

November 1987

THE TOASTMASTER

1988 INTERNATIONAL
SPEECH CONTEST RULES
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Make Your Speech Contests Memorable

VIEWPOINT

TI OFFICERS AND DIRECTORS

And the Winner Is...

I can still remember the first speech contest I ever attended in Toastmasters, during the early 1960's. I recall an atmosphere filled with anxiety and anticipation. I sympathized with the participants, understanding the consternation



in their voices and the nervousness of their actions. They had spent days creating their speeches, polishing and practicing them until every word was perfect. My first thoughts were "Why would anyone go through this torture?" The answer became readily apparent—they all wanted to achieve.

Since that first speech contest, I've participated in quite a few contests and witnessed many more. No longer do I sympathize with the speakers—I admire them. I admire their determination and perseverance. Most of all, I admire their desire to excel, to be the best they can be.

The ultimate competition in Toastmasters, speech contests bring out the best in each of us, not just in the contestants. Every participant achieves in one way or another:

- **Speakers.** Competing against the best to be the best is the greatest achievement we know. I think we all tend to reach down deep for that little extra effort that can make a world of difference.
- **Judges.** Have you ever attended a speech contest and *not* speculated on who you thought was the best? I certainly haven't. Although the official judges have the final decision, we all improve our listening, evaluating and judging skills when hearing top speakers compete.
- **Coordinators.** Speech contests involve more than just speakers and judges. Many other people are involved—people who arrange for the meeting room, promote attendance, prepare and print the programs, for example. From the person who sends out news releases promoting the event to the contest's Toastmaster, each "helper" has a hand in making the program a success.
- **Audience.** I have yet to leave a speech contest without feeling that I have benefited in some way from the experience.

It was Dr. Smedley who said "Let us never forget that we learn in moments of enjoyment." Speech contests are both enjoyable and educational. They are educational because they help us to improve our own speaking skills. Speakers and speeches serve as examples. By analyzing them, we see their strong and weak points. We plan how to incorporate their strong points into our own presentations, and we look to see if we have similar weak points that we could improve.

And speech contests are indeed enjoyable, as I'm sure that those of you who have ever been present at the pinnacle of our competitions—the International Speech Contest—will agree. The sense of excitement in the air is enthralling. Watching the contestants on stage, delivering their messages with enthusiasm and precision, is inspiring and fascinating.

I urge you to keep these visions in mind as you turn each page of this special issue. I am certain that by the time you have finished, you will be looking forward with anticipation to the next speech contest—and your next opportunity to achieve.


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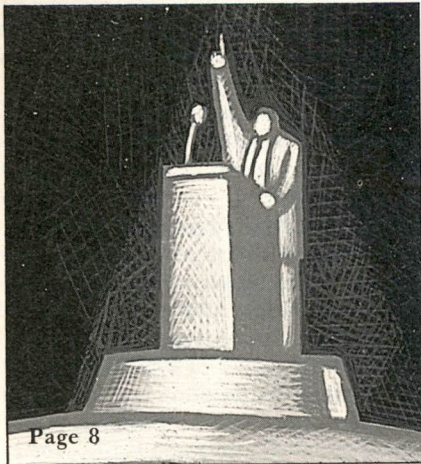
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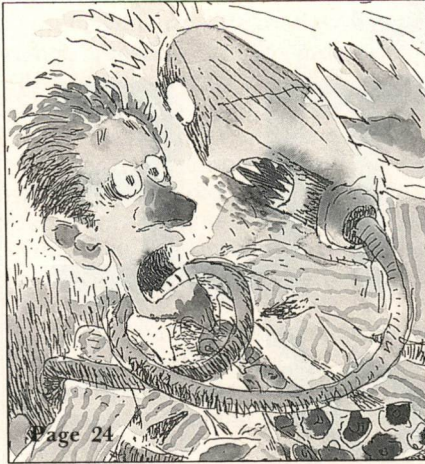
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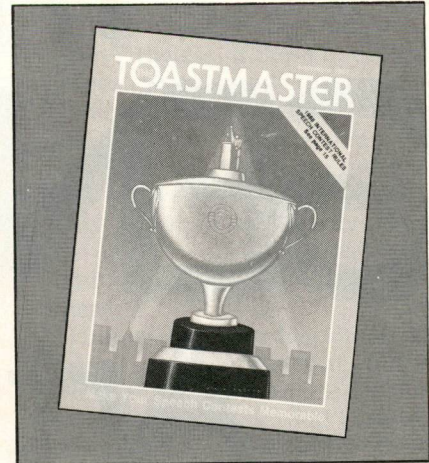
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COVER

Speech contests are a special part of the Toastmasters experience. They recognize excellence in speaking, and they inspire us to achieve. This issue of *The Toastmaster* is devoted to making your speech contests more memorable. Follow the tips and your speech contest will be a showcase, whether you're coordinator, contestant, Toastmaster or judge! *Cover illustration by Joe Crabtree.*

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The GENTLE Art of Interviewing

by Linda J. Foubister



The speech contest is over. You, as Toastmaster for the evening, now have the challenge of interviewing the contestants. How can you make the interviews both entertaining and informative for the audience?

Picture an interview as a conversation. Barbara Walters, star of the television news program "20/20," advises, "A conversation, even a brief one, should have all the best features of any functioning human relationship, and that means genuine interest on both sides, opportunity and respect for both to express themselves, and some dashes of tact and perception."

The same holds true for an interview. An interview is a public conversation; the audience must be involved. Talk show host Phil Donahue describes this as developing a "community between guest and audience."

Here are four basic guidelines for making any interview stimulating.

1. Focus on the Contestant.

Avoid dominating the conversation with *your* views and *your* accomplishments. It is the contestant who is the star. Phil Donahue maintains, "My ego is not involved in my asking a lot of questions." Try to bring out the best in the contestant. Don't behave like a scandal sheet reporter and ask such questions as "Have you overcome your problem with alcohol?" or "How have you managed to gain so much weight?"

An interview should be friendly. You and the contestant are team players, not opponents. Barbara Walters, famous for provocative interviews, advises, "See if you can discover what in his life gives him pride, where he feels accomplished and valuable. He'll bloom before your very eyes, and you'll both have a marvelous time."

It's a good idea to prepare the contestants beforehand for the interviews. Show them where the interviews will take place, discuss in general the questions you'll ask, and help them feel as relaxed as possible.

Avoid controversial subjects such as politics or religion. The post-contest interview should allow the audience to get to know the contestants, not serve as a soap box for one special cause or another.

In spite of all your efforts at being tactful, you may innocently touch on a sore spot for someone. The best thing to do in such a case is to quickly change the subject.

It may be necessary to refer to your notes while the contestant responds to a question. Do so as inconspicuously as possible. You may also glance at the audience from time to time in order to monitor their reactions and level of interest, but generally direct your attention toward the contestant.

Once you've asked your questions, let the contestants respond in their own way. Merv Griffin says, "My technique of interviewing relies on a guest's slowly unraveling in conversation."

2. Ask Appropriate Questions.

The questions you ask are vital to your interview. Questions may be closed or open-ended. Closed questions, such as "Do you enjoy Toastmasters?" and "Are you a fan of classical music?" often elicit one-word

answers.

Far preferable are open-ended questions such as "What do you enjoy most about Toastmasters?" or "How did you become president of your club?" Such questions allow contestants to provide a wider view of the topic and add their own opinions freely.

Don't ask more than one question at a time. For example, simultaneously asking, "Why did you decide to learn fencing, and was it difficult to start your own accounting firm?" leads to confusion for both the contestant and the audience.

Try to make transitions from one subject to another logical: "You have noted that you nearly lost your life in a mountain-climbing accident. Besides mountain-climbing, what other sports interest you?"

Ask each contestant beforehand to fill out the Toastmasters International "Speech Contestant Biographical Information" form, available through the Supply Catalog (Code 1189). This form provides for comments on occupation, interests and notable accomplishments.

Notes on these topics should provide fertile ground for an interesting interview. Much of the information can be introduced into the interview by a statement: "I understand that you are

involved in community theater. Tell me about it."

Select those topics that interest you most. Chances are that these topics will also appeal to the audience.

Nevertheless, if these questions fail to result in an entertaining interview, it's time to introduce the imaginative question—the "if" question: "If you were not working at your present job, what job would you like?" Such questions, although not directly related to the contestants' histories, can illuminate many of their values and interests.

Humor can often help make an interview more entertaining, but avoid humor that's at the expense of the contestant. For example, don't ask an avid photographer, "You find it difficult to operate a fool-proof camera, don't you?" After all, you're not Joan Rivers, nor should you attempt to be.

Rather, sneak puns into questions such as these: To a golfer, "Do overcrowded greens tee you off?" or, "How did you get linked up with golf?" Such puns are harmless, and do get a reaction from the audience (even if it's a groan).

3. Listen with Understanding

John, as Contest Toastmaster,

When You're the Contest Toastmaster

So you'll be the Toastmaster for the next speech contest. Remain calm. Being Toastmaster actually is fun! Not easy, but enjoyable—as long as you're prepared. Following are some tips that can help you.

- Begin your preparations with a telephone call to your contest chairman. Ask about the agenda for the contest. Will it be held in conjunction with a banquet? What time will the contest begin? Where will it be held?

- Prepare your introductory remarks at least several days before the contest. Remember, the purpose of the evening is to hear the speech contestants, not you. So keep your remarks brief. If you're not comfortable telling jokes, don't tell them.

- Prepare your interview questions carefully. As Toastmaster, it is your responsibility to briefly interview the contestants after all have given their speeches. Prepare your questions beforehand, and tailor them to the individual contestants. Your contest

chairman will provide you with the names and Biographical Data Sheets for each contestant.

- Check the room setup an hour before the contest. Test the microphone and place any notes you may have on the lectern, if you'll need them during your presentation. Also, make sure contestants' certificates of participation are on hand.

- Also before the contest, meet with the contestants. Make sure you can pronounce names correctly, note their speaking order and review their speech titles. Encourage them to check the contest room layout, microphones, and other details at this time, before the contest begins. If each speaker has different microphone preferences (hand-held mike, lectern mike, lavalier mike, etc.), make note of this. As Toastmaster, you may be called upon to help each contestant with the microphone before the beginning of the speech. However, you should encourage your contest chairman to appoint someone to

assist the speakers.

- When introducing a contestant, announce the contestant's name and speech title twice, slowly and clearly. Don't make preliminary remarks about any speaker or the subject, nor mention the name or location of the speaker's club or place of residence.

- Allow a one-minute interval of silence between speeches so the judges can complete their ballots. Ask the audience to be silent during this minute, and refrain from making any remarks yourself.

- After all speeches are completed, ask judges to complete their ballots and give them to the tellers or counters. Then begin interviewing the contestants and present each one with a certificate of participation.

- When all interviews are completed, introduce the presiding officer to announce the winners and present the trophies.

By following these tips, your contest will proceed smoothly and professionally.

carefully reviewed the contestants' biographical information and prepared his questions long before the night of the speech contest. He shot the questions at the contestants at machine-gun pace.

"Were you born here?"

"Yes, and I've lived here all my life."

"And have you always lived here?"

John broke a basic rule of interviewing. He failed to listen to the speaker. It's difficult to give the speaker your full attention when you're busy formulating the next question in your mind. But listening is important because you must tailor your questions from the answers. A predetermined set of questions may make you feel well-prepared, but you risk ruling out the unexpected. And it's the element of surprise which makes an interview interesting. Be spontaneous. Don't hesitate to dispense with prepared questions if the interview heads in a different, but more interesting, direction.

When you listen, don't just notice what is said, but also watch for *how* it is said. Vocal tone and body language can reveal which topics make the subject either comfortable or un-

comfortable. In other words, listen with understanding. Encourage the speaker to continue by nodding or smiling. However, repeating "that's interesting" after every response can become annoying.

Be enthusiastic. React to the speaker by showing surprise, being congratulatory or seeking clarification.


4. Close on Time.

How you close is very important because it's the last impression you make on your audience. Be aware of the passage of time, and initiate your closing statements at the end of a predetermined interval. If the audience is showing signs of restlessness after a lengthy program, you may wish to close the interview as quickly as possible.

Since it's difficult to interrupt a contestant who's finally warmed up to the subject and is talking non-stop, try non-verbal hints such as glancing meaningfully at your watch or putting aside your notes. If this fails, you may have to interrupt the speaker, saying "Unfortunately, we're out of time. Do you have any closing comment?"

Thank the speaker warmly for par-

ticipating in the contest and comment on some aspect of the interview: "I certainly understand why you received the award for top volunteer. Imagine dedicating 30 hours a week to volunteer work." You may wish to link certain answers to the speech itself: "From your experience traveling in the Orient, I can see why you chose to speak of Japanese management techniques."

Focus on the contestant, ask appropriate questions, listen with understanding, and close on time. These are the basic elements of any interview. If you combine these with a genuine regard for the people you interview and treat them gently, you'll gain a reputation as an artful interviewer. 



Linda J. Foubister, a member of Victoria Beaver Club 790-21 in Victoria, British Columbia, Canada, works as a wild life habitat biologist for British Columbia's Ministry of Environment.

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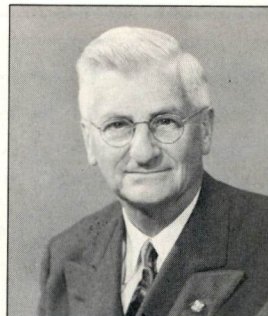
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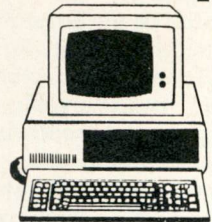
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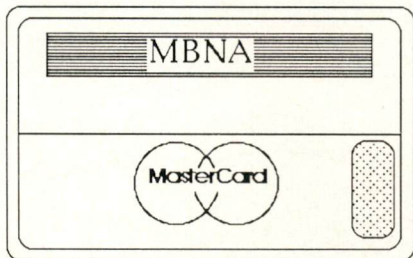
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THE SPEECH CONTEST:

A Challenge and an Event

**Competition is richly rewarding
for everyone involved.**

by Thomas Montalbo, DTM

I am always surprised when I meet a member of Toastmasters who has never entered a speech contest. To pass up the benefits of this opportunity seems almost unreal."

That's what David L. Johnson said after he won second place two years in a row in the Toastmasters International Speech Contest. His view is shared by other contestants. They're amazed that many eligible Toastmasters don't participate in speech contests.

If you've never entered a speech contest, the reason may be that you're not aware of its benefits, or perhaps you feel nervous at just the thought of competing.

"To venture causes anxiety," observed the Danish philosopher Soren Kierkegaard, "but not to venture is to lose oneself." So what to do? To venture or not to venture? To enter a speech contest or not to enter?

In answering, keep in mind Kierkegaard's wise observation, along with the wisdom of the familiar proverb, "Nothing ventured, nothing

gained."

Three other questions need to be answered:

What's a speech contest,

What are its benefits, and

What makes the speech contest one of the most thrilling and best-attended events at the annual Toastmasters International Convention?

Challenging Competition

A speech contest is a special kind of public speaking. The speeches in a contest are not run-of-the-mill. They rise several notches above the ordinary in their appeal to audiences.

Contest speeches are creative attempts to make ideas understandable, impressive and dramatic. Seeking to inspire or persuade, contestants go beyond the bare facts to reach the listener's heart and conscience.

Contestants get themselves involved in the *challenge* of competition. Interestingly, when Art Linkletter accepted last year's Golden Gavel Award, he said: "All my experience in

public speaking can be summed up by the word 'challenge.' When you stand in front of an audience, they are entitled to, and should get the best you have."

Linkletter is right on target. Give the best you have! That's exactly what contestants must do. The challenge of taking part in a speech contest is a demanding task. It calls for devoting the contestants' time and efforts as well as the full and energetic use of their abilities.

Such all-out application draws upon the latent or reserve powers of the contestants. These abilities existed before the contest but were not active, developed or visible until the challenge of competition stimulated the contestants to use them.

The speech contest, like life itself, is a voyage of self-discovery. Surprising even themselves with what they can do, contestants apparently agree with the advice of the religious leader Harry Emerson Fosdick, who once said, "Have the daring to accept yourself as a bundle of possibilities and undertake

the game of making the most of your best."

For a long time doctors were convinced that it was physically impossible for any human being to run a mile in less than four minutes. But 33 years ago Roger Bannister did. Since then, according to the 1987 World Almanac, the record for the one-mile run has been broken 16 times.

This isn't to say there are no limits on how fast a person can run—or how well he or she can do any specific task. The point is this: We seldom if ever surely know what these limits are. But too many of us too often set our own limits far below what we could actually achieve. You can outdo yourself—if you really want to.

William P. Johnson, winner of the 1976 Toastmasters International Speech Contest and a mathematician, computed the odds against winning. He concluded: "The odds are very large but not overwhelming. There is an International Speech Contest each year, and each year there is a winner. This achievement, then, is not an impossibility."

No Losers

Anyway, what counts is not so much whether the contestants win or lose. The Roman orator Cicero once said, "If you aspire to the highest place, it is no disgrace to stop at the second, or even the third." Dr. Denis Waitley, speaker, author and an authority on personal development, says, "Winning is a continual process of improvement."

There are no losers in speech contests. All contestants gain valuable experience from participating. What matters is that you compete, and not just once but again and again. Perseverance is the key to competition. Keep going even when you feel like quitting.

Research studies consistently show that the most important ingredient for success is perseverance. Adopt the slogan, "A quitter never wins and a winner never quits" and you've taken the first important step on the road from the club contest to the International finals, through the area, division, district and regional levels.

Garry C. Porter, reminiscing about his experience as a finalist in the Toastmasters International Speech Contest, recalled, "the joy, the heartache, the excitement that comes with competing for the highest speaking honors in Toastmasters."

"Who would have dreamt," mused Toastmaster Porter, "that I would be competing in a district contest, let alone the International contest, after struggling for three years just to win my own club's contest?"

You have only one competitor—yourself.

Overcoming Obstacles

"Struggling" is the right word to describe what's necessary to obtain the rewards and satisfaction that speech contests produce. As implied in the phrase, "the struggle for existence," it takes persistent efforts to overcome life's obstacles. It's struggling to make your way in the world, to earn a living, and to try to overcome a problem or handicap, that drives you to success.

Demosthenes, Cicero, Patrick Henry, Daniel Webster, Abraham Lincoln, and Winston Churchill all struggled with handicaps before they became great orators. In their youth, they struggled with speech impediments, stage fright, awkwardness or shyness. They gave little promise of their eventual success in public speaking.

Churchill, for example, struggled long and hard to overcome his stutter and lisp. A doctor told him that only constant practice and perseverance would help him eliminate or modify his speech defects. Diligently and faithfully, he practiced and persevered.

So do Toastmasters. Desire and determination provide them with the self-motivation and self-reliance that lead to their self-improvement in speech contests and other Toastmasters activities. Those with handicaps learn to cope with their disadvantages.

From childhood, ClarenceENZler had a severe stuttering problem. To learn to control this handicap, he joined the Potomac Toastmasters Club in District 36. He won the district humorous speech contest twice and achieved second place in the Toastmasters International Speech Contest.

Evelyn-Jane Burgay lost her sight as a teenager. Yet she became the first woman to win the Toastmasters International Speech Contest and is the District 36 Governor for 1987-88.

"I am a great believer in speech contests, one of the most valuable educational programs in Toastmasters," she says. "Speech contests give you the opportunity to sharpen and refine your thoughts and ideas, as well as your communication of them. What's more, you learn to do all of this under great pressure."

Pressure Pays Off

About learning to speak under pressure, Barney Kingston, with wide experience as a speech contestant, says "All you have to do to learn to speak under pressure is to enter a Toastmasters speech contest—and that means starting right in your club. If you reach the pinnacle of speaking before hundreds of Toastmasters, their wives and guests, with distinguished luminaries at the head table, you couldn't possibly find a speaking situation of greater pressure. But when you find that you can rise above these conditions, you can accept the pressure of speaking anywhere—and with complete confidence."

Before Joel H. Weldon became a professional speaker, he sold encyclopedias. One of his firm's top salesmen, he was promoted to manager. Then he discovered that his selling experience had not prepared him for running training sessions, conducting meetings and speaking to audiences.

So one day Weldon visited the Tempe Toastmasters Club in District 3 to see if they could help him develop the skills he needed. Soon he began to compete in Toastmasters speech contests, and eventually earned a third-place award in the 1974 Toastmasters International Speech Contest. When word of his contest victory spread among local organizations, a group invited him to speak. That first professional speaking engagement netted him \$25 and a free dinner.

These days, Weldon receives fees of thousands of dollars for each engagement. Top companies across the United States now book him for customized seminars on sales, management and personal effectiveness. Stressing the importance of a positive attitude, he says: "Positive expectancy is seeing the result you want and then expecting to achieve it. Never sell yourself short."

Great Benefits

"Never sell yourself short" is good advice. It was the theme of Steve Boyd's first place speech in the Toastmasters International Speech Contest in 1970. After the contest was over, he said he had worked much harder on this speech than any before. He spent a hundred hours of preparation and practice on it. First he wrote the speech word for word and memorized it. Then he practiced the speech daily to make it sound as if he had *not* memorized it.

Are speech contests worth the effort? Yes. The challenge of achieving your potential by participating at any level in the annual Toastmasters Interna-

tional Speech Contest yields great benefits.

- You get to do some fresh thinking on any subject you choose. Your speech must be substantially original. You learn a lot about a specific topic from gathering material and developing perspective.
- It provides opportunities to speak before new and large audiences. The bigger the crowd, the greater is the need for more drama, emotion, and gestures in your speeches.
- You develop ability to speak under pressure, as you move from club to area, division, district, region, and International levels of competition. The higher you go, the more pressure you're likely to feel. As the competition progresses, the contestants tend to become rather equal in performance. A little nervousness can be an advantage, as it gives you a shot of adrenalin that adds energy to your delivery.
- You're compelled to tighten up the composition of your speech and timing of your delivery. Roy Fenstermaker, the 1983 winner of the International Speech Contest, prepared twenty versions of his winning speech between the first text in June and the final in August. Sticking to the time limitations is necessary to avoid disqualification. If you use humor, allow time for laughter.
- It helps form the habit of practicing your speech delivery. Participation in a contest that runs through the various levels of competition requires constant rehearsals. Jeff Young, who won the International Speech Contest in 1980 said: "I have practiced each of my contest speeches more than 100 times. Practice is arduous work and can get boring. But until you are sick of delivering your speech, you haven't practiced enough!"
- Your self-discipline and self-confidence increase.
- You become a better all-round speaker. Contest speeches require far more preparation and rehearsals than ordinary ones. Your contest speeches, so carefully prepared and so often rehearsed, are likely to be your best. By competing in contests you acquire experience that's different from your club speeches and this increases your overall effectiveness. Evelyn-Jane Burgay once said: "I know that I am a far better speaker today than I was when I began competing in speech contests."
- It gives you visibility, respect, and recognition.

Don't Compare

As you think of competing in a speech contest, you may be concerned about how good the other contestants will be compared to you. That sets you off on the wrong track. Zig Ziglar, speaker, author and authority on motivation, says: "Success is not measured by what you've done compared to others but compared to what

Your Responsibility as a Contestant

When you enter the International Speech Contest (or any speech contest), you have committed to more than just presenting a speech. You've committed to compete in a contest according to the given rules and procedures. But do you know what the rules and procedures are?

When you enter the International Speech Contest study the rules, especially those pertaining to eligibility, speech length, originality, timing and protests (the International Speech Contest Rules appear on page 15).

In addition to studying the rules, attend the pre-contest briefing for all contestants, held by the contest chairman. Your contest chairman will tell you when the briefing will be held. The briefing reviews rules and procedures. During the briefing contestants also draw for speaking positions and become familiar with the speaking area. This is your opportunity to ask any questions you may have about the contest.

Familiarity with contest rules and procedures often makes the difference between winners and losers. Be a winner—Know the rules and procedures.

you're capable of doing."

Worrying about a competitor's abilities and possible superiority generates self-consciousness and can be self-defeating. Don't fret about the other contestants. There's nothing you can do about that anyway. You have only one competitor—yourself. And you can do something about that.

Bob Moawad, in his keynote address at the 1986 Toastmasters International Convention, suggested that the real key to success is competing with your own best self and continually moving toward exciting, worthwhile, personal goals.

Focus intently on improving your own efforts. Always remember to do your best and forget about what others may do. Each contest provides a learn-

ing experience. You can learn even if you don't win, since failure often teaches more than success. Contestants lose time and time again but continue to compete. Many also win later, some just a year or two afterwards.

Evelyn-Jane Burgay says, "Don't let previous losses stop you from trying again. The truth is that no matter who goes home with the prize, every person who competes in a Toastmasters speech contest is a winner. We may not always go home with the trophy, but we are always better speakers for the experience."

Jeff Young, who won second place in 1978 and first place two years later in the Toastmasters International Speech Contest, advises that your main reason for entering a speech contest should not be to win a first place trophy.

The award, says Young, "is, after all, merely a symbol, a by-product of a job well done. Your primary motivation for entering a contest ought to be that *you have something to say!* This 'something,' whatever it may be, must be burning within you. You must believe it, understand it and live it."

The Main Event

By exploring the nature of a speech contest and the benefits it provides for the contestants, we have answered two of the three questions asked earlier, namely, "What's a speech contest?" and "What are its benefits?"

There remains the third question, "What makes the speech contest one of the most thrilling and best-attended events at the annual Toastmasters International Convention?"

Year after year, despite the long hours of the preceding days and nights of the convention, 1500 to 2000 Toastmasters and their guests gather for breakfast on the last day in the hotel's largest banquet hall.

They look forward with pleasure to the convention's "Grand Finale," the exciting and impressive drama that features the nine finalists—Toastmasters' best speakers in the world—reaching for the sky in the "World Championship of Public Speaking" contest.

The contestants speak from a stage with a microphone so that the huge audience can see them in full view and hear them clearly.

Because the speech contest is a distinctive periodic program compared to the daily routine operations, it's worthy of a special occasion event,

Continued on page 28

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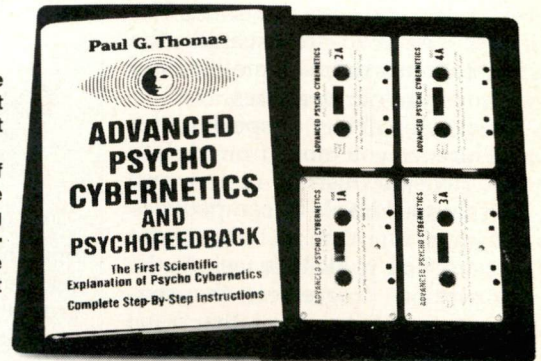
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HUMAN POTENTIAL MAGAZINE

PSYCHO CYBERNETICS

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

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

PSYCHOFEEBACK

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

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

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

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

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

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

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

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

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

Here are more benefits of using Advanced Psycho Cybernetics

- ✓ How to earn more money and achieve greater career success.
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- ✓ How to become more enthusiastic about life in general.
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eliminate procrastination.

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- ✓ How to have a more outgoing personality.
- ✓ How to become more self-disciplined.
- ✓ How to be more decisive.
- ✓ How to have empathy with people.
- ✓ How to improve your ability to concentrate.
- ✓ How to communicate your feelings and ideas with conviction.
- ✓ How to be more self-reliant.
- ✓ How to be physically relaxed and live longer in this stress inducing society we live in.
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- ✓ How to play better golf, tennis, bowl or any other recreational activity because psychofeedback is the breakfast of champions.

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WHATEVER IT IS YOU WANT OUT OF
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YOU BE THE JUDGE



Reliance on the judging form
will make you a better judge.

by John Hoven

Have you ever left a speech contest feeling that the wrong contestant was announced as winner?

I'll wager that you have. I'll also wager that it's happened more than once.

One explanation for this is that people react differently to the same speech. But that can't be the whole story. When I was area governor, I was startled to see that almost all of the judges at our area International Speech Contest had ranked their own club's contestant in first place and the eventual contest winner in second place. (Yes, I know I wasn't supposed to see the ballots. The Chief Judge gave them to me, and I couldn't resist peeking at them.)

Now, I personally know these judges. I can't believe that even one of them, much less all of them, would consciously vote in a biased manner. So what happened?

The most likely explanation, to me, is excessive reliance on general impressions. One aspect of the speaker's performance—such as humor, subject, conclusion, even familiarity—may be so striking that it creates a "halo effect" which affects a judge's perception of all aspects of a speaker's performance. (Learn more about the "halo effect" and other judging biases in the accompanying list of "Obstacles to Objectivity.")

Well, how can you make sure that, when you judge a speech contest, you

don't let your biases unconsciously influence your decisions? How can you ensure that you do indeed select the best speaker as winner?

Judging the Speaker

To avoid bias and select the best speaker, it's important to look for specific indicators of the speaker's skill. The Judge's Guide and Ballot (Code 1172) for the International Speech Contest is designed to do this.

There are three basic categories on the International Speech Contest Judge's Guide and Ballot: content, delivery and language. Let's examine each category.

Content is what gives substance, meaning and purpose to a speaker's message. This category represents 50 percent of the speech value. Consider these areas:

- **Development**—Does the speech have an opening, body and conclusion? Is the speech organized so that the speaker's ideas were clear and easy to follow? Are transitions smooth?

- **Effectiveness**—What is the purpose of the speech? Does the speaker accomplish this purpose? Does the speaker consider the audience and occasion when preparing the speech? How does the audience react to the speech?

- **Value**—Does the speaker's message have substance and logic? Are the thoughts original? Does the message stimulate listeners' thinking and growth?

PICK A WINNER

Judging a speech contest requires knowledge and skill—something that not all judges may have. Now you can help members develop their speech contest judging abilities with Toastmasters International's new Speech Contest Judges Training Program (1190). This two-hour program can be used by districts and clubs to make sure contest judges have the ability to pick a winner.

The program specifically covers the International Speech Contest, but may be adapted for others. The complete program package includes one Presenter's Guide (1190-A), seven overhead transparencies, 10 International Speech Contest Judges Guides and Ballots (1172) and 10 completion certificates (1184). The kit sells for \$16.00 plus postage and handling. Consult Toastmasters' Supply Catalog for order information.

Help others pick a winner! Order your Speech Contest Judges Training Program from World Headquarters today!

Delivery refers to the mechanics of presenting the message. This category represents 30 percent of the speech value, and includes the following:

- **Appearance**—Is the speaker properly attired? Do clothing and accessories add to the speaker's effectiveness?
- **Body language**—Does the speaker stand alert? Do gestures and movements

compliment words and message?

- **Voice**—Is the speaker's voice pleasing? Are the words spoken clearly and at an adequate volume? Do rate and pitch vary? Does the speaker's voice show feeling, emotion and enthusiasm?

Language is the speaker's word choice and grammatical skill. This

category represents 20 percent of the speech value. These are things to look for:

- **Appropriateness**—Do the speaker's words fit the occasion and the audience? Do they promote understanding of his message?
- **Correctness**—Does the speaker use correct grammar, correct pronunciation,

OBSTACLES TO OBJECTIVITY

Judging is a subjective process, which we try to make objective. But it's almost impossible for anyone to be totally objective. Each one of us has likes and dislikes that unconsciously affect our decisions.

But if you're aware of your own likes and dislikes, you can prevent them from unjustly influencing your judging. Following are some barriers to objectivity that you should watch for when judging a speech contest.

- *First or last speaker is the best*

Research shows that people who studied lists tended to remember first and last items best. It's believed that, similarly, the first and last speakers in a contest have a slight advantage over others.

The first speaker is remembered because he or she becomes a reference point against which other speakers are measured. The last speaker can leave the most memorable impression. Those "sandwiched" in the middle can risk being forgotten.

You can compensate for this by paying close attention to all contestants. If the first or last speaker is indeed best, fine. But don't automatically judge him so.

- *Let's help the "underdog"*

You may be tempted to give a break to a new Toastmaster or to someone who has overcome a handicap. Don't. All contestants must be judged only by the criteria on the judging form.

- *Halo effect*

This phenomena occurs when you attribute a favorable trait to a person just because that person possesses another favorable trait. "Mary teaches speech, so she should win." "Joe has a dynamic delivery, so his content must be good."

Resist giving a speech high marks because of dynamic delivery, because the speaker dresses well, etc. Evaluate each speaker only on the criteria.

- *Reverse halo effect*

This is the association of one unfavorable effect with another unrelated trait. "George has bad grammar, so his speech content must be weak." Resist the temptation to downgrade a score in one area because you're not happy with performance in another area.

- *Second time around*

"Betty gave this speech at the division contest, and it was better then." Always judge as if this is the first time you've heard the speech and the

speaker.

- *Give someone else a chance*

"He won at the area contest last year, but lost at the division contest. Let's let someone else go forward this year." Past performance must never influence your judgement of the current performance.

- *Not the norm*

Occasionally a club, region of a country, or a country has social behavior patterns that are not common to other clubs, regions or countries. Sometimes judges, if not familiar with these patterns, may let them influence their decision.

For example, not long ago Toastmasters in some parts of the United States felt that a contestant must stand behind a lectern when speaking. Judges were harsh on those who didn't. That's wrong. It's acceptable to speak with or without a lectern, no matter what the standard is in your club, area or district.

When you judge, consider what your club, district or national norm usually is for a good speech. Do you unfairly expect everyone to fit your norm?

- *Prejudices and personal preferences*

Tastes, preferences, beliefs and prejudices are the most prevalent barriers to unbiased judging. Your likes and dislikes are what make you unique, but they also prevent you from being totally objective. You can't ignore your likes and dislikes, but you can try to be more fair by asking this question: "What do I like or dislike about this speech?"

If you can answer this question fairly and openly, you can guard against your prejudices affecting your judging.

- *The unknown judging form*

If you're not familiar with the judging form, you may spend your time analyzing it instead of listening to the contestants. Don't let that happen. Study the form before the contest begins.

Eliminate all obstacles to objectivity. Strive to be unbiased and fair at all times. If you can't, then do the speaker a favor—don't judge. The credibility of the contest depends on you and how well you judge.

and good enunciation? Is the speaker master of the words chosen to convey the message?

Picking the Winner

Now, how do you select a winner? You can use the Judge's Guide and Ballot in several ways to choose the winner of a speech contest. Remember, however, that you are selecting a winner, not evaluating the speakers.

One way to select a winner and eliminate bias is to refrain from using the ballot while the speech is being delivered. Simply take notes, carefully marking what the speaker does well or poorly. Then, when the speech is completed, enter the point values for each category on your ballot. This way you're not overly influenced by one category.

Then take notes on the second speaker. Compare the second speaker to the first in each category, decide who is best, and award points to the second speaker based on your decision. Use the same method for judging each speaker. When points are totaled, you can easily determine the first, second and third places. If there's a tie, or if you're not satisfied, you can review your notes to refine your assessment.

Another way, of course, is to use the point values suggested for each rating (excellent, very good, good, fair). Or you can put the first contestant's name in the far right column on the ballot. Fold that column under, mark the second speaker's name in the far right column, and judge that speech. Fold that speaker's column under, and continue the procedure for the rest of the contestants. This way you won't be influenced by your rating of previous speakers.

Remember, reliance on the judging form, category by category, will make you a more effective and impartial judge. However, it won't stop others from feeling that the best speaker was not selected as winner. After all, you can't please everyone. But you'll know that you made the right decision. 🎤



John Hoven is a member of Justice Club 2937-36 in Washington, D.C., and Advanced Speakers Club 4036-36 in Bethesda, Maryland. He has conducted

Speech Contest Judges' training for District 36, and works as an antitrust economist for the U.S. Justice Department.

1988

International Speech Contest Rules

As a member of a Toastmasters club, you are invited to participate in Toastmasters International's World Championship of Public Speaking. (Members of undistricted clubs participate in the International Taped Speech Contest.)

Your club will be conducting its 1988 contest soon. The winner of your club contest will then compete at the area level.

Higher levels of competition culminate in the finals at the International Convention in Washington, D.C., USA, on August 20, 1988.

If you're planning to compete in the contest, or if you're on the contest committee at any level, you should be familiar with the following contest rules. Read them carefully and, of course, follow them. By doing so, you'll ensure a fair contest and an enjoyable event for everyone!

APPLICABILITY

These rules, unless otherwise noted, apply to all Toastmasters speech contests which select contestants for the annual International Speech Contest, which is conducted in English only. These rules may not be supplanted or modified, and no exceptions may be made.

SELECTION SEQUENCE

A. Club, Area, District. Each club in good standing may select its club speech contest winner to compete in the area contest. An alternate should also be selected. The area speech contest winner (and alternate) then proceeds to the division (if applicable) and district contests. NOTE: The district contest chairman informs World Headquarters of the name and address of the winner and alternate in the district contest. Information concerning the regional contest is then mailed to the winner and alternate.

B. Region, International. Each region shall select a winner and an alternate. The contest chairman, usually the first-year International Director, informs World Headquarters of the name and address of the winner and alternate in the regional contest. Information concerning the International Speech Contest is then mailed to the winner and alternate. Eight speakers, one from each region, compete in the International Contest. A ninth speaker, selected in a special speech contest among districts outside of North America, also competes in the International Contest.

ELIGIBILITY

A. To be eligible to compete at any level of the International Speech Contest, an individual must:

1. Have been an active Toastmaster in good standing of a club in good standing since the previous July 1.

2. Have completed at least six projects in the Communication and Leadership manual.

B. Only one kind of exception may be made to the requirements listed above. A charter member of a club chartered since the previous July 1 is eligible to compete. (The club must be officially chartered prior to the area contest.)

C. The following are ineligible for competition in any contest: incumbent international officers and directors; district officers (governor, any lieutenant governor, area governor, secretary or treasurer) whose terms expire June 30; international officer and director candidates; immediate past district governors; district officers or announced candidates for the term beginning the upcoming July 1.

D. Past first place international winners are not eligible.

E. A Toastmaster who is a member in more than one club and meets all other eligibility requirements may compete in each club contest in which he or she is a member in good standing. However, should he or she win more than one, he/she can represent only one of them at any level beyond the club. No Toastmaster can compete in more than one area contest—even if the two areas are in different divisions or different districts.

SPEECH SUBJECT AND PREPARATION

A. Subject for the prepared speech shall be selected by the participant.

B. Participants must prepare their own five- to seven-minute speeches, which must be substantially original, and certified as such in writing to the chief judge by the contestants prior to the presentation of the speeches (on form #1183, Speaker's Certification of Speech Originality). Any quoted material must be so identified during the speech presentation.

C. All contestants will speak from the same platform or area designated by the contest chairman with prior knowledge of all the judges and all the contestants. The contestants may speak from any position within the designated area and are not limited to standing at the lectern/podium.

1. A lectern/podium will be available. However, the use of the lectern/podium is optional.

2. If amplification is necessary, a lectern/podium fixed-mounted microphone and a portable microphone should be made available, if

Continued on page 21

The Winner's Edge

To be a winner,
you must act
like a winner.

by Michael and Jeanne Frensley

And the second place trophy goes to Competent Toastmaster Michael Frensley, from the Wuerzburg Bavarian Toastmasters Club."

As I heard my name announced as second place winner in the Continental Council of European Toastmasters (CCET) 1984 Humorous Speech Contest, I was proud; but at the same moment I was disappointed that I had not been declared the winner. My speech content, my delivery, and my use of humor, in my opinion, had been flawless. So had the speech of the first place winner. What, then, made the difference between first and second place? What gave my competition the winner's edge?

To find the answer, I reevaluated previous speech contests at the club, area, and district levels to identify those specific speaking techniques that gave the winners their edge.

Make It Relevant

The first technique is to make your subject relevant to your potential audience. How does your subject appeal to your audience's needs? Who'll be your listeners? What are their interests, their goals, their values? What is their demographic makeup by sex, age, race, income, education? Do they come

from different cultures?

The importance of the proper choice of subject matter for your intended audience cannot be stressed enough. Just as a salesman must size up customers and appeal to their particular interests to gain the prospects' respect and confidence, you must ensure your message is relevant to your audience's experience or desire to be informed, persuaded, challenged, or entertained. Misjudging your audience can mean the difference between first place and second place.

At the CCET Humorous Speech Contest in 1984, I misjudged my audience. I had not taken into account the cultural makeup of the CCET. CCET members are of various nationalities from Toastmasters clubs all over Europe including England, France, Germany, Switzerland, Austria, Luxembourg, and American Toastmasters clubs established under the umbrella of the U.S. Armed Forces.

My humorous speech, was a mock lecture on being a "tried and true redneck," instructing the audience on how to become one.

"The fuhst thing ya gotta do is change yore name. You're prob'ly thankin,' 'Change my name? Whoa Nelly NO!' But ya gotta change yore name. We call my pa Big Daddy. And

Momma, we call her 'Come 'ere woman!' My name's Bubba; my boy's Bubba Junior; and the main filly of my herd is Sweet Thang."

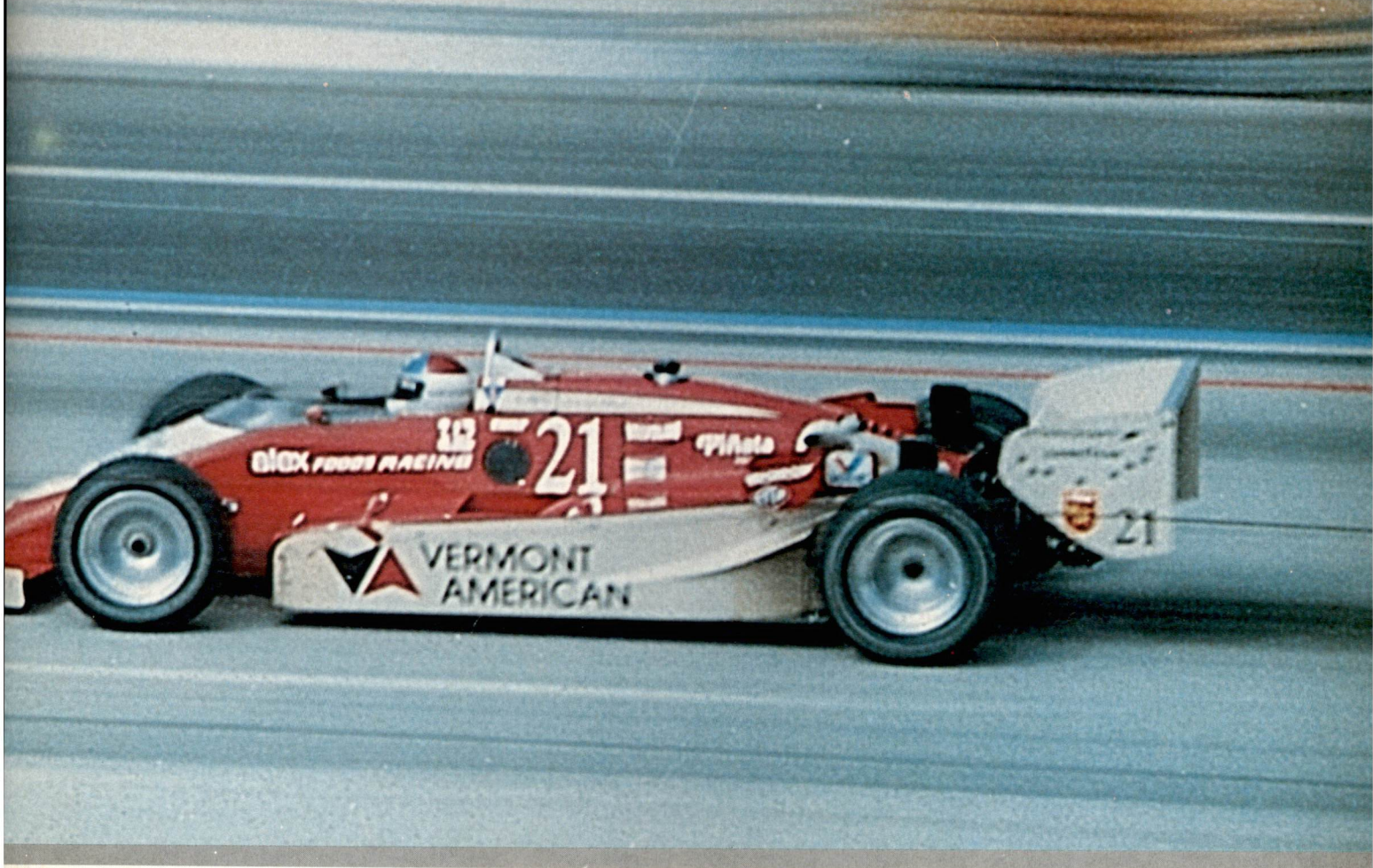
You can easily see how the phrasing, dialect, and choice of words—familiar to most Americans—could get lost in the communication to an international audience. I had not considered my audience. I had not made my speech relevant to the specific cultural background of the CCET—the difference for me between first and second place.

Similarly, a speech on patriotism that refers to "The Star Spangled Banner" rather than "the national anthem" has relevance only for an American audience.

As you fine-tune your speech in preparation for the next contest, take a close look at your subject and its relevance to your intended audience. Ensure that your subject matter will not be offensive to even a small segment of your audience (that small segment could include a contest judge). If you pass the relevancy test, you are on your way to gaining the winner's edge.

Enthusiasm is the Key

A second technique for gaining that edge is to be enthusiastic—enthusiastic about your subject, enthusiastic about



the structuring of your subject, and enthusiastic about sharing your subject with your audience.

Enthusiasm is the key to success, not only in the contest arena, but in any speaking situation you find yourself. The amount of enthusiasm you put into the total speaking experience can make the difference between first and second place. Enthusiasm gives your speech its freshness, its excitement, and its sparkle.

Imagine the reaction to a speech chosen, prepared, and delivered with little or no enthusiasm. It would put the audience to sleep in 30 seconds. The reaction would be the same for a soda that had gone flat—lifeless and unexciting.

You can build enthusiasm into your speech in three ways.

First, you must be enthusiastic about your subject. While your choice of subject must be relevant to your audience, it must also be one about which you can get excited—one that you are eager to research, motivated to develop, and bursting at the seams to share with your audience. If you cannot sell yourself on your subject, how can you expect to sell your audience?

Second, you must use enthusiasm to structure the speech itself. Make your

speech sparkle by putting that extra "oomph" into your introduction, body and conclusion. Tie it all together through logical, creative and colorful transitions. Ask yourself the following questions as you write and review your speech.

- What is your central theme?

Does every sentence and paragraph, as well as every supporting fact and anecdote contribute to your central theme? If not, your speech will have no direction, traveling in circles or dead ending, regardless of how relevant it is to your audience, how enthusiastic you are about the subject matter, or how enthusiastically you deliver your speech.

- Is your introduction attention-getting?

Does it wake up your audience or arouse their interest? Appeal to their needs? The stronger and more powerful your introduction, the more enthusiasm you generate in your audience to listen to the remainder of what you have to say.

Starting my humorous speech with the usual, "Mr. Toastmaster, fellow Toastmasters," I continued, "and all you ornery guests out there. How many of y'all saw *Coal Miner's Daughter* and liked it? How many of

y'all have complained 'cause ya can't find a real good honky tonk here in these parts? Well, I'm through asking questions now, but I just wanted to find out how many of y'all had the potential of becomin' true rednecks. I'm a redneck and proud of it and I'm here to tell y'all how to become a redneck, too."

Lasso your audience's attention and bring it into your corral with a powerful introduction.

- Does the body clearly expand the theme?

Do you present at least two or three main points that you develop and support with revealing facts, startling statistics, relevant examples or colorful anecdotes? The stronger your evidence, the greater the chance your audience will remember your main points and the more effective the communication between speaker and audience will be.

Construct the body of your speech brick by brick. Your illustrations and evidence will be the mortar that holds the structure together. If your mortar is weak, your structure will not stand for very long, and neither will your speech.

- Is your conclusion forceful?

Does your speech end enthusiastically?

ly on a high note? Does it present a memorable final statement—one short, exciting, simple statement tied to your central theme that your audience can sink their teeth into? Does it leave your audience with a feeling of “WOW!”?

“Well, I gotta go now. Sweet Thang and Junior are out in the pickup waitin’ on me. It’s been real nice jawin’ with you folks. I jest wanted y’all to know that the redneck tradition is a fine way of life and y’all ought to try it once. To quote the redneck national anthem: ‘There’s no place I’d rather be than right here with my red neck, white socks, and Blue Ribbon beer.’ (At this point I pop open a can of Pabst Blue

Ribbon beer, take a drink, and raise the can in toast.) Mr. Toastmaster.”

Your conclusion is the most important part of your speech because it is what your audience will remember. Your speech goal should be to guide your audience along a straight and narrow path, from introduction to conclusion, to reach your destination with you.

• Are transitions creative and smooth?

Transitions are cues to your audience that you are moving from one major section of your speech to another. Transitions also effectively tie the conclusion back to the introduction. They help you and your audience understand the relationship between the in-

dependent parts of the whole.

Finally, put your speech down for a day or two, then review what you have written. Reviewing your work after a period of separation brings a freshness of thought and new objectivity to this creative process. Do your words reflect exactly what you want to say and contribute to your central theme? Write the way you talk, in a conversational manner, rather than in stilted, formal language.

Are your ideas (1) unified (following a set pattern), (2) coherent (clearly stated with smooth transitions from one idea to the next), and (3) emphasized in the right places?

Why Not Add a Touch of Magic to Your Speech?

by Michael Jeffreys

It had to happen. Since I’ve been a full-time professional magician for 14 years, it was only a matter of time before I decided to try a magic trick in one of my speeches.

I’ll never forget it. It was my very first speech contest, the 1986 Toastmasters International Speech Contest. Having only been in Toastmasters a short while, I felt I had to pick a trick that would be easy to perform, but would make my speech stand out from the others. The title of my speech was “Lighting Your Creative Fire.” Since the speech was designed to inspire people to be more creative, I decided to open with something that I knew would grab their attention.

The trick I selected was called “Hot Book,” and sold at the magic shop for \$14.95. After rehearsing my opening sentence with the prop 25 times in front of the mirror, I felt I was ready to incorporate the Hot Book into my speech.

The night of the club contest was filled with excitement—six members had entered the competition, and I was the least experienced. As the Toastmaster for the contest announced my name and speech title, I walked briskly up to the lectern, shook her hand, and then turned toward the audience. Looking as confident and sincere as I possibly could, I said, “The title of my speech is ‘Lighting

Your Creative Fire,’ and I found a quote in this book (I held up the Hot Book) that really illustrates the theme of my talk.”

“It says here in chapter one that everyone has a creative spark deep within; it’s up to you to light that spark.” As I said those words I opened up the book and a giant flame leaped out. For a split second a hush fell over the audience as they were taken by surprise. Then, all at once, the entire audience began to chuckle. Soon these chuckles turned into hard laughs. Before I knew what had happened, the laughter had turned into applause! Imagine that; I had been into my speech less than 10 seconds, and I was already getting applause! The next six minutes flew by, and before I knew it I was back in my seat being congratulated by my fellow club members. I ended up winning first place in my very first speech contest!

You Can Do It, Too

During the week that followed the contest, I received a number of phone calls from other Toastmasters wanting to know where I got the book.

In the nine months that have passed since the contest, I’ve used magic tricks in a number of other speeches, and have been asked on numerous occasions where I got each trick and if it was difficult to perform.

You do not have to be a profes-

sional magician to incorporate a magic trick into your speech. But you do have to be willing to invest the necessary time to properly rehearse the trick so that it adds to the speech, not detracts from it. If you are, you will find the effort well worth it, as nothing grabs an audience’s attention quite like a magic trick. There’s something about seeing an event take place which seems to defy logic that brings the kid out in all of us.

The first thing you want to do is make sure a magic trick is appropriate for the subject you are speaking on. If you’re giving a speech on how to win at Blackjack, for example, then it would be perfectly appropriate to do a magic trick with a deck of cards. Likewise, if you are speaking on how to manage your money, then a magic trick where money multiplies or disappears might not only be appropriate, but humorous as well. However, if you were speaking on the subject of arms sales to Iran, then stopping the speech to make a quarter disappear only to end up behind a young woman’s ear in the audience might be inappropriate, to say the least.

Once you’ve decided on a speech for which a magic trick would be appropriate, the next step is to choose the trick. The best and probably the quickest way to do this is to go through your local telephone directory and look for a magic shop near-

Share Your Speech

The third and final way that you can build enthusiasm into your contest speech is the way you share your speech with your audience. The more enthusiastic and dynamic your delivery, the greater the "edge" you possess over your competitors. Body language that is dynamic, smooth, and natural can push you closer to the winner's edge.

During your practice sessions note which aspects of your body language work for you and which do not. Keep the following points in mind.

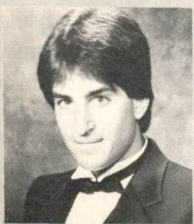
- Eye contact binds speaker and audience.

by. Then call and tell the magician at the shop that you're putting together a speech on whatever topic you've chosen and you'd like to know what magic trick the shop has that would pertain to your topic.

For example, I was recently booked by actress Jane Fonda to perform at her Christmas party. Since her husband's a politician who's very involved in trying to stop pollution in the Pacific Ocean around Los Angeles, I wanted to open with a magic trick that would be appropriate. I remembered reading as a child about a special magic trick. A magician could pour a glass of water into another glass, and the water would change into red wine. Since pollution comes in all colors, I knew that if I did the trick backwards—that is, held a glass of wine (or "polluted water" as I would refer to it during the show) and poured it into another glass where it turned clear, it would not only be appropriate, but topical as well! Although the magic shop didn't happen to have this particular trick in stock, the clerk did give me the name of a chemical company that did.

I obtained the chemicals, and the trick worked just great!

I hope the next time you need something to spice up your speech, you'll do what I do, and add a little magic.



Michael Jeffreys is a magician and public speaker. He is a member of Sand and Sea Speakers Club 5983-1 in Santa Monica, California.

The quickest way to interrupt communication is the lack of eye contact. Try to establish eye contact with all sections of your audience. However, excessive shifting of head or eyes can give the appearance that you are watching a tennis match. Be relaxed and natural.

- Facial expressions convey feelings. Make sure your facial expressions are enhancing your speech, not detracting from it. They can show how you really feel about your topic: excited, tense, bored.
- Gestures help you to clarify.

Through gestures you can describe, suggest ideas and emotions, create a desired mood, express a particular thought, or prompt or evoke a desired response from your audience. Avoid distracting mannerisms—jingling coins in your pocket, tugging at your belt buckle, playing with your scarf or tie, or adjusting your glasses.

- Every movement counts. When delivering your speech, your body movement should be confident, expressive, and well-rehearsed. Nothing is more distracting than a speaker wandering aimlessly back and forth.

There will be moments in your delivery that won't require movement in terms of changing position. This is an excellent time to put other body language techniques to work for you, including a confident posture. You should stand with your feet firmly planted on the floor about six to twelve inches apart, one slightly ahead of the other, and weight balanced evenly on the balls of your feet. Knees should be straight but not locked. Relax your shoulders without dropping them. Keep your chin up, chest out, and stomach in. When not using your hands and arms let them hang naturally at your side, your fingers slightly curved.

Well-planned body movement will not win a contest but poorly planned body movement can certainly put you in the losers' circle. The key point to remember about body movement is to use enough to keep your audience's attention, but not enough to steal their attention away from your message.

- The voice is vital.

The importance of vocal expression cannot be overemphasized. Your voice should be pleasant, expressive, and easily heard. Find a place where you can be alone to practice your speech without interruption and turn your voice loose without inhibition. Experiment with your voice in different ways

Continued on page 28

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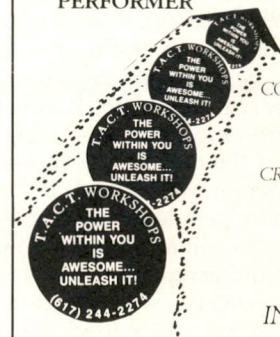
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Coordinating Your Contest

Seven tips for managing a successful event.

by Donn Le Vie, Jr., ATM

Speech contests are an exciting part of Toastmasters. No matter what your level of involvement—competitor, judge or contest coordinator—a lot of preparation is required in order to do a good job. But of all the tasks associated with speech contest preparation, none involve more attention to detail and skillful negotiation than that of facilities coordinator.

Toastmasters International's excellent publication *Put On a Good Show* (Code 220) tells how to arrange for meeting rooms and room setups for banquets, special events and speech contests. But you need to be able to negotiate with a hotel or restaurant about some of the services for which you might be charged. Why? Because the cost of a speech contest is a reflection of what hotel or restaurant services are used. The cost is then passed on to those who are attending the event.

Herein lies the critical factor that can make the difference between a successful and an unsuccessful speech contest: *The per person cost of an event has direct bearing on the number of people who decide to attend that event.* Thus, if the cost of an event is high, fewer people will attend. If the cost is low, more people will attend. A good facilities coordinator knows how to keep room and banquet expenses to a minimum so tickets will be affordable. Following are tips that will help you to minimize expenses when you serve as facilities coordinator for a speech contest.

1. Estimate attendance before you begin preparations. Know approximately how many people will be attending the contest. The number will affect the size of the meeting room

you'll need.

2. Know your contact person. When you first call the hotel or restaurant, you'll speak with the catering or sales staff. Introduce yourself as a member of Toastmasters International (our organization has an excellent reputation) and give details about your event. Ask for information on facilities, menus (if your contest includes a banquet) and prices for your event. People like to hear their own names in conversation, so be sure to use the person's name several times throughout the discourse. This little extra effort on your part can open the door to congenial negotiating. If possible, make all arrangements through one person.

3. Negotiate the cost of room facilities. Most hotels and restaurants charge for the use of their meeting rooms—unless your event includes meals, in which case the room rental fee is waived. Don't pay for a room *and* meals. Politely insist that the hotel or restaurant waive the room fee (since they obviously won't waive the cost of the meals). The only exception may be when only beverages and/or pastry will be served. In this case, you may only be able to convince the hotel to reduce the room fee. Get your agreements in writing.

When planning for a banquet, emphasize that tables can't be cleared during the contest. Make arrangements with the catering staff for clearing tables only before or after the contest. The competitors must be free from distractions and interruptions.

4. Manage cost of banquet room setup. Your contact will ask if you require any special setup, so be ready with your plan. Below are some considerations.

- **Table arrangements.** If your contest involves a banquet, you may want a special table at the front of the room for Toastmasters officials and their guests. Know the number of people to be seated there.

- **Beverages.** Do you want a cash bar, either inside or outside of the meeting room? If you're planning to serve alcoholic beverages, the hotel or restaurant may provide a bar and bartender free of charge if you will guarantee a minimum in liquor sales, which may be \$100 to \$200. If sales fail to meet the minimum, you must pay an additional fee. If you are confident that sales will meet the minimum, the cash bar is a good idea. Otherwise, forget it.

Coffee service is another arrangement to consider. Coffee is a profitable item for hotels and restaurants. Most will charge \$16 or more for a gallon of coffee. For banquets, ask if the meal price quoted includes coffee. Again, the cost of this item is negotiable. Have it included with the meal, or at a reduced price.

Soft drinks also are expensive—sometimes \$1.50 per drink. Be careful. If you order too many sodas, you'll have to pay for all of them even if some are not consumed. You have a choice: Be prepared to pack up leftover sodas you've already paid for and save them for your next event, or tell the catering manager beforehand that you'll start with a small number of sodas and order more as needed.

- **Lecterns and stages.** Hotels charge anywhere from \$15 for a plain free-standing lectern to \$35 or more for one equipped with a microphone and reading light. Many contests use two lecterns—a free-standing one for the contestants and a table-top lectern placed at the head table for the Toastmaster and other officials. Of course, the hotel will charge you for both unless you negotiate. Often you can persuade the facility to waive any fees.

If you're expecting a large audience, you'll need one stage for your contest and another for your head table. The height of the stage will depend on the size of your audience. Again, negotiate for staging.

- **Minimize audio-visual equipment expenses.** Standard audio-visual equipment such as microphones should be provided for the contestants (check with contestants to see what type of microphone each prefers). Know what the microphones and public address systems will cost. If a contestant requires a 35 mm slide projector, overhead projector, cassette player or any other equipment, it's the

contestant's responsibility to obtain it and pay for it. Make sure all competitors know this, and tell them if such equipment is available from the hotel or restaurant for a fee.

It's also the contestants' responsibility to have someone assist with audio-visuals if necessary. I had a bad experience when I competed in a district humorous speech contest. I used a slide projector with a remote control, which the hotel provided for \$25, as part of my speech. The screen, which would descend from its hiding place in the ceiling when needed, was controlled by a wall switch near the entrance to the kitchen. The maitre d' assured me someone would be there to listen for my cue to lower the screen. I checked the banquet room early and prepared my equipment. Everything was ready. But when I reached the portion of my speech that required the descending screen, my "assistant" was nowhere in sight. I lost 30 seconds while someone from the audience located the switch. Then the projector jammed. Fortunately, someone manually advanced the slides, but not before another 30 seconds had been lost.

6. Budget for gratuities. Many people overlook this item. Omitting gratuities from your expected costs can quickly put you "in the red." The standard gratuity is 17 percent; that's \$17 for every \$100 worth of food served. This is one item the catering manager really won't negotiate, so be prepared.

7. Allow for complimentary meals. If you invite an International Director, district officer, mayor or some other special guest to grace the head table, you should not expect that person to pay for his or her own meal. Bear that in mind when figuring expenses.

Negotiating Your Bottom Line

Negotiating can pay off. My Toastmasters club can attest to this. We meet every other week at a nice hotel in southwest Houston, Texas. The terms of the original contract with the hotel were a \$50 room fee, \$18 per gallon of coffee, free water and a free-standing lectern. After negotiating a new six-month contract, the terms were a \$25 room fee and complimentary coffee, water, lectern and storage space. Additionally, as regular clients, any other Toastmasters club, area or division planning an event at the hotel gets special attention from the catering staff. We were able to negotiate a reasonable contract for us and the hotel.

Contract negotiation is the perfect opportunity to test your self-assurance as well as diplomacy. Remember, there

SPEECH CONTEST RULES

Continued from page 15

possible. It is suggested that the fixed-mounted microphone be non-directional. The selection and use of a microphone is optional for each contestant.

3. All equipment will be available for contestants to practice prior to the contest. Each contestant is responsible for arranging his or her preferred setup of the lectern/podium microphone and other equipment in a quiet manner before being introduced by the Toastmaster.

D. Every participant must present an entirely new and different speech for the regional and for the international contest than he or she has given that same year. Up to and including the district contests, contestants may use the same speech, but are not required to do so.

E. The successful contestant at each district shall present a detailed outline of his or her district winning talk to the chief judge of the regional contest. Successful contestants at the region will prepare and mail to World Headquarters an outline of their district and regional winning talks, which will be given to the chief judge at the international contest.

TIMING OF THE SPEECHES

A. A speaker will be disqualified from the contest if he or she speaks under four minutes, 30 seconds, or over seven minutes, 30 seconds.

B. The timers shall be seated in such a position that warning signals will be clearly visible to the speakers, but not obvious to the audience. The green and amber warning signals will remain on for one minute.

C. Upon being introduced, the contestant shall proceed directly to the speaking position. The contestant shall make no attempt to communicate with the audience via sound or action prior to uttering the first word of the speech, at which point timing and judging shall begin. Should a contestant engage in definite verbal or nonverbal communication with the audience (including the playing of music or other sound effects, a staged act by another person, etc.) prior to reaching the speaking position and uttering the first word of the speech, the timer should activate the timing device at that point. If this results in the speech going overtime, the contestant will be disqualified.

D. Timers shall warn the speaker with a green light after he or she has spoken for five minutes. An amber light will be turned on after

six minutes. A red light will be turned on after seven minutes and will remain on until the conclusion of the speech.

PROTESTS

A. Protests will be limited to judges and contestants. Any protest will be lodged with the chief judge and/or contest chairman prior to the announcement of the winner and alternate(s). The contest chairman shall notify the contestant of a disqualification regarding originality prior to that announcement before the meeting at which the contest took place is adjourned.

B. Before a contestant can be disqualified on the basis of originality, a majority of the judges must concur in the decision.

C. All decisions of the judges are final.

INTERNATIONAL AND FRENCH TAPED SPEECH CONTESTS

A. Members of undistricted clubs are invited to participate in the International Taped Speech Contest. Tapes must be in English. French speaking members of any Toastmasters club have the option of entering the French Taped Speech Contest. An individual may enter the annual International Speech Contest or the French Taped Speech Contest, but not both.

B. The Toastmasters International Speech Contest Rules are to be followed as far as they are applicable. Naturally there is no area, division, district or regional competition, nor is there any travel allowances.

C. The tape shall be made using the following procedures:

1. Use fresh tape and record at 7½ IPS speed, or on a cassette, before a live audience.

2. Time the speech carefully to comply with the Speech Contest Rules.

3. Clearly mark tape and container with participant's name and club number.

D. Tapes for the International and French Taped Speech Contests must be received at World Headquarters by June 1 to be eligible for competition.



Additional copies of the 1988 International Speech Contest Rulebook (Code 1171) are available from World Headquarters. Consult your club's 1988 Supply Catalog for prices and order information. The Supply Catalog should be displayed at every club meeting.

is a difference between being politely assertive and being aggressive: One method will reward you with concessions, the other may leave you searching for another facility to hold your speech contest.

Plan well in advance for both expected costs and contingencies. Review anticipated charges with your hotel or restaurant staff and you'll have a greater perception of what the total costs will be. Then you can better judge how much to charge for advance and at-the-door registration. You can include a built-in "cushion" to help defray any unexpected costs

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e	157.735	
ons	621.103	
rogramming	250.699	
	261.149	
	76,242	
nt, and	635.498	
	\$ 3,157,146	
Operating Expenditures		
placements and	\$ 277,000	
	277,000	
OVER EXPENDITURES	\$ 366,320	

We're Stronger Than Ever!

There is indeed strength in numbers, and Toastmasters International displayed just how strong it is in the last year. Our worldwide membership increased in 1986-87 to more than 131,000 in over 6,100 clubs. These numbers are our highest ever.

"We are stronger today than at any other time in the history of our organization," 1986-87 International President Theodore C. Wood, DTM, proudly announced at Toastmasters' Board of Directors meeting held this August during the Convention in Chicago, Illinois.

President Wood attributed this record-setting year to dedicated members throughout the world who were determined to "Keep the Spirit Alive," his Presidential theme for the year.

An Outstanding Year

Toastmasters' growth during the past year was just one of the many topics the Board discussed during their meeting. They also reviewed the following data concerning educational and administrative matters:

- For the second consecutive year, participation in the Club Management Plan (CMP) exceeded 50 percent. Thus, if the cost of maintaining a high, fewer people will attend. If the cost is low, more people will attend. A good facilities coordinator knows how to keep room and banquet expenses to a minimum so tickets will be affordable. Following are tips that will help you to minimize expenses when you serve as facilities coordinator for a speech contest.

1. Estimate attendance before you begin preparations. Know approximately how many people will be attending the contest. The number will affect the size of the meeting room

- During 1986-87, 301 members achieved Distinguished Toastmaster (DTM) recognition, compared to 287 in 1985-86. This is a 4.9 percent increase. The DTM award is the highest recognition our organization bestows.
- The Success/Leadership Program continues to be popular, with an overall increase in registrations for all modules. "The Art of Effective Evaluation," however, was especially well-received, with 732 registrations for the 1986-87 year.
- For the second consecutive year more than 500 new clubs were formed—530 to be exact. Membership rose to an all-time high of 131,129, an increase of 5.8 percent over last year.
- As of June 30, 1987, we had a total of 641 clubs in 48 countries outside of the United States and Canada.

Other Actions

During the two-day meeting, the Board of Directors reviewed and discussed many important items. Specifically, the Board:

- Recommended additional emphasis be placed on the importance of all districts continuing to grow and reaching a minimum of 50 clubs. Additional visits to selected districts by International Directors were approved by the Board.
- Reviewed and revised the deadline dates for the submission of district budget requirements. A newly installed district governor may draw on the available balance in the district reserve account provided the district minimum requirements have been received at World Headquarters. The Annual District Budget must be submitted to World Headquarters by September 30.
- Recognized the high quality of the

information available in the District Management Handbook and recommended changes to be incorporated into these materials, subject to the approval of the modification of the district structure at the 1988 Annual Business Meeting.

- Reviewed district officer training and recommended that the effectiveness of available material be enhanced through practical workshop participation.
- Reviewed how districts train division, area and club officers and recommended ways to overcome obstacles to training these officers.
- Prepared the wording of the changes to the Toastmasters International Bylaws, the District Constitution and the Club Constitution regarding the proposed structure modification to be brought before the delegates at the 1988 Annual Business Meeting.
- Reviewed and revised Policy Bulletin G 15 concerning the formation of new districts, consolidation of existing districts and formation of non-district administrative units. The revised Policy Bulletin sets out the general principles to be followed by the Board when considering the creation, consolidation or reformation of districts and then sets out specific policies in relation to Territorial Councils, reformation of a single district into two districts, and consolidation or reformation of one or more districts.
- Reviewed and revised Procedural Rules I 5 in that the Report of the Nominating Committee will be announced on the Friday of the February Board of Directors meeting. This is in addition to the memorandum sent from World Headquarters to the Opinion Poll participants and candidates.
- Reviewed the International Speech

Contest Rules and recommended procedures for disqualifying contestants for tardiness at a contest. The Board also recommended that these procedures be incorporated into all other speech contest rules. This change will appear in the 1989 rules for all contests.

- Recognized the high quality of the information available in the Club Management Handbook and recommended changes to be incorporated into these materials, subject to the approval of the modifica-

tion of the club structure at the 1988 Annual Business Meeting.

- Discussed the proposal to change the club administrative year from January 1 through December 31 to July 1 through June 30, and recommended to continue discussion at the Board of Directors' February 1988 meeting.
- Reviewed the proposal to open the International Taped Speech Contest to members of prison clubs and to disabled members who belong to district clubs but, because of

their limitations, are not able to participate in the International Speech Contest. Discussion of this item will continue at the February 1988 Board meeting.

- Discussed ways to cultivate leadership at the club, district and International levels or our organization.

The next meeting of Toastmasters International's Board of Directors will be held at World Headquarters February 19, 1988. A report on that session will appear in the May 1988 issue of *The Toastmaster*. 🗣️

TI FINANCIAL STATEMENT 1986-87

STATEMENT OF ASSETS OF ALL FUNDS

June 30, 1987
GENERAL FUND

UNRESTRICTED:

Cash and temporary investments, at cost	\$ 1,767,838
Accounts receivable	111,061
Deposits, prepaid postage and other	56,872
Total—unrestricted	\$1,935,771

RESTRICTED:

Cash	\$ 212,338
Due from General Fund—unrestricted	488
Total—restricted	212,826
TOTAL	\$2,148,597

INVESTMENT (ENDOWMENT) FUND

Marketable securities, at cost (estimated market value of \$2,371,859)	\$1,835,826
TOTAL	\$1,835,826

PROPERTY FUND

Property, building and equipment at cost:	
Land	\$ 45,716
Building	1,037,121
Furniture and equipment	1,024,131
Total property	\$2,106,968
Due from General Fund—unrestricted	5,035
TOTAL	\$2,112,003

STATEMENT OF LIABILITIES AND BALANCES OF ALL FUNDS

June 30, 1987
GENERAL FUND

UNRESTRICTED

Liabilities:	
Accounts payable	\$ 274,674
Accrued wages	30,845
Sales tax payable	3,682
Advance Convention deposits	45,562
Deferred charter fees	21,275
Due to Property Fund	5,035
Funds held for TMI Regions	9,161
Due to General Fund—restricted	488
Total liabilities	\$ 390,722
Unrestricted—General Fund balance	1,545,049
Total—unrestricted	\$1,935,771

RESTRICTED:

District Fund balances	154,552
Restricted grants	488
Ralph C. Smedley Memorial Fund	57,786
Total—restricted	\$ 212,826
TOTAL	\$ 2,148,597

INVESTMENT (ENDOWMENT) FUND

Investment Fund balance	\$ 1,835,826
TOTAL	\$ 1,835,826

PROPERTY FUND

Property Fund Invested balance	\$ 2,106,968
Property Fund Reserve balance	5,035
TOTAL	\$ 2,112,003

GENERAL FUND—UNRESTRICTED STATEMENT OF INCOME AND EXPENDITURES FOR THE YEAR ENDED JUNE 30, 1987

INCOME:

Membership charges	\$ 2,861,635
Charter fees	39,825
Charges for optional educational materials and supplies	827,660
Other income	71,346
TOTAL	\$ 3,800,466

OPERATING EXPENSES:

Executive Director's Office	\$ 243,615
Education & Club Administration	221,820
Finance	689,285
Membership and Club Extension	157,735
Publications and Communications	621,103
District Administration & Programming	250,699
Production	261,149
Merchandising and Policy Administration	76,242
Club supplies, equipment, and insignia purchases	635,498
TOTAL	\$ 3,157,146

Excess of Income over Operating Expenditures

OTHER DEDUCTIONS:

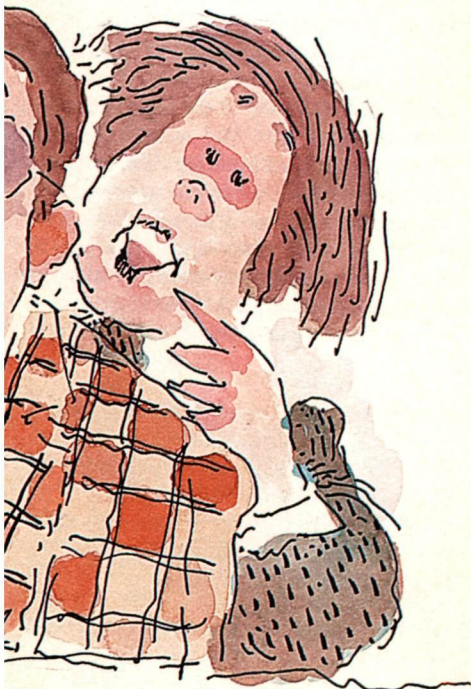
Provision for other replacements and additions to property	\$ 277,000
TOTAL	277,000

EXCESS OF INCOME OVER EXPENDITURES

\$ 366,320



USING A MICROPHONE



If you'll be participating in any speech contest outside of your club, you'll need to know more than just your speech. You'll need to know about proper use of a microphone.

A microphone is essential when speaking before a large audience. Without one, you won't be heard. In a contest, if you don't know how to use a microphone, you may as well not compete. But if you're familiar with microphones and how they work, you can make them add to your speech. When you are comfortable with your microphone, you can concentrate on what you have to say.

Know Your Mike

Before the contest, find out from your contest chairman what microphones will be available to you during the contest. Your choices most likely will be a lectern with a microphone attached, a microphone on a floor stand, a hand-held microphone, or a lavalier microphone that loops around your neck or clips onto your clothing.

Some microphones are highly directional in their pick-up, giving maximum support to your voice but also reducing or eliminating extraneous sounds. Others pick up from a wide area or from all directions. How you must speak and how you must direct your speech toward the microphone is

If you can't use a microphone, you may as well not compete.

partly determined by the type of microphone. Before the program begins, test and adjust microphone placement, and the volume and tone settings of the amplification system.

Following are tips to help you improve your use of microphones:

- If you use a lectern with an attached microphone, maintain an equal distance from the microphone and speak toward it whether you are looking to the right or to the left. If you don't, your voice will fade out as you move away from the mike.

- Don't start your speech by grabbing the microphone and moving it. Have the microphone position planned in advance and, if you must reposition it, do so quickly and with precision.

- Use a lavalier microphone if you use visuals, such as a flipchart, set to one side of the presentation area. If your presentation requires much movement, make certain that the cord

of your lavalier microphone is out of your way.

Check the System

- Whatever microphone you use, or

however the room is arranged, check everything before your presentation and have assistants help you if necessary. Speak into the microphone at a volume level you expect to use during

your speech. Have assistants check your voice from different positions in the room.

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

- Don't touch the microphone unless absolutely necessary, and never use it to give you support. Keep your hands off and away from it unless, of course, you are using a hand-held mike.

- Be aware of how your voice is projecting through the public address system. Are you talking too quickly for a large room, so your echo is interfering with clear communication? Are you turning away from the microphone so your voice fades?

- If you use special recorded sound effects or music during your speech, be sure to test them in advance. You may need assistance from sound technicians in setting up your tape recorder and wiring it into the sound system. This usually works better than holding the tape recorder up to the microphone.

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

Mike Etiquette

by Thomas H. McKerlie, DTM

Using a microphone correctly is not as complex as it seems, even in the heat of speech competition. Just follow these dos and don'ts:

Do. .'

- Tap the mike lightly or talk across it and say, "Test, one, two, three, four." If you're still not sure the volume is OK pick out someone in the audience and ask, "Ed Bradley (or whoever), do you hear me all right?" With that affirmation, you're off and running.
- Hold the mike below your chin. The level depends on the PA system volume: The closer to your chin, the lower the volume control can be; the farther away from your chin, the higher the volume must be raised.
- Shut the mike off while you reposition yourself behind the speaker or someone turns the amplifier when you have feedback problems. This will usually stop the high-pitched squeal caused by oscillation in the amplification system.
- As a general rule, anytime you lay a mike down, turn it off first. And try not to drop the mike; that can be very dangerous to its health!
- Observe these points. Most of them are common sense. When you use a mike properly you are easily heard. If you use one improperly, you are NOT easily heard—so why use it at all?

Don't. . .

- Blow into a mike to see if it is on. This will damage some microphones. Look at the microphone to make sure it's on. To check that the amplifier is on, don't say, "Is this on? Can you hear me?" That's very unprofessional.
- Put the mike right against your mouth. You'll see many entertainers do this. However, the type of mike they're using is designed for a very noisy background, with the amplifier volume very high. Most public address mikes you'll use should be held four to eight inches away from the mouth.
- Hold the mike horizontally in front of your mouth. Otherwise you risk blasting certain letters from the system. For example, every time you say a word with a 'p' in it, that 'p' will make the PA system 'pop.' The letters 'b', 'd', 'k', 't'—those formed with a sudden release of air from your mouth as you say them—tend to make the system 'pop' also. That 'pop' turns into a blast unless you keep the mike vertical.

Thomas H. McKerlie, DTM, a member of Professional Speakers Club 9-F in Santa Ana, California and Positive Communicators Club 3708-F in Anaheim, California, works for Beckman in La Habra, California.

Based on Toastmasters International's Audiovisual Handbook (1193), available from World Headquarters for \$1.50 plus postage and handling. California residents add 6 percent sales tax. Consult your club's Supply Catalog for order information.

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Ordering from World Headquarters

Have you seen the Toastmasters International Supply Catalog? If not, you're missing out on materials that could help you and your club!

Toastmasters International has available a wide array of administrative and educational materials through the Supply Catalog: Success/Leadership modules, educational manuals, cassette programs, parliamentary procedure materials, books, pins, jewelry; everything from "A Toastmaster Wears Many Hats" (Code 1167-D) to a Zipper Briefcase (Code 230).

The Supply Catalog is published annually. The 1988 edition was mailed to all club presidents of record in October, along with other club administrative material. Additional copies may be ordered from World Headquarters.

The catalog should be displayed at every club meeting to give members the opportunity to order materials that will help them further their education. Clubs also should keep a supply of order blanks on hand.

Changes in 1988

The 1988 catalog contains a major change. Beginning January 1, 1988, the day the 1988 Supply Catalog goes into effect, members will be able to charge purchases on their MasterCard or VISA card. Also beginning January 1, payment must accompany each order.

As in the past, all transactions will go through the club account. Since payment will be included with orders, a debit and a credit will be shown on the account, as well as any differences in the transactions (overpayment or underpayment).

If an underpayment occurs, the amount due is payable within 30 days of receipt of the invoice. Overpayments show on the account as credits and can be used for future orders. Your club may wish to keep a credit balance in its account at World Headquarters against which orders can be charged.

Mail and Phone Orders

Members can place orders two ways:

by mail or by telephone. In each case, it takes five working days from the time an order is received to the time it is mailed. (This doesn't include items that need to be engraved, which will take longer.)

For rush shipments, a special handling service is available called "priority handling." "Priority handling" shipments will be mailed within eight working hours (except for items that need to be engraved, such as trophies and badges). However, you must pay a \$15.00 service charge in addition to the actual postage and 5 percent handling charge. By placing orders with plenty of lead time, you will avoid this charge.

When ordering by mail, please include a check, money order, or your credit card number, expiration date of your credit card, and your signature. Do not send cash through the mail. Be sure to include your club and district numbers on every order.

When ordering by phone, please have ready for the order taker your credit card number and expiration date as well as your club and district numbers.

How To Order

By doing the following you'll help World Headquarters process your order promptly:

- Mail your order early. Allow five working days for processing.
- Combine your orders when possible. There's a one pound minimum postage charge.
- Be sure to include:
 - Your club and district numbers
 - Your club name
 - The person to whom the materials are to be shipped (must be a member of your club). Please note that United Parcel Service (UPS) delivery cannot be made to a post office box. If you want UPS delivery, you must provide a street address.
 - A telephone number where you can be reached between 8 a.m. and 5 p.m. (PST).

— The person to whom a copy of the invoice should be sent (if different from the person to whom the materials are to be shipped).

— The method of shipment. The catalog contains complete information on the methods of shipment that are available and the time involved in each method. If priority handling is needed, request it at this time. Orders that do not designate method of shipment will be sent fourth class or surface mail. (If any item is out-of-stock, you will be notified on the packing slip included with your shipment.)

— Engraving details. Engraving is 20 cents per letter. On mail orders, type or print all copy for lettering or engraving. If ordering by telephone, spell names and other information to be engraved. Be sure to specify *exactly* what is to be engraved, including officer titles and member recognition such as CTM, ATM, and DTM.

• On mail orders, total the prices and weights and determine postage and handling costs.

If your club is within the United States, do this by adding the total weight of the order. (The weight of an item can be found in its catalog description.) Then choose the method of shipment (see Shipping Methods section). Postage charts are supplied in the catalog.

If your club is outside the United States, add 20 percent of your total order for postage (surface mail). If postage exceeds this amount, you'll be billed for the excess through your club's account.

For telephone orders, the charges will be calculated by computer. All orders—including telephone, mail and personal pick-up—are charged a 5 percent handling fee. California clubs must add 6 percent sales tax.

World Headquarters processes more than 30,000 orders a year. We strive to provide quick and accurate service to our members. You can help us do so by following the above instructions.

SPEECH CONTEST

Continued from page 11

"larger than life," as the expression goes. Such an event, however, is not something that just happens.

On the contrary, it's the direct result of careful and creative planning by a sizeable group of Toastmasters, who also put the plan into effect. True, the contestants are the stars of the show. Without them, there would be no contest. But the show includes judges and many other Toastmasters who plan and manage the event.

As an example of preparation, let's look at the scope of planning for an area speech contest. First, the area governor selects a contest chairman, who recruits a Toastmaster from each club in the area to serve on the planning committee.

Next come the subcommittees, such as "program," "facilities," and "promotion." Their chairmen are chosen from the different clubs or the host club. Each of these committees needs helpers, who may be obtained from the clubs in the area. Planning also involves use of the "what if" approach and "Murphy's Law" ("If anything can go wrong, it will).

What if the Toastmaster of the meeting fails to arrive on the day of the event? Is somebody prepared to fill-in? What if some judges are absent? Do you have qualified alternates?

The test of proper preparation and planning is the ease with which you handle things that can go wrong. Most of the "what if" and other problems can be controlled much more readily and satisfactorily if considered in advance.

Since you're planning to put on a good show, why not let the world know? As an event, a speech contest provides community awareness of Toastmasters and affords the possibility of newspaper publicity as well as radio and television coverage.

Send news releases before and after the speech contest to local newspapers (samples are given in the "Let the World Know—Toastmasters Publicity and Promotions Handbook" [Code 1140], available from the Toastmasters Supply Catalog).

Local broadcasters may provide you with public service time that's set aside for non-profit organizations. Approach the station's program director or public access coordinator with your request. You may even persuade them to broadcast or televise the entire speech contest.

For more ideas and "how-to" information, see the following materials

available from the Supply Catalog:

- "Put On A Good Show" (Code 220)
- "Speech Contest Rules" (1171)
- "Judge's Guide and Ballot" (1172)
- "Speech Contest Manual" (1173)

Judges and other Toastmasters who help in staging the speech contest gain from their participation as do the contestants themselves, since the experience develops self-confidence and personal growth.

The speech contest, as we have seen, is both a challenge and an event. At the same time it's a richly rewarding program in self-improvement for all Toastmasters involved in it—the contestants, judges, and those who plan and administer the staging of the event. It's an arena where all Toastmasters involved can achieve their best in action. Go for it! 🍌



Thomas Montalbo, DTM, is a member of Sparkling Toastmasters Club 3602-47 and has received a Presidential Citation for his articles in "The Toastmaster."

He is also the author of "The Power of Eloquence," a book on public speaking published by Prentice-Hall, 1984.

THE WINNER'S EDGE

Continued from page 19

to express the different tones and moods of your speech. Experiment with your voice in different size rooms. A tape player is the best way to obtain initial feedback. You get the absolute truth from a tape player.

Voice qualities to look for include volume (good projection, easily heard), pitch (not too high, not shrill, and not monotonous), quality (clear, mellow, and enthusiastic), enunciation (clear and crisp, avoiding tangled tongue, tight jaw, mumbling, and mispronunciation), timing (smooth and varied), and vocal variety (conveying emotion, softness and hardness, and enthusiasm).

Your vocal expression should change constantly during your presentation. Always keep the tone lively. Be pleasant to hear and easy to understand at all times.

Enthusiasm in your subject, enthusiasm in your speech content, and enthusiasm in your delivery all contribute to a successful presentation. One of the best examples of enthusiasm is the cast of NBC's Today Show (Bryant Gumble, Jane Pauley, Willard Scott, and John Palmer). They

bring a freshness and sparkle to each show and appear to have a great time doing what they do. Make your audience believe that you're having a great time presenting your speech to them.

Practice Makes Perfect

The key to gaining the winning edge is practice. Rehearsing a speech can be boring. Yet all the thought, emotion and hard work you put into your presentation will mean little without practice. All the good feelings that come from having done your best will be absent. Practice every aspect of your delivery as often as you can before the contest. Practice in front of a mirror, in front of family and friends, and in front of your local Toastmasters club. Even practicing in front of the family pet can't hurt. Use a tape player, and if possible, videotape your practice sessions. Take the feedback you receive, analyze it in terms of what will best serve your purpose (not all feedback will necessarily improve your presentation) and revise your speech accordingly.

Try to achieve the following goals

- Learn your speech so well that you don't need to use notes. Be certain that you don't exceed the time limit.
- Be aware of your body language. Make sure it's smooth, natural and enhances your speech.
- Practice with any props or any special clothing you plan to use.
- Keep enthusiasm high throughout the practice sessions. Boredom can distract you from your goal. Fight the tendency to become bored.
- Practice! Practice! Practice! Winners are those who do things that losers hate to do.

Total commitment to making your subject relevant to your audience; putting enthusiasm into your choice of subject, your speech structure and your delivery; and practicing as often as possible will give you the winner's edge. Act like a winner by expressing confidence in what you say and how you move. Act like a winner before, during and after your speech.

Expect to win the next time you enter a speech contest because you will have the "winner's edge." 🍌

Michael Frensley, ATM, is a past member of Wuerzburg Bavarian Club 4473-U in Wuerzburg, West Germany, and is now a member of SWD Corps of Engineers Club 2760-25 in Dallas, Texas. Jeanne Frensley also is a past member of Wuerzburg Bavarian Club 4473-U.

HALL of FAME

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Santa Monica, CA—Fri., 7
p.m., Baker's Square
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Ave. (826-8192).
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Mesa, AZ—Wed., 5:30
p.m., Westerner Financial
Plaza, 1201 S. Alma School
Rd., Ste. 2350 (248-1631).
6706-8 Delta
Jefferson City, MO—Central
Missouri Correctional Ctr.
6705-16 The Live Wires
Anadarko, OK—2nd & 4th
Fri., 11:30 a.m., Western
Farmers Electric Co-Op
(247-3351).
6702-20 Sheyenne Valley

McVile, ND—Friendship
Manor Nursing Home,
Nyus Ave. (322-4314).
6695-26 City Slickers
Colorado Springs, CO—
Thurs., noon, City Admin.
Bldg., 30 S. Nevada
(578-6600).
**6696-31 Federal Club of
Boston**
Boston, MA—2nd & 4th
Wed., noon, Boston Fed.
Bldg., 10 Causeway St., 5th
fl. conf. rm. (565-6419).
6708-33 TLC
Fresno, CA—Thurs., 7 p.m.,
Today's Living Church of
Religious Science, 723 W.
Clinton.
**6703-40 J.W. Didion &
Assoc.**
Westerville, OH—2nd & 4th
Mon. 7 a.m., 229 Huber
Village Blvd. (890-0070).
6701-56 Deer Park
Deer Park, TX—Thurs.,
7 p.m., Deer Park Com-
munity Ctr., 610 E. San
Augustine (479-5565).
6704-68 Vermillion
Abbeville, LA—1st & 3rd, 7
p.m., Lytle's Restaurant,
2440 W. Summers Dr.
(237-0492).
6699-73 Mine Host
Kalgoorlie, WA, Australia—
Wed., 7:30 p.m., W.A.
School of Mines, Eagan St.
(214540).
6700-73 Western
Werribee, Vic., Australia—
2nd Tues. & 4th Mon., 6:30
p.m., Italian Social Club,
Parklands Grove (743-7997).
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ta, GA,
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First Nevadans 3799-39,
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**Ohio State University
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