DTM read it for himself. She wanted to speak from the heart because she held this person in such high regard for his years of dedication, perseverance and delightful sense of humor.

She announced that our new DTM was Bob Aston. She recalled their years together in Toastmasters and how they commiserated after their first few speeches. She told about watching him grow and develop as a speaker and how proud she was of his latest achievement. All the while she held the plaque as though it was the most valuable item in the room.

When she finished her remarks, Azra called our new DTM to the lectern and passed the plaque to him while continuing to display it to the group. You could tell from the look on his face that this was recognition that our new Distinguished Toastmaster would never forget. **T**

Cindy Ventrice, a consultant and speaker on the topic of employee morale, is a member of Surf City Advanced Club 5127 in Santa Cruz, California. She is the author of *Make Their Day! Employee Recognition That Works*. To learn more, visit www.maketheirday.com

Do's and Don'ts of Presenting Awards

By Cindy Ventrice

- **Don't bring the person to the lectern before you give the introduction.** It can be awkward to stand in front of a group while someone talks about you, particularly if they talk at any length. Describe the award, tell about the recipient's accomplishments that made him or her deserve the award, then announce the winner and invite the person to the stage.
- **Don't hand over an unsigned certificate or one with the name left blank.** The purpose of an award is to demonstrate the person's value. The message an incomplete certificate sends is "You don't really matter." Send the right message. If you don't know how to spell the name, ask. If you have poor handwriting, find someone else to complete the certificate.
- **Don't stand so that the audience can't see you, the recipient or the award.** You wouldn't give a speech with your back to your audience or with your props behind your back. Guide the recipient to stand where you can both be seen and the award can be showcased. If there is a camera on hand, be sure to pause at the handshake for that all-important photo opportunity.
- **Do make sure you can pronounce the person's name.** A person's name is a most valued possession. Treat it as such. If the name is difficult for you, write it out phonetically and then practice, practice, practice!
- **Do give the audience some background on the recipient.** A little research will make the presentation more meaningful, both to the recipient and the audience. Learn something about the person receiving the award. Share that information in your introduction. Help us get to know the recipient a little better!
- **Do hold the award as though it were of high value.** Body language is an important part of the presentation. How you hold the award and how you greet the recipient at the lectern convey as much information as what you say. Make eye contact, smile warmly and hand the person the award as though it were a treasure. Treat both the award and the recipient with respect.

Table Topics threatens our composure more acutely than any other Toastmasters activity.

Oh, Those Topics!

Table Topics helps us sharpen our skills at organizing and delivering a short talk without preparation. Developing these skills takes practice. The technique I'll suggest here is only one among many, but it works wonders for me.

It probably comes as no surprise that Table Topics threatens our composure more acutely than any other Toastmasters activity. I remember stammering my way through many of these impromptu speech assignments. I have seen others so shaken by the prospect they could only mutter "I-I..." and sit down, red-faced. Many struggle along, going nowhere, but delighting the Ah Counter and Grammarian with innumerable "and-ahs" and various grammatical faux pas.

Those of us not gifted with total aplomb make the situation worse by trying to tackle difficult topics head on. We feel pressured, so we start talking, only to come up short a moment later by the realization that we don't know where we're going. Mental block sets in, preventing the associations needed to continue.

There is a better way: A technique that will help you learn how to compose your thoughts so that when the spotlight is on you in real life, you'll be ready. Here's what to do:

Temporarily forget the topic. That's right, forget it and start talking about anything you are familiar with, something so familiar that the words come easily. Use that for an opening (beginning, as always, with a crowd teaser). Once your words are slipping out, you will be more relaxed and your mind can do what it does best: form associations. Take advantage of those associations to bring your talk back around to the topic.

It works like magic, even when – as is the usual case – the subject you begin with is not directly related to the topic. Another bonus is that your audience does not at first connect the opening with the topic, almost guaranteeing a higher level of curiosity and interest.

Let me give you a personal instance. Not long ago I was given the topic: "My Favorite School Teacher." I began my talk with a challenging question: "Guess what I did today?" I then went on to tell about how I had gone out jogging that day even though the temperature, with the wind chill factor, was below 10 degrees. My opening got my audience's attention, both because of the challenging question and because they were expecting something quiet different. I talked about how I had bundled up against the cold, even slipping on a ski mask.

When I began, I didn't know how I would bring my talk back around to the topic; I was simply counting on associations to help me out. Soon enough, the cold temperature I was talking about served to remind me of a dramatic demonstration my high school physics teacher had performed – a demonstration to show the effects of super cold temperatures. This provided a ready-made transition between my opening and the topic.

In the body of my speech, I went on to talk about this excellent teacher who made learning a pleasure by bringing physical principles to life through demonstration. My talk won Best Table Topic.

One caveat: Because these associations are not always obvious, it takes



a little practice to recognize usable ones. But given a little encouragement, this technique will work for you. And in the wider world, your "off-the-cuff" responses will improve dramatically.

Here's a trick: Plan what you will open your talk with before the Topicsmaster calls on you. You might even think of several possible openings. That way, when it's your turn, you can choose an opening that seems most likely to hold strong associations to the topic.

One final point: Sometimes, Table Topics questions are overly complex and not easily understood, particularly by someone experiencing stage fright. Realize this and give yourself a break. Have the Table Topicsmaster repeat the topic while you listen carefully for the essential question, ignoring everything else. Repeat the essential question out loud to your audience to help fix it in your mind. Then if you are still shaky, proceed with your prepared opening as indicated above.

This technique – creating associations even under stress – will amaze and delight your audience, who will feel they are truly in the presence of a master. Of course, they don't have to know what your secret is unless you tell them. ■

Jack Cooley, ATM-S, is a member of Clayton County Club 4865 in Morrow, Georgia.

ARE YOU READY FOR A *Toastmasters Makeover?*



Get the
look of a
successful
speaker!

By Shelia Spencer, DTM

Are your talents as a speaker overlooked by the general public? Do you feel your positive energy, creativity and storehouse of knowledge going untapped? Are even your most sympathetic friends referring to you as a “diamond in the rough”? Then it’s time for a change! A big change.

Let’s take a look at what you can do to transform your presentation image for the better and improve your chances of making your dreams of being a sought-after

speaker come true. We’ll identify what works for you, the mistakes that may be working against you, and the steps to take for a successful Toastmasters makeover!

What Do Others See When You Speak?

Are you still sporting that same polyester suit from the ‘80s? Did you leave the house in that stained shirt again? Stop those embarrassing moments now and forever! Don’t risk being punished for your lack of style by being left out of future speaking engagements.

If you aren’t getting the positive reaction you expect from others, it’s possible that your physical image is missing the mark. In this age of the “extreme makeover,” now is a good time for us to focus on developing the look of a

“What makes a look ‘work’ for a public speaker, and how do we adapt that image for ourselves?”

successful speaker. What makes a look “work” for a public speaker, and how do we adapt that image for ourselves?

Appropriate Clothing for Speakers

If you prefer to dress casually, don't assume you must give up comfort in order to acquire style. Speakers not only need to look professional and polished; their clothes need to provide them with freedom of movement and be easy to maintain. Fortunately, many of today's manufacturers incorporate these qualities into their clothing lines.

Confident speakers are often physically active during their presentations, but some of your business suits may not have been purchased with this in mind. When trying on potential speaking outfits, practice some exuberant gestures in front of a mirror to make sure the clothes will move with you in a natural way.

Wrinkle-resistant fabrics allow you to hop out of a cab or plane and go directly to your speaking engagement. They also pack well. Companies such as **TravelSmith** (www.travelsmith.com, 800-950-1600) produce business and casual clothing that is wrinkle-resistant and breathable – another asset when you want to look calm and cool under a variety of conditions!

Don't allow bright lights to reflect from your bracelets, rings or eyeglasses when you are on stage. Any items you expect to wear during a speech need to have a matte finish. (Most eyeglasses are now made with anti-reflective lenses; are yours?) Avoid wearing anything that creates noise or distracting movement, such as clinking bracelets or dangling earrings.

Where to Start: What's Inside Your Closet?

Is your closet a pack-rat's paradise? Most of us have closets that are bursting with clothing options, but when closets and drawers are disorganized and tightly stuffed, everything acquires a rumpled and wrinkled look – definitely not an asset when appearing in public! Torn or stained items often find their way back into storage before they are cleaned or repaired. It's time that you comb through your clutter and reorganize your wardrobe.

The first priority in creating the perfect “Speaker's Closet” is to understand the purpose of this storage space: to hold and protect the clothes you like, clothes that look good on you and are appropriate for the activities of your life. Each item should be easy to see and access, so getting dressed for a speaking engagement (or any occasion) is a simple, efficient and enjoyable experience.

Clean Out Your Closet: A Game of Keep or Toss

Although our primary concern for this article is your “speaker's wardrobe,” take time to examine everything in

your closets and drawers. This storage space should hold the items that allow you to look and feel your very best in a variety of situations. (Who knows where you'll be – or what you'll be wearing – the next time you run into someone who could advance your career?)

Try on every outfit and look for negatives such as poor fit, stains or a dated style. Be rigorous in separating all clothing into Keep and Toss piles. Only keep clothes that truly compliment you. (Don't forget to examine and evaluate *every* item of clothing, including shoes, hosiery, neckwear.)

If you create an enormous Toss pile, it will feel like a weight has been lifted from your shoulders and your wardrobe. Don't be concerned if many items are “still good” or retain their original store tags. You don't have to throw away these clothes – there are several other options. The important thing is to get them out of your closet. Removing these will create visibility and access to your best wardrobe items.

Once you've restocked your drawers and hangers with your most satisfying clothes, take a long moment to stand back and admire the results of your hard work. You will not only feel good about the individual items you see, but you'll discover that you have almost everything you need to make a perfect wardrobe; you just had to clear away the excess so that you could get to it! Every time you open the doors and drawers, you'll have all your best options at hand.

Recognize and Cultivate a Style that Suits You

Whether you realize it or not, you already have a unique style and look that is all your own; it is defined by the clothing you just put back into your closet. It compliments your body, your personality and your lifestyle. It consists of a combination of fabrics, patterns and accessories that are most flattering to you, and that you enjoy wearing.

Even if you feel something is missing from your current speaker's wardrobe, you are well on your way. Take time to notice what makes these “keeper” items so special. What is it that gives you a lift every time you wear them? What do your friends say when they compliment a particular outfit? Is it the color? The fabric? The style and fit? Spending time with these winners can teach you a lot about how to focus your wardrobe in the future. Defining and refining your unique look will give you confidence and make you



memorable to your audiences in a positive way.

What to Do With Clothing Rejects

Unworn clothes with original tags may be returned for cash or store credit. Donations to charitable organizations are tax deductible. (Several of these organizations specialize in business clothes for people who need jobs, so this is a great way to pass along quality items that don't effectively meet your new standards.)

If you find yourself reluctant to let go of some clothes in your

Toss pile, label a box with the date and the general contents, and put this box in another closet. If a year goes by without you needing anything in the box, it is safe to assume you can dispose of these items during a future cleanout.

Buying New Clothes

You don't need a professional to help you start filling in the gaps in your wardrobe. But you do need to develop an ability to categorize your clothing into wardrobe categories (groups of items that can be mixed and matched for specific activities or occasions). For instance, your "speaker's wardrobe" would include two or three polished, professional outfits that are compatible enough to allow you to recombine or interchange individual items with each other.

Once a complementary assortment of speakers' clothing is established, pieces can be added or replaced very easily. When considering a new addition to your wardrobe, make sure that the piece matches or complements your existing garments. Interchangeability will ensure that your professional wardrobe remains streamlined and functional.

As you restock your closets and drawers, you may find actual gaps in your wardrobe. Make a list of whatever you need in a specific color or style. Your future clothing purchases should not be made on impulse, but should augment or upgrade what you already own.

When Good Clothes Fail

Anyone who has reason to appear before an audience on a regular basis will eventually experience a "wardrobe malfunction." Here are some practical hints for avoiding mishaps:

1 Never "save" a new outfit for an important presentation.

New clothing should have a "test run" so you can find out how it behaves during your full range of movement (including sitting, getting in and out of cars) and whether it remains comfortable. This is especially true of shoes. Not only do new shoes carry the risk of temporary pain and blisters, but they often have synthetic soles that can slip on pavement, carpeting or polished surfaces. Take all new shoes directly to a repair shop where rubber soles or lifts can be added before you wear them in public.

2 When buying a new suit or jacket, do not remove the basting which holds the jacket pockets closed.

Basted pockets retain their crisp shape and prevent us from unconsciously sliding hands inside during a speech. They also help us avoid accidentally carrying keys, loose change or a cell phone into the speaking area. These items create unattractive bulges in clothing during a presentation, not to mention their potential for making noise.

3 Always confirm that you understand the dress code where you will be appearing.

While some occasions (i.e., weddings) tend to be formal and others do not, there are always exceptions. Clarify what you are expected to wear for your presentation.

4 If the event is especially important or will be filmed, find out as much as you can about the color(s) that will define the speaking area, and what other key presenters will be wearing. Make sure your outfit does not clash with your background or compare unflatteringly with that of the other speakers.

5 Remember to schedule your haircut or any other cosmetic treatment in advance,

not on the day of the event. Select your outfit and all accessories the night before; if a major clothing item has not been worn for more than a month, try it on to be sure it still fits well. Check again for any tears, stains or loose buttons.

6 Before leaving home, check your outfit under both natural and indoor light

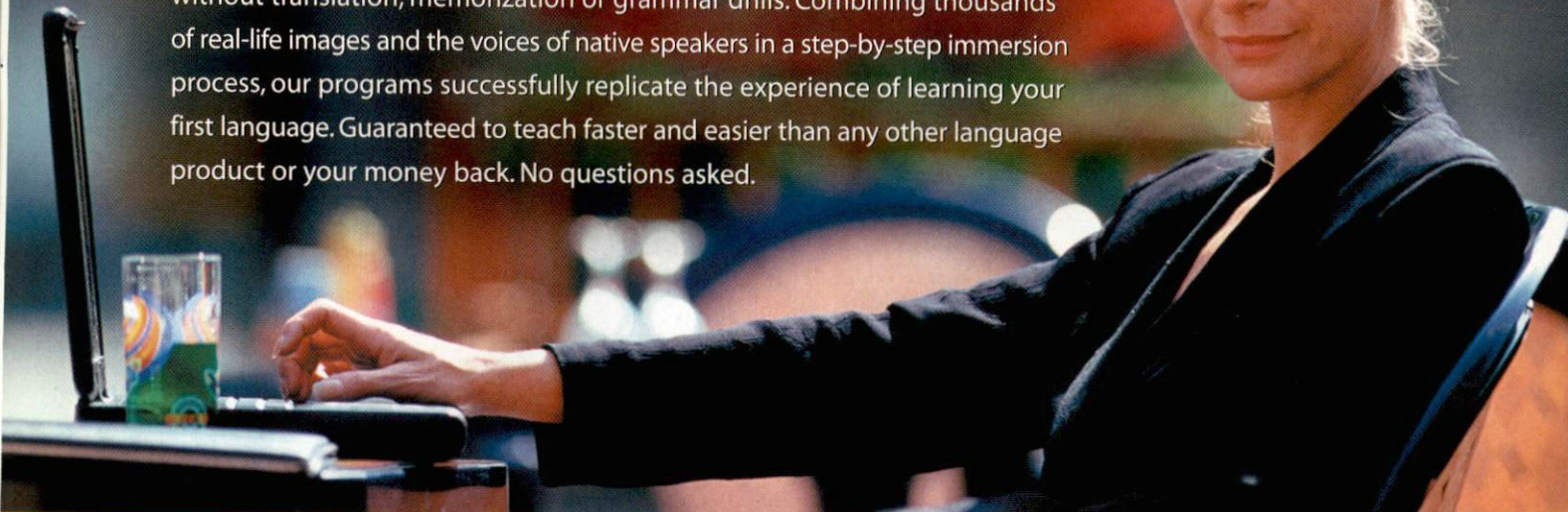
to make sure your makeup, suit, jewelry and shoes complement each other under both types of illumination. A truly prepared speaker will also bring along a small emergency kit (i.e., a comb, makeup, safety pin, extra hose) and arrive early enough to do a final mirror check in the restroom before entering the presentation area.

The last check we perform is to make sure we are wearing a beautiful, confident smile. Why shouldn't we? We've experienced the Toastmasters Makeover and pulled together the look of a truly successful speaker! **T**

Shelia Spencer, DTM, is a Toastmaster and freelance writer living in New York City. She can be reached at bocki@attglobal.net.

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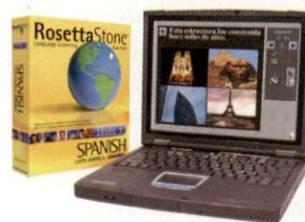
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Honoring Amazing Jane

In August, the Oconomowoc Toastmasters club held the "Amazing Jane Partington Appreciation Night." The entire evening was focused on the more than 50 years of dedicated service Jane Partington, DTM, has given to the club.

Jane's late husband, Joe Partington, was a charter member of the Oconomowoc club when it started in 1950. Jane says she and her husband normally did everything together, but the club was a "men-only" organization in those days, so Jane offered to type the monthly club newsletter as a way of being involved.

Because the couple couldn't afford a typewriter, Jane would load her young children into the car and drive to her parents' home to use their typewriter, then have the kids help stamp and address each bulletin. In 1973, Toastmasters International's rules changed to allow women as members. That same year the club needed one more member, and Jane was talked into joining. Because she was so shy, Jane promised she would join, but she would not participate in any speaking activity. When the club met in the Partington's modest home, Jane recalls she would simply go into the bedroom and sit until the meeting was over. Then she would come out and serve everyone her chocolate chip cookies.

When Joe died in 1987, Jane continued to host club meetings at her home. By this time, she had many friends throughout Toastmasters International, and they served as a nurturing support system for her as she stepped in to continue her husband's legacy and love for Toastmasters. "Everything I've done has come out of my heart for Toastmasters. It has been my life," she says.



Growing up one of the "shyest kids ever," Jane says she cannot believe how she has learned to speak so confidently in front of an audience, which she now does naturally.

Known as the "enforcer" for her dedication to following rules, Jane was teased by one of her club members who read a humorous rendition of Jane's rules at the meeting in her honor. One of the rules was: "Death would be the only acceptable excuse for missing a meeting, and that would only be upon receiving a two-week notice so a substitute can be found."

This year's club president, Mark Haagensen, says of Jane: "Jane has been an incredible leader and the backbone of our club. She has been a real ambassador for Oconomowoc, as our club has received many awards.

▲ Joan Genske presents Jane Partington with a trophy of appreciation for her more than 50 years of service to the Oconomowoc Toastmasters club in Wisconsin.

When I think of the number of people whose lives have been impacted because of Jane, it's pretty remarkable."

But then, Jane is amazing. At the age of 81, she continues to be the backbone of the Oconomowoc club. With meetings still held in her basement "clubhouse," Jane handles the marketing, the organizing, the theme decorations, the membership and the monthly newsletter typed on her own typewriter! And after each meeting, she still serves those wonderful chocolate chip cookies. **T**

Donna K. Christenson, ATM-S, is a member of Oconomowoc Club 834 in Oconomowoc, Wisconsin.

The Book Review:

A Word A Day

by Anu Garg with Stuti Garg

"From your parents you learn love and laughter and how to put one foot before the other. But when books are opened, you discover you have wings."

— HELEN HAYES

Anu and Stuti Garg receive high marks for their book, *A Word A Day* (John Wiley & Sons, 2003). I love books on English usage, grammar and pronunciation; they inspire me to communicate better, to make my own language more colorful. The contents of the Garg's etymological research are a treasure chest of platinum, gold and silver word usages selected for their practicality and entertainment value. If etymology is a new word to you, don't be intimidated; it is simply the study of a word's basic elements to learn its origins, meaning and evolution to the current usage. It's comparable to being a word detective.

Because of the structure inherent in the Toastmasters International educational program, words are the building blocks by which we experience growth. To get the best from our learning exercises, it's important to seek out good reference sources for home libraries. *A Word A Day* is one of those books you want to read and then keep on your bookshelf for future reference.

The book's structure revolves around 55 chapters, each with a theme. There is an abundance of relevant quotations and comments from bibliophiles who have written to the Garg's Web site, **Wordsmith.org**. By the way, bibliophiles are book lovers, their opposite are bibliophobics, book haters. I hope you are a bibliophile, like me, who enjoys learning words like these from *A Word A Day*.

Some of the themes used to illustrate word usages are: short words;

reduplicatives, such as *berky-jerky*; animal words, such as *kangaroo court*; and words that describe people characteristics, such as *myopic* and *dexterous*. One of the themes is English as a global language. In this section, the Garg's explain how English is developing into a link language that ties together the world's ability to communicate with understanding. The authors' view validates the opinion of other wordsmiths who see English and its variations being increasingly used around the world, especially as a language of commerce.

An interesting touch in *A Word A Day* is the contributed commentary provided by word lovers and curious people from all over the world. They have sent their observations from India, Columbia, Germany, Australia, America, the United Kingdom and many other countries. One of the most interesting series of letters came from people commenting on *Hobson-Jobson*, a noun that means adaptation of a foreign word or phrase to fit the sound and spelling patterns of the borrowing language. A writer from India describes an experience he had with *Hobson-Jobson* when his grandmother persisted in referring to naughty grandchildren as "O plus."

Years later, he realized she actually meant "hopeless."

Interesting words you'll find included are *oniomania*, an uncontrolled desire to buy things; *garbology*, the study of culture by examining what it discards; *bad-hair day*, no explanation required; and *boondoggle*, wasteful activities, especially those funded by the government.

There are words in the book that we should use more because they are colorful and enhance meaning.

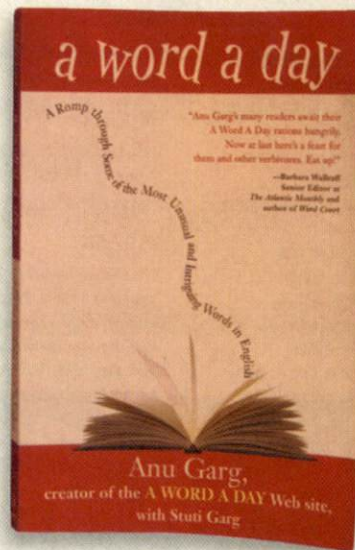
There are words like *beebie-jeebies*, *shilly-shally* and *wishy-washy*. They are all an illustration of words termed as reduplicative.

The book has a comprehensive index for those inclined to a scholarly perusal. Overall, *A Word A Day* provides a glimpse of the richness of language and can be the start of anyone's growth into a higher level of

competency in English usage.

If you are a bibliophile, I don't think you'll want to be wishy-washy about *A Word A Day*. It is in a paperback format, has 202 pages and is available from Internet booksellers for less than \$15. **T**

Larry Welch, DTM, is a member of Toastmasters clubs in Washington, D.C. and Singapore. He is author of *Mary Virginia, A Father's Story* and publishes an online motivational newsletter, *On the run...in Singapore*. He can be reached at **lnwelch@aol.com**.



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

DTM

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

Louie S. Joseph 602-F, Orange, California
 Virginia Sue Richter 9961-3, Tempe, Arizona
 Dan R. Hecko 624-5, San Diego, California
 Duane J. Rivard 447-6, Roseville, Minnesota
 James C. Fiebke 5917-6, Rochester, Minnesota
 Carrie Craggs 8665-7, Portland, Oregon
 Vicky L. Miserez, 4492-8, Columbia, Missouri
 Ralph E. Read 12-12, Claremont, California
 Andre P. O'Brien 1501-14, Atlanta, Georgia
 Roger S. Alexander 8971-14, Marietta, Georgia
 Elizabeth A. Rardin 4281-16, Broken Arrow, Oklahoma
 Charles R. Stapler 4248-23, El Paso, Texas
 Alex C. Wong 989-25, Bedford, Texas
 Marceta Brooks 4225-25, Irving, Texas
 Kenneth O. Olson 5618-26, Colorado Springs, Colorado
 Vincent R. Caldwell 8211-27, Alexandria, Virginia
 Anthony E. Slawinski 4740-28, Farmington Hills, Michigan
 Tochi Omenukor 6556-28, Livonia, Michigan
 George Manoogian 3926-31, Norwood, Massachusetts
 John Davison 1077-37, Cary, North Carolina
 David H. Hight 2005-40, South Charleston, West Virginia
 Joel M. Verlin 968-47, Tampa, Florida
 Dilette F. Miller-Brown 3596-47, Nassau, Bahamas
 Diana D. Hauman 1711-54, Bloomington, Illinois
 Steve C. Schroeder 9374-54, Bloomington, Illinois
 William C. Pickle 4019-58, Florence, South Carolina
 Lynn M. Teatro 2398-60, Oshawa, ON, Canada
 Suzanne M. Barnes 3541-60, Bowmanville, ON, Canada
 John R. Vandeweerd 3935-60, Hamilton, ON, Canada
 Elizabeth Ann Legacey 5299-60, Lindsay, ON, Canada
 Rick Farley 9911-60, Peterborough, ON, Canada
 Barbara F. Bethany 2983-63, Kingsport, Tennessee
 Michael W. Austin 3004-63, Kingsport, Tennessee
 Donna P. Sillery 5416-64, Dryden, ON, Canada
 Richard S. Shore 8502-70, Liverpool, NSW, Australia
 Alistair Hugh Munro 6480-72, Greenlane, New Zealand
 Frederick George Hill 1269-73, Dandenong, VIC, Australia
 Mark D. Davis 4500-74, Johannesburg, South Africa
 Hattie W. Smith 1987-77, Birmingham, Alabama
 Johnnie M. Clark 3553-77, Hattiesburg, Mississippi

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65 YEAR

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 Pittsburgh 144-13, Bridgeville, Pennsylvania

60 YEAR

Alpha 289-14, Decatur, Georgia

55 YEAR

Alliance 767-10, Alliance, Ohio

50 YEAR

Oak Park 614-30, Oak Park, Illinois
 Valencia 1670-52, Valencia, California
 Brass City 1628-53, Waterbury, Connecticut
 Tokyo 1674-76, Tokyo, Japan
 Hong Kong 1364-80, Hong Kong

45 YEAR

Richfield Legion 232-6, Richfield, Minnesota
 ADA 2970-15, Boise, Idaho
 Penticton 2392-21, Penticton, BC, Canada
 PENTAF 2014-27, Arlington, Virginia
 Woodland 3051-33, Santa Barbara, California

40 YEAR

Morning Tour 2503-26, Casper, Wyoming
 Pacific Voices 3841-49, Honolulu, Hawaii

35 YEAR

Westgate 3159-28, Toledo, Ohio
 Enterprisers Forum 2344-42, Edmonton, AB, Canada

30 YEAR

Rich-Del 3767-21, Richmond, BC, Canada
 Drummoyne 2054-70, Fivedock, NSW, Australia
 Bedfordview 1413-74, Bedfordview, South Africa

25 YEAR

Eye Openers 4106-6, Richfield, Minnesota
 Arlington 1467-7, Portland, Oregon
 Desert Empire 2793-12, Palm Desert, California
 Smedley Hometown Memorial 4115-8, Waverly, Illinois
 New Dawn 4101-16, Lexington, Oklahoma
 Advancing Speakers 4109-25, Irving, Texas
 3500 Foot 1319-42, Calgary, AB, Canada
 Southern Lights 3684-42, Edmonton, AB, Canada
 Jubilee 4104-42, Edmonton, AB, Canada
 Eagles 4108-50, Dallas, Texas
 Rising Stars 4110-50, Dallas, Texas
 Capitol Speakers 2080-57, Benicia, California
 Club Moderator/Moderator 3200-61

20 YEAR

Talkmasters 716-F, Anaheim, California
 Gold Medal 262-6, Minneapolis, Minnesota
 Metro Speak Easy 1392-6, Minneapolis, Minnesota
 Speakeasy 2896-14, Columbus, Georgia
 Chesapeake 837-18, Crofton, Maryland
 Loveland Sweet Talkers 3975-26, Loveland, Colorado
 Toast Of The Gold Coast 4267-47, Fort Lauderdale, Florida
 Rocketdyne 2474-52, Canoga Park, California
 Waterloo Bay 3796-69, Brisbane, QLD, Australia
 Achievers 5697-69, Spring Hill, QLD, Australia
 Brownbaggers 152-77, Gautier, Mississippi

JANUARY 2005

65 YEAR

Pendleton 154-9, Pendleton, Oregon

60 YEAR

Brandon 293-64, Brandon, MB, Canada

55 YEAR

Midland 776-6, Roseville, Minnesota
 Allis-Chalmers 189-35, Milwaukee, Wisconsin

50 YEAR

Tempe 1715-3, Tempe, Arizona
 Metropolitan 1696-6, St. Paul, Minnesota
 Totem Pole 610-7, Vancouver, Washington
 Capital City 1684-43, Jackson, Mississippi
 Port Credit 1474-60, Mississauga, ON, Canada
 Coffee County 1719-63, Tullahoma, Tennessee
 Hettinger 1705-78, Hettinger, North Dakota

45 YEAR

Castle 3056-36, Washington, D.C.
 Raconteurs 3075-39, Sacramento, California
 Scarborough 3090-60, Scarborough, ON, Canada
 Limestone City 3045-61, Kingston, ON, Canada
 Eblana 3103-71, Dublin, Ireland
 Algoa 2457-74, Port Elizabeth, South Africa

40 YEAR

Thrivent 1767-6, Minneapolis, Minnesota
 Richardson Noon 2146-50, Richardson, Texas
 Lafayette 2678-68, Lafayette, Louisiana
 Christchurch 1866-72, Christchurch, New Zealand

35 YEAR

Top O Morning 2061-19, Iowa
 Yawn Patrol 3306-62, Lansing, Michigan
 Ku Ring Gai 1091-70, Sydney, NSW, Australia

30 YEAR

West County 2905-8, Ballwin, Missouri
 Kerr-Mc Gee Noon Exprs 907-16, Oklahoma City, Oklahoma
 Sacramento Solos 1031-39, Sacramento, California
 Novartis-East Hanover 2371-46, East Hanover, New Jersey
 Blarney 3579-71, Co. Cork, Ireland

25 YEAR

Honeywell Astros 1227-6, Minneapolis, Minnesota
 Thriftbuilders 1414-6, Minneapolis, Minnesota
 Newners 2593-12, San Bernardino, California
 Town Criers 2577-32, Federal Way, Washington
 Select 1638-38, Media, Pennsylvania
 Taiping 552-51, Taiping, Malaysia

20 YEAR

Redwood City Orators 5707-4, Redwood City, California
 Speakers Unlimited 4238-7, Redmond, Oregon
 Communicats 4816-31, Milford, Massachusetts
 Femenil Fiesta American 5699-34, Guadalajara, Mexico
 Plano Talkers 4015-50, Plano, Texas
 Caltrans 2900-52, Los Angeles, California
 Lake Austin Metropolitan 3393-55, Austin, Texas
 Noon 5708-57, Santa Rosa, California
 Talking Heads 1530-56, Houston, Texas
 Charlesbourg 2501-61, Quebec, QC, Canada
 Concordia 5702-60, Waterloo, ON, Canada
 Tic Talk 5711-63, Oak Ridge, Tennessee

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- How to set your speaking fees based on your speaking skills and value proposition.
- How to market to speakers bureaus.
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- What markets to target first . . . and exactly how to reach and sell them.
- How to run a successful speakers office from A to Z.
- How to write and catalog speeches like a professional speaker.
- How to use personal stories that connect.
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First Aid for your Club

Membership Growth Materials

All Toastmasters clubs need new members. Even though your club may currently enjoy a healthy membership roster, a few months from now that could change as members move, change employment, or reach their speaking and leadership objectives. Toastmasters International has created a variety of materials to help:

Brochures & Fliers

- QTY
- ___ 101 Confidence, The Voice of Leadership 20 free*
 - ___ 99 Find Your Voice 20 free*
 - ___ 103 Clear Communication. Your Organization Needs It . . 50 cents
 - ___ 124 All About Toastmasters 25 cents
 - ___ 114 Toastmasters: Because Public Speaking Skills Aren't Debatable (Pkg of 50 fliers) \$2.50
 - ___ 115 Toastmasters Can Help (Pkg of 50 fliers) \$2.50
 - ___ 116 How Confident Are You? (Pkg of 50 fliers) \$2.50
 - ___ 367 Toastmasters. It's More Than Just Talk (Five full color posters) \$4.00
 - ___ 108 From Prospect to Guest to Member 3 free*

Support Materials

- QTY
- ___ 84 Guest Book \$8.95
 - ___ 231 Guest Invitation Cards (set of 25) \$3.50
 - ___ 348 Invitation to Membership (set of 25) \$5.25
 - ___ 400 Membership Applications (pad of 20) 1 free*
 - ___ 405 New Member Profile Sheet (set of 10) \$1.00
 - ___ 401A Membership Cards (set of 50) . . . \$1.00

*Your club can order the specified number of copies free of charge every six months when placing an order. Additional copies are available for an additional charge.

Manuals and Kits

- QTY
- ___ 1158 How to Rebuild a Toastmasters Club manual . . . \$1.00
 - ___ 1159 Membership Growth manual \$2.25
 - ___ 1160 Membership Building Kit . . . \$5.00
 - ___ 1162 New Member Orientation Kit for Clubs \$5.50
 - ___ 1140 Let the World Know - Public Relations manual \$2.50
 - ___ 1150 Public Relations & Advertising Kit \$18.00

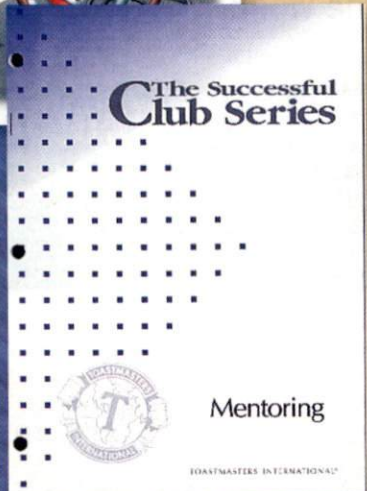
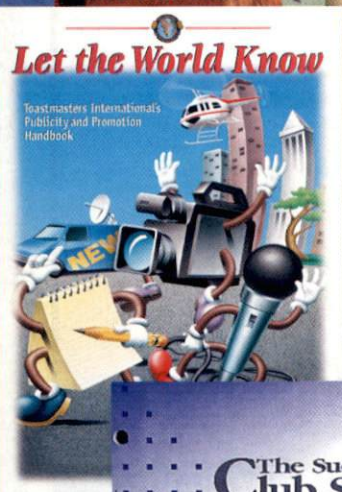
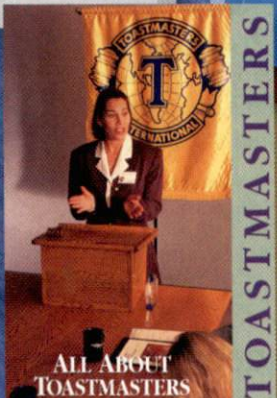
Membership Contests/Programs

- QTY
- ___ 1620 Annual Membership Programs Flier 3 free*
 - ___ 1621 A Simple Membership Building Contest 3 free*
 - ___ 1622 Membership Building 101 . . . 3 free*

Modules & Training Programs

- QTY
- ___ 290 The Moments of Truth (club self-analysis) \$12.95
 - ___ 291 Finding New Members for Your Club (short seminar) \$4.50
 - ___ 293 Closing the Sale (short seminar) . . \$4.50
 - ___ 294 Creating the Best Club Climate (short seminar) \$4.50
 - ___ 296 Mentoring (create a mentoring program in your club) \$17.95
 - ___ 4007V Everybody's Talking about Toastmasters (promotion video) . . \$5.95

See your club's copy of the Toastmasters International Supply Catalog for complete details about each item.



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10.01 to 20.00	4.90	150.01 to 200.00	15.15
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For orders shipped outside the United States, see the current Supply Catalog for item weight and shipping charts to calculate the exact postage. Or, estimate airmail at 35% of order total, though actual charges may vary significantly. Excess charges will be billed. All prices subject to change without notice.