

# TOASTMASTER®

NOVEMBER 2004

## Perfect Practice:

The difference between *practice* and *rehearsal* can make or break your presentation.

**The 2004 Voter's Guide to Political Rhetoric**

**Spreading the Word through Testimonials**

**Protocol: The Glue that Holds a Club Together**

## You Only Conquer Yourself!

Jim Whittaker, the first American to climb Mt. Everest, once said, "You never conquer the mountain. You only conquer yourself." The same could be said for leadership. We do not conquer leadership; we only conquer our own doubts about leadership.

Leadership development is a process of building self-confidence, of conquering those doubts. The self-confidence needed to lead comes from learning about and conquering ourselves. This process starts the minute we begin to actively participate in the Toastmasters program.

Several months ago, two of my corporate clubs conducted five-week long, highly intense Speechcraft workshops with 26 participants. Five people from one department who routinely made presentations to corporate upper management decided to participate in the workshops to "find out about Toastmasters." These five people were so inspired by their Speechcraft experience that they all volunteered for active roles in the graduation banquet. Their supervisor agreed to attend the banquet to "see what Toastmasters was all about." That night, after the banquet, he told me he could not believe how much all five students had improved their communication and leadership skills in those five short weeks. Since then, he has told me repeatedly how all five participants are now taking active roles as team leaders, speaking up more in team discussions and volunteering for leadership roles.

Like Speechcraft, the Toastmasters club is the ideal setting to learn about ourselves, to climb our own mountain, to build self-confidence, to learn to lead. All the necessary ingredients are there – the opportunity to experiment with new ideas and approaches, guidance from the Toastmasters program materials, mentoring, immediate feedback – all in a friendly, helpful atmosphere.

Every club meeting role provides an opportunity to learn a new aspect of leadership. Preparing a speech requires introspection, an opportunity to better understand who we really are and what's important to us. Preparing an evaluation requires that we listen carefully, analyze what we hear, then present tactful comments to benefit the speaker. Participating in Table Topics requires us to organize our thoughts quickly, a skill needed by all leaders. Serving as the Toastmaster or Table Topicsmaster requires planning and organization.

The best leaders take advantage of opportunities. Are you taking advantage of what Toastmasters has to offer? In Toastmasters you have an opportunity to build self-confidence, to develop speaking and leadership skills. Let us all take another step toward the top of the mountain as we continue the process of conquering ourselves! Let's participate!

*Jon R. Greiner*

Jon R. Greiner, DTM  
International President



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#### *The Toastmasters Vision:*

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

#### *The Toastmasters Mission:*

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

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

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

### A Bee in His Bonnet

It's interesting how findings from experiments by psychologists sometimes zoom around the world as fact, stripped of their original context and caveats.

For example, take the research showing that communication is made up of only 6 percent content and 94 percent body language and vocal tone, referred to disbelievably by Andrew Wilson in his "A Voice of My Own" column in September. I agreed with Andrew that it sounded unlikely, so I did some digging.

The original research was by Albert Mehrabian and involved speakers expressing their like or dislike for something in a combination of words, tone of voice and facial expression. Crucially, the speakers gave mixed messages and the experiment was to see which clues we rely on most. Not surprisingly, for this test the subjects relied mainly on facial expression and tone of voice, so content was scored low. Mehrabian warns against generalizing.

Another example has been spotted by Will Thalheimer, an educational psychologist with a bee in his bonnet about bogus research. He used another oft-quoted statistic about how much people learn from doing, seeing, hearing, and so on. He found that not only did original research not support the popular quote, it did not exist! ([www.work-learning.com/chigraph.htm](http://www.work-learning.com/chigraph.htm))

Matthew Leitch • Epsom Speakers Club 2487  
Surrey, United Kingdom

### Say What!?!

Regarding Julie Bawden-Davis' article "Say What?" in the August issue, I'm concerned about the erroneous premise that others must speak English like those of us who are native English speakers. Certainly for individuals who endure restricted opportunities as a result of heavily accented speech, voice coaching is an option. But we need to make

equal effort to understand them, and encourage their effort and confidence.

Accents can in fact be an asset in public speaking. For example, in my club we have a number of people from non-English-speaking countries and their accents add beauty to our language. An example is a young woman from Japan. Her delicate and subtle accent invites me to focus on her every word. Each time she completes a speech, I am left feeling not entertained but personally honored.

Brian Jones, CL • Sydney Journalists Club 413  
Sydney, NSW, Australia.

### Accent Enhancement

Thank you for the August article, "Say What?" It tells how one's voice and accent make a difference in communication. Knowing that the gap could be as wide as a thrilled audience and one that is sleeping, we have avoided the topic, thinking it rude to say something that cannot be helped.

After reading the article and visiting the listed Web sites, I realized that voice training is a widely accepted idea now. As someone who speaks English as a second language, I particularly liked the part in the article where a voice expert advised his client (Arnold Schwarzenegger) not to change his Austrian accent because it was integral to his identity. Together they worked toward the current voice of the California governor, turning his accent into an attractive feature. I felt there is a huge population of international Toastmasters who may benefit from the same sound approach.

Midori Hirota, ATM-B  
Tokyo Phoenix Club 4702 • Tokyo, Japan

### The But/And of Membership Recruitment

This article "Get Off Your But/And Now" (August) has some real truth that extends to membership recruitment. I have been speaking with a number of people at my work about joining Toastmasters. Inevitably, there are always lots of "buts" for not joining. This article turns around the conditioned response of "but" to "and," which makes people think.

The several prospective members at my work will definitely benefit from reading this article. There are always a thousand reasons – or "buts" – as to why we can put off joining Toastmasters. The heart of the problem is that most of us are procrastinators. We can always find reason not to do something. When I hear that "I'd like to join Toastmasters but I am afraid to speak in public," I will hand this person this article, so they can stop procrastinating and join up today.

Paul Schmidt, CTM • DESperados Club 6669 • Los Gatos, California

### Snapshots at [jasonlove.com](http://jasonlove.com)



"I must admit that I've really honed my skills since I first heard the word speak!..."

In pursuit of competence  
... or communication?

## The Meaning of Competent

Recently two valued members of our Toastmasters club decided to leave. They had similar reasons for leaving. They said they had achieved the goals they had set out to achieve with Toastmasters and it was time to move on. I wish both of them well. I also identify with them in many ways. They are good businessmen who live and die in their professional lives by how well they communicate with others.

Both of the departing members had achieved their CTM designations. This is quite an achievement.

### “Have I achieved my goal now that I am a CTM?”

I recently completed **Is it time for me to move on?** my 10th speech in the program and it made me ask myself: “Have I achieved my goal now that I am a CTM? Is it time for me to move on?” In answering those questions I focused on the word “competent.” What does it mean to be competent at something?

As a student and in my professional life, I have given and received countless performance evaluations. They all work much the same way. They offer a way to evaluate someone’s performance on a scale. At one extreme is “excellent” and at the other “poor.” Somewhere in the middle is “competent” and if I achieved that, I knew I had passed the test.

Another common use of the word “competent” is in the practice of law. There is a legal test people have to

pass before they can give instruction to prepare and sign a will. This test is called a competency test. The exact nature of the test is not important, but what is important is that it requires a minimum level of intellectual ability and awareness in order to competently make a valid will.

To be “competent” then, is the minimum ability required to carry out an activity or task. I look at some of the ways my improved communication skills have enriched my life and I have to say that “competent” doesn’t enter into the picture.

I have watched and listened to my fellow club members and been transported as one speaker read Caribbean poetry in the poet’s dialect; another shared her secret garden, and others took me with them to wondrous faraway places on their vacations. These stories have broadened my awareness and enriched my life.

My increased awareness of how I communicate with people has also helped me in other ways. I have a teenage daughter. For a number of years now she and I have not been able to communicate with each other effectively. Until recently I simply blamed her teenage self-centeredness.

We were sitting at supper the other day and talking, but not really

communicating. I started to think about how I was talking to her. I was trying to be funny and to make her laugh by goofing around – just like I had done from the time she was a baby. I realized all of a sudden that she was not a child anymore. She did not respond to me talking to her as though she was. I changed the way I talked to her. I listened seriously and spoke about serious things happening in my life. What a difference that little insight made! My daughter and I are really talking now. I owe that to my improved thinking, listening and speaking skills.

I will appreciate my CTM certificate when I receive it. It’s great that someone out there thinks I have become a competent communicator. Does that mean that when I get that award I am going to take it, stick it in my back pocket, hold my head up high and walk away from my club? Does it mean that I have reached my goal and have nothing more to achieve? I have to say an emphatic no!

My aspirations in life go much deeper than the pursuit of competence. I look forward to practicing the art of communication with my fellow practitioners for a long time to come. ■

**Jacob D. Giesbrecht, CTM**, is a member of Broadway Speakers Forum Club in Winnipeg, Manitoba, Canada.



# Spreading the Word through Testimonials

*"The world is made not of atoms, but of stories."* – MURIEL RUKYSER

By Cindy Podurgal Chambers, DTM

Perhaps the best aspect of Toastmasters International is its ability to help change lives. Since the organization's founding 80 years ago, millions of members have gained the confidence to overcome obstacles ranging from shyness to stuttering, honed leadership skills that promoted professional success, and formed rich life-long friendships.

It's easy to see that Toastmasters can be truly transformational. What's not always easy is spreading the word about it.

While most clubs work hard to draw in newcomers – whether through speech contests, special events or invitations – the intrinsic benefits of personal and professional growth can easily be overlooked in a club setting. Far more effective than bringing people to the program, say PR experts Michael Levine and Susan Harrow, is bringing the program to the people – one testimonial at a time.

Levine, founder of one of America's most prominent PR firms, Levine

Communications Office, has designed public-relations campaigns for such stars as Barbra Streisand, Charlton Heston and Michael J. Fox, to name just a few. And as the best-selling author of *Guerrilla P.R.*, the most widely used introduction to public relations today, Levine insists the psychology behind personal testimonials is simple.

"Facts tell," he says. "Stories sell. People can see themselves in stories."

But, Levine adds, your personal story must be truly compelling to be effective. "Simply put," he says, "there is power in a good story."

Harrow agrees. The author of *Sell Yourself Without Selling Your Soul* and *The Ultimate Guide to Getting Booked on Oprah* insists that first-person testimonials are one of the most effective ways to not only sell things, but yourself.

"The more emotionally moving that story is, the more emotional resonance your story has, the more people will respond," she says.

As a media coach whose clients have appeared on major American talk shows, Harrow says that compelling stories also follow a specific format. "Your story needs to have a beginning, a middle and an end – a situation, an action and a measurable result. You need to say, 'Here's what I did, and here's what happened.' Listeners will conclude that the same result can happen to them."

## Find Your Angle

"Toastmasters transformations" come in countless shapes and sizes. Perhaps you are an immigrant whose membership in Toastmasters has allowed you to effectively break through the language barrier – with amazing results. Or you credit Toastmasters with developing leadership skills that helped you exceed your loftiest career goals. Or Toastmasters has given you the communication skills needed to spread the word on an issue close to your heart. How can you ensure that your message gets heard?

Levine suggests you keep current events in mind.

"Think of a triangle. On the left, imagine the story you want to tell," he explains. "On the right, you have *zeitgeist*, or current events. The object of the game," he says, "is to create a unified, triangulated center" – literally, an "angle" for your story.

If Toastmasters has helped you learn English as a second language,

**Susan Harrow** is the founder of Harrow Communications, a media coaching and marketing firm in Northern California. She is the author of *Sell Yourself Without Selling Your Soul* as well as *The Ultimate Guide to Getting Booked on OPRAH*. She may be reached through her Web site [www.prsecrets.com](http://www.prsecrets.com).

**Michael Levine** is the best-selling author of *Guerrilla P.R.: How You Can Wage an Effective Publicity Campaign...Without Going Broke*, and many other books on PR and marketing. He is the founder of Levine Communications Office in Los Angeles, New York, Las Vegas, Washington D.C. and London. Check out his Web site at [www.levinepr.com](http://www.levinepr.com).

**“The way we become credible is by being visible. That’s just the way it works.”**

your angle might be your country’s “new immigrants” – and how Toastmasters International can help create a stronger, better-prepared labor force. If Toastmasters has improved your business practices, you might utilize the popularity of television transformations and market your story as an “extreme makeover” for busy professionals. Improved communication skills could be linked to the critical role that communication is playing on Iraqi battlefields. By tying your story to something topical, Levine says, you vastly improve its chances of being heard.

Harrow and Levine agree that what you deliver is more important than how you deliver it.

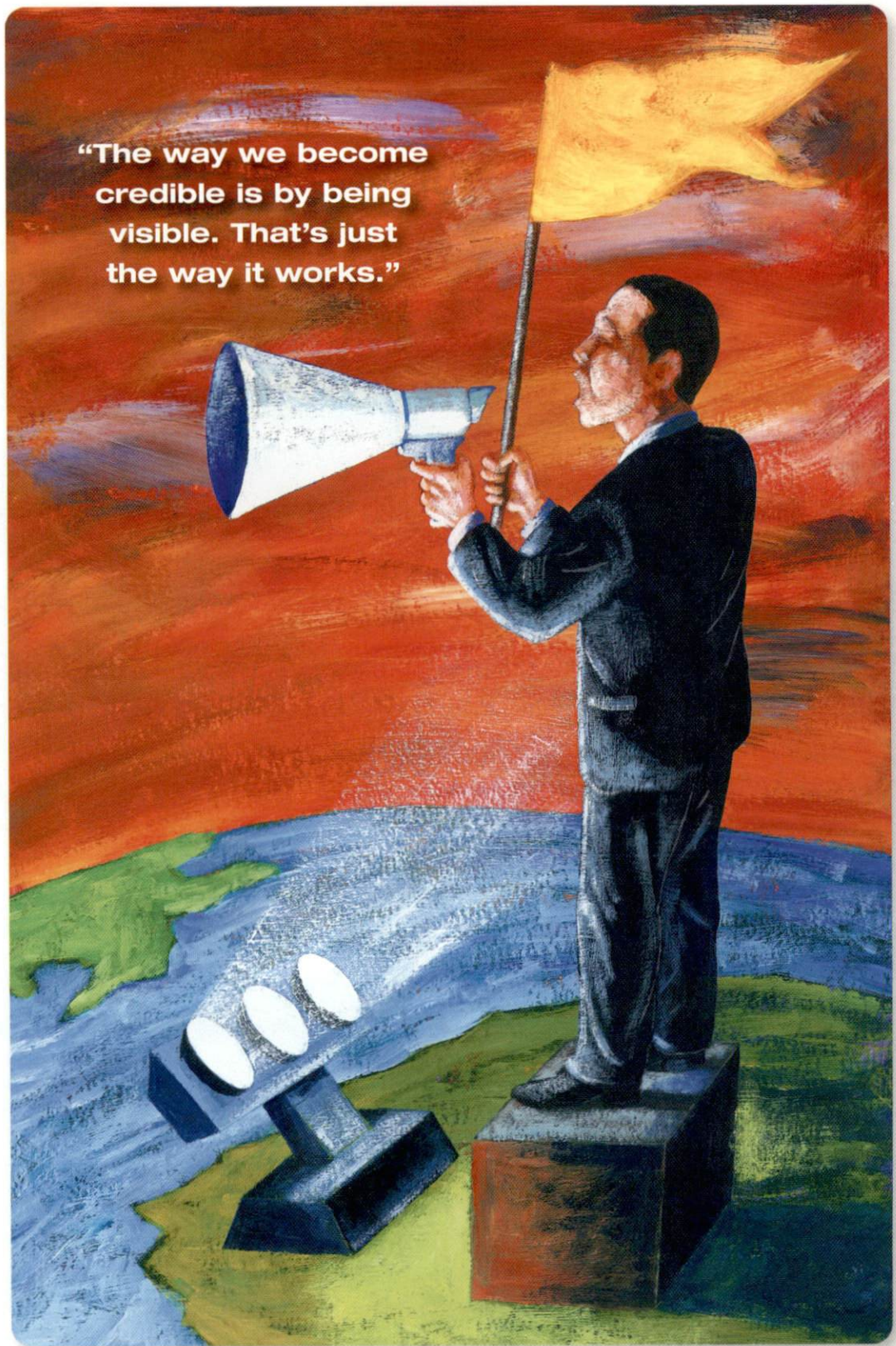
“A good story with a mediocre spokesperson is better than a bad story told by the most articulate spokesperson,” says Levine. “Lack of slickness is actually an asset.” In other words, testimonials should be well-presented but don’t have to be perfect when you’re first starting out.

“You can’t run a marathon before you’ve walked a mile,” agrees Harrow. “In the beginning, it’s more important to know your audience, understand your venue and completely focus on your message. And that takes an

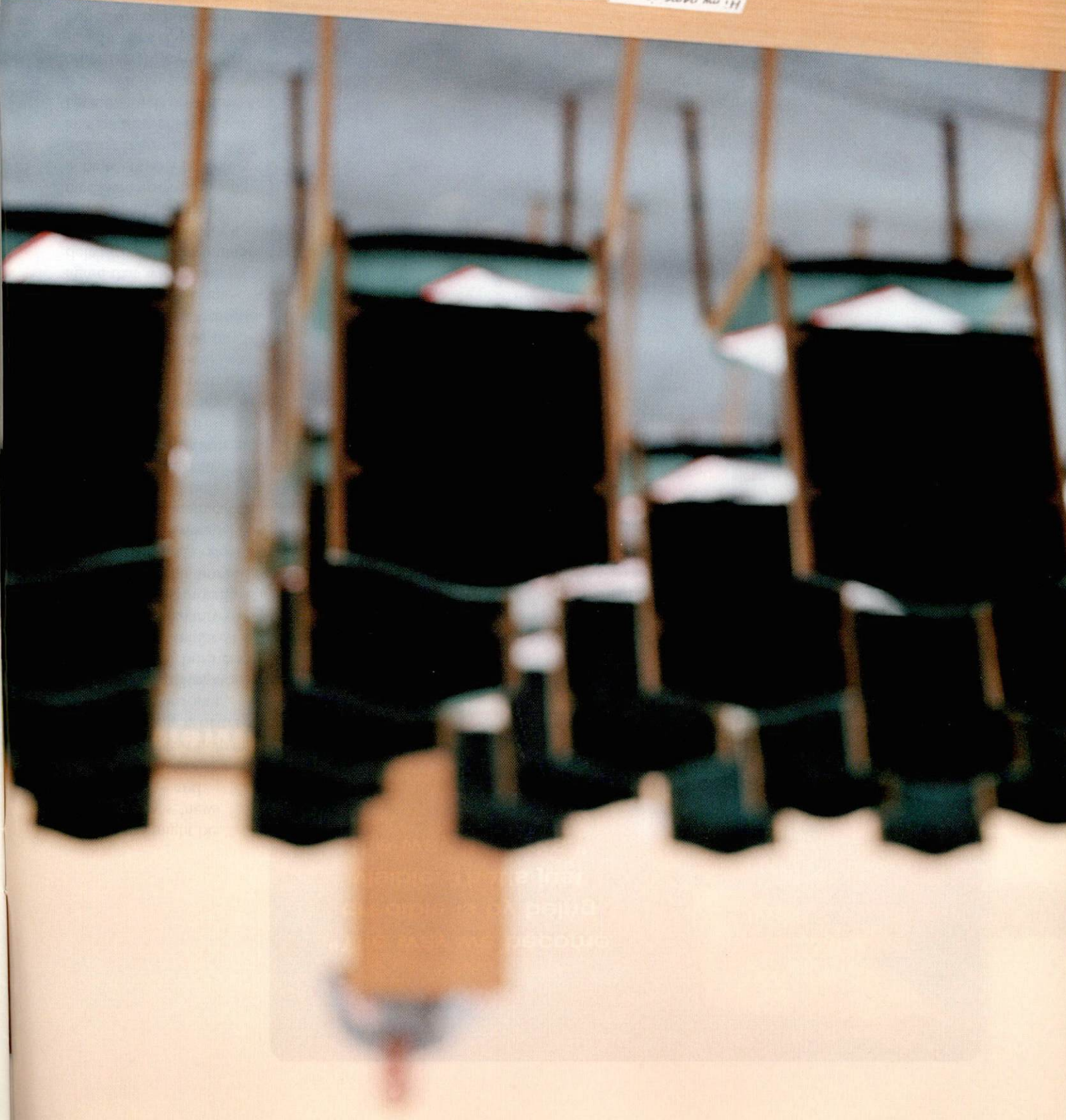
enormous amount of practice,” she says. “Start in your own backyard. People always want to go straight to the top, but you should actually begin practicing in a club setting, or with family and friends.” At Toast-

masters and at home, you’ll get immediate, honest feedback that can help you whittle down your presentation to its most essential elements.

*(Continued on page 12)*



Hi! my name is.....  
LEMA  
Hi! my name is.....  
CATHRYN  
Hi! my name is.....  
STEPHEN  
Hi! my name is.....  
CARIA  
Hi! my name is.....  
RANDY  
Hi! I'm.....  
SIMON  
Hi! my name is.....  
ANDREW  
Hi! my name is.....  
HELEN  
Hi! my name is.....  
MARK  
Hi! my name is.....  
ROBERT  
Hi! my name is.....  
COLIN  
Hi! my name is.....  
AMANDA  
Hi! my name is.....  
HOWARD  
Hi! my name is.....  
DEBORAH  
Hi! my name is.....





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# Perfect Practice

By Dave Zielinski

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The distinction between *practice* and *rehearsal* often makes the difference between a mediocre presentation and a memorable one.

If you're like many speakers, the end of a presentation signals the start of your brilliant hindsight. If only I hadn't stumbled over that key phrase. If only I had handled that question a bit more deftly or found more compelling data to support my message. And of course, one of the most common post-presentation laments, *If only I'd had more time to practice.*

The truth is, no amount of preparation time is enough. Allot one month to develop and practice for a big speech and in the post-mortem, you wish it would have been two. Set aside two weeks, and later you think four would have been better. Or, the three nights you spent burning the midnight oil should have been five.

This inevitable time crunch is partly a function of Parkinson's Law ("work expands to fill the time available for its completion") and partly a result of speakers' perfectionist tendencies. According to presentation-skills coaches, it's also an indictment of the preparation process most speakers go through. Prep time is always scarce, say experts, so how you use that precious time – and in many cases, whether you understand the distinction between practice and rehearsal – is what usually makes the difference between a mediocre presentation and a memorable one.

That said, there are no hard-and-fast guidelines for how to use one's presentation-preparation time. Every speaker is different and there are so many variables – the presentation's objective, the presenter's speaking experience, the presenter's innate knowledge of the content or audience, the type of audio-visual support used – that such guidelines are all but useless. It's far better and more realistic, experts say, to be smarter about using whatever prep time you can carve out.

## Is It Practice ... Or Rehearsal?

Think for a moment about your own preparation routine. Let's say you've got your text, supporting media and handouts in good shape and have begun practicing delivery. If you're like most busy presenters,

you practice on your commute, by stealing time in your office, on the couch at home or maybe while watching your son or daughter's soccer practice.

And therein lies a big problem, experts say: Too much time in practice and not enough in rehearsal.

Rehearsal means being up on your feet, using the same gestures, eye contact, pacing and interaction with the AV equipment you will use in your actual presentation.

Practice – sitting on an airplane or in your office reviewing the script or slides – isn't rehearsal, says David Green, curriculum director for Dale Carnegie & Associates in San Diego. "You can't just sit back in the green room and talk about what you're going to say in your presentation," he says. "You have to stand up and rehearse, real time. That's what rehearsal is for – to get your mind off the content and onto connecting with an audience, and that's what makes it different from practice. I still don't think the business world understands the value of rehearsal.

"Too often we overwork *what* we are going to say during practice, and under-work *how* we are going to say it during rehearsal. If it were only about the material, we could simply e-mail our presentations to audiences and have them e-mail any questions back."

## Managing Your Media

Equally important is how you rehearse with your media. For many, rehearsal means reviewing bulleted text points and using PowerPoint slides, in effect, as cue cards. The problem comes in spending too much time on this “visible” content – that which an audience can see and read for itself – at the expense of rehearsing “invisible” content, such as slide transitions, personal stories, elaboration and analogies.

Since an audience’s focus will either be on the visuals or on the presenter, not both simultaneously, Steve Mandel, CEO of Mandel Communications, a presentations skills consulting firm in Capitola, California, has his clients rehearse in a way that supports that principle. A salesperson might say, for example, “I’ve just talked about the problems we’ve uncovered with your distribution process, and I want to show you one possible solution based on conversations with your IT group.” The salesperson then shows the slide and stops talking for five seconds – because the audience is reading the slide and not listening to her, Mandel says. To recapture attention, the presenter moves a step or two toward the audience and begins talking again.

## Always Revise

Shrewd preparation starts with creating spoken text first, then building graphics or slides to support the resulting script. This may seem obvious, but many speakers work themselves into a hole by creating their slides first, then

**“The speaker who spends more time on this mental side will almost always have a greater impact than the one who strives for technical perfection.”**

retrofitting words to support the visuals. While some people can pull off this backward approach, for most who use PowerPoint it leads to disjointed and slide-heavy presentations that tend to wander off message and include extraneous material.

Once you start writing a script, save plenty of time for editing and refining the text. Professional speechwriters suggest writing the first draft as fast as possible, pouring it out like cheap champagne without pausing to criticize your work-in-progress or to obsess over phrasing. Save that for later. The true power of concise, compelling and colorful language is arrived at in the revision process, not in the script’s creation.

When you edit the text, do it ruthlessly. “Make three points that stick, rather than 10 quick points that leave no lasting impression,” says David Dempsey, a trial attorney and a public speaking professor at Oglethorpe University in Atlanta. “Constantly ask yourself, ‘Is this the most important issue, the best example, the most compelling way to illustrate my point?’”

If your comments or key points aren’t carefully honed and revised, says Dempsey, “no amount of practice and no flair for oratory will overcome this fundamental shortcoming.”

That said, time-strapped presenters would also do well to heed the adage “Good enough now is better than perfect later,” suggests Dale Carnegie’s Green. While you want your key messages and slides in tip-top shape, you don’t want to let precious hours slip away by obsessing over word choice or phrasing – especially since your actual speech will vary from your scripted notes.

“Generally speaking, most people are ready to present long before they think they are, as far as their content and visuals are concerned,” Green says. “They need to allocate more preparation time to rehearsing their delivery and how they’ll connect with the audience.”

## Use Memory Triggers

Whether you use a traditional outline, flowchart or mind map to create and structure your message, you can save time by creating concept “triggers” that capture a sequence of key points, rather than writing out an entire speech word for word.

According to Steve Mandel, the trigger approach encourages the extemporaneous speaking style most audiences prefer. “I tell presenters to strive for dialogue behavior in a monologue setting,” he says. “Dialogue behavior is two people talking across a kitchen table – it’s comfortable and natural, and you don’t have to think much about it.”

Mandel says speakers should spend more time at the outset of presentation development honing their core messages. Nailing this “elevator speech” – the core that cuts through all levels of a presentation – can take time, but it’s important

to invest that time and avoid leapfrogging ahead to more painless parts of the process (such as slide creation) before you have it.

Marilynn Mobley, president of The Acorn Consulting Group in Marietta, Georgia, suggests rehearsing while your script is still in a formative stage to get an early sense of what content can be trimmed or condensed. In a one-hour presentation she created on conducting public relations on a shoestring budget, Mobley allocated her preparation time this way:

- Since she knew her topic and audience well, 15 percent of her time went to researching audience needs.
- About 50 percent was spent crafting the presentation – deciding on key messages, supporting proof points, developing transitions and creating electronic slides.
- Another 20 percent was dedicated to initial rehearsal, “going through it as though the audience were right there – practicing pauses, interaction with slides and working with the technology to determine if the flow worked and the timing was realistic,” Mobley says.

- 10 percent was spent refining the presentation based on that first rehearsal, including editing and switching the order of some slides. The last 5 percent was devoted to a final rehearsal.

### Mental vs. Mechanical Preparation

Jim Cathcart, a professional speaker for 26 years, makes a clear distinction between mechanical and psychological preparation time. Mechanical preparation covers getting all your stuff in order – script, audio-visuals, technology, sound, room setup, handouts and the like.

Psychological prep, on the other hand, refers to spending time “getting inside the audience members’ heads,” visualizing your performance, anticipating potential problems and getting yourself mentally prepared to speak.

Psychological prep also addresses these questions: Who are these people in my audience, and how are they different from me? How will they perceive my entrance into their world? As intruder, reporter or respected adviser? What do I want echoing in their heads when they walk out of this presentation?

Cathcart argues that the speaker who spends more time on this mental side will almost always have a greater impact than the one who strives for technical perfection. “If I can articulate something an audience feels strongly about, then I can afford to ramble a bit, be dressed a bit awkwardly, have a few distracting gestures, and not know exactly where everything is in my handouts,” he says. “It’s important to remember that most audiences make their decisions emotionally, then justify them logically.”

### Rethinking Visual Prep

Another place many speakers use their preparation time unwisely is in the process of creating their PowerPoint slides, either by spending too much time on too many slides, or not enough time to prepare even modestly competent slides.

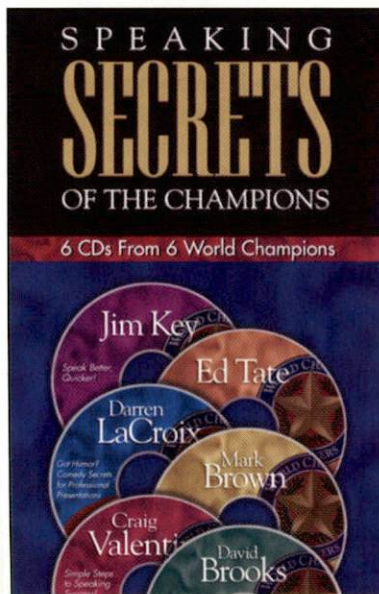
No one wants to be creating or editing PowerPoint slides in the panicky last hours before a presentation, so it’s important to set aside enough time for the task – but not too much time. For those new to the software, experts suggest allotting at least one hour of development time per electronic slide, which includes time for initial design and text revision. Pros, of course, can crank out finished versions much faster. (In helping clients gauge development costs, for example, New York City-based MediaNet Inc. tells clients it can create about three to five slides per hour.)

What you choose to put on slides is also important – and potentially can save or waste time, depending on your approach. In developing slides, Green suggests presenters ask themselves, “How many bulleted text slides could I replace with something more visually stimulating that will get my audience thinking about the same point?” Tapping in-house design support for creative ideas can help in this area, but making an effort to think about content in a visual way is really the key.

Cathcart says he’s beginning to see more speakers using visual concepts to break up a numbing parade of text- or data-based slides. One speaker put up a slide of the street sign Wrong Way, Do Not Enter to talk about a mistake people make implementing a business process. “He could have easily used bulleted text to describe the problem, but instead he used the visual and explained the problem in his own words,” Cathcart says.

Besides making the presentation more compelling, such a visually oriented approach can save speakers time (fewer slides to create), and force them to focus on the skills that most often raise a presentation from mediocre to memorable: spontaneity, audience interaction, listening, and mastering the material, not just memorizing it. **T**

**Dave Zielinski** is a freelance writer living in New York and Minneapolis. Contact him at [zskidoo@aol.com](mailto:zskidoo@aol.com).



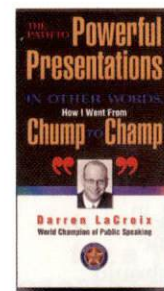
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## Spreading the Word through Testimonials

Continued from page 7

### Find Your Audience

The next step is to identify your target audience. If you plan to make your presentation to a civic or church group, know in advance who its members are. Understand the group's purpose and philosophies. How does your testimonial dovetail with the needs of the audience?

"The number-one thing," says Harrow, "is to understand your intention. If you want to get the word out about Toastmasters in a compelling way, you must understand how your words pertain to the audience. You have to know how to motivate them to take the

"Watch the program, listen to the show, go to the meetings, study the column," advises Harrow. Is their format humorous? Serious? Provocative? What kind of subjects do they typically deal with? Once you have thoroughly familiarized yourself with the format, tailor your comments and content to fit.

### Market Your Message

Getting the word out that you want to get the word out is easier than most people think. In fact, most media representatives, from newspaper columnists to cable-television producers, are eager for "good stories well told." Likewise, most civic and church groups respond enthusiastically to speakers who not only fill time on agendas, but inspire and entertain members.

While most of us will never be guests on *Oprah*, Harrow says that

**"Far more effective than bringing people to the program is bringing the program to the people - one testimonial at a time."**

action you want them to take."

The most effective communication, she says, begins with the desire to serve others. "Start by asking yourself two questions: What does my audience need? And how can I help them get it? Preparation and a thorough understanding of your audience will help ensure that your message truly impacts your listeners."

The same rules apply when approaching the media. Whether you want your story disseminated through radio, television, newspaper, magazines or the Internet, understanding the niche each occupies is essential. A radio show specializing in parenting issues would be approached completely differently from one dealing in personal finances; a magazine covering self-improvement should be pursued differently from one specializing in education issues. Finding a good fit for your testimonial - whether in a newspaper article or on a TV show - means first doing your homework.

approaching the the local media or civic clubs requires the same basic steps.

"A press release is essential," she says, "but it doesn't have to be elaborate." Harrow says the one-page release should include your "angle," and how you envision the presentation to go, including its length. A photo of yourself personalizes the press release and makes it harder to ignore.

Contact information is a must. Your press release should include phone numbers, an e-mail address, a Web site address (if applicable), your schedule of availability, and any additional materials that can be sent on request. For instance, says Harrow, video footage taken at a Toastmasters meeting that can be used as supplemental "B-roll" during a television interview can be extremely helpful to a producer. "You will also want to supply a list of questions they can ask you, particularly to radio stations," Harrow says. "It's not necessary, but offering it as

a courtesy can make the difference between a 'no' and a 'maybe.'"

Your topic, Levine adds, is far more important than your sales pitch. "If you had the greatest press kit in the world - but a lackluster story - I couldn't get you on the *Today Show*. But if you were pregnant with Osama bin Laden's baby, I could get you on with a smudged fax."

### Reap The Benefits

The benefits of telling your story go far beyond attracting new club members.

"Telling your success story can really open doors for you. Even a little mention in a neighborhood paper may be read by someone who might make a difference in your life or your career. And you never know who is going to be in the audience or listening to the radio at 3 a.m.," says Harrow. "Talking to a group or being on TV can give you great credibility, and puts you in the position of being an expert. And that can attract the right people to you."

Levine agrees, adding, "In America today, for better or worse, the way we become credible is by being visible. These are wacky times. Where there is no visibility, there is no credibility. That's just the way it works."

For Harrow, the benefits go far beyond the business world.

"What's most rewarding for me is meeting people and having them say that my work or my words have had an effect on them," Harrow says. "It's all about giving back."

Indeed, "giving back" is an essential component of the Toastmasters program. So if your life has been touched by Toastmasters, why not share it with others? You may find your transformation has the capacity to change lives far beyond your own. **T**

**Cindy Podurgal Chambers, DTM**, is a freelance writer from Clarksville, Tennessee. She is a frequent contributor to this and other publications. Reach her at [inkwell1956@aol.com](mailto:inkwell1956@aol.com).

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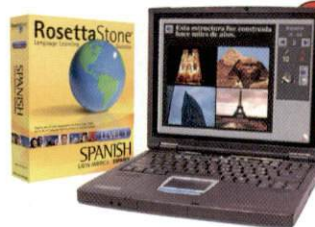
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# Protocol:

## *The Glue that Holds a*

**W**hile all Toastmasters clubs are created equal, they don't necessarily maintain similar standards and policies. The members in one club might have a strict code of behavior – disqualifying speakers and evaluators from club-level competition when they go overtime, for example, and starting their

meetings on time, no matter what. Other clubs have a less formal approach to their meetings. Over time, they may relax their procedures and protocol. They drop the formalities that are the hallmark of a Toastmasters club.

Just what is meeting protocol? According to Anna Reymann, CL, president of Akron Club 151 in Akron, Ohio, “It is the decorum, etiquette or manners that are basic to a Toastmasters meeting and that most clubs adhere to. Examples include having a printed agenda and stringently following the format of the meeting.”

Reymann defines “standards” as actions or preparations that each club customizes to serve its needs. She says, “When someone fails to follow protocol or meet our club standards, it becomes glaringly obvious and affects the tone of the meeting. When protocol and standards are met, a meeting flows smoothly and efficiently.”

Barry Kramer, ATM-S, a member of Freestate and Catonville clubs in Maryland, shares his understanding of protocol: “For me it is when every member knows what makes a meeting work. Protocol demonstrates appreciation for the audience and the effort made in the preparation of a speech.”

While Toastmasters International provides guidelines for each participant in a Toastmasters meeting (see *A Toastmaster Wears Many Hats – Roles of a Member*, Catalog #1167D), each club determines its own protocol. When your club establishes a procedure of etiquette or a code of behavior, that is your club protocol. But what happens when members relax those standards? Typically, the foundation of the club begins to weaken.

One Toastmaster admitted to me that his club had become more of a social club than a self-improvement

club. He said, "We've become so accustomed to one another that we spend more time during meetings talking than we do learning anything. We never start meetings on time anymore. There is way too much cross talking during meetings. We have a good time, but all of our serious members have left to join other clubs."

Reymann's club follows the policies and procedures as outlined by Toastmasters International. "I feel that it's absolutely vital to the foundation and security of a club to maintain the established structure and protocol provided," she says. "New members sometimes feel that these are unnecessary until they find themselves leading a meeting. Then they struggle because they didn't follow the TI standards."

While meeting structure is often based on individual club tradition, TI does suggest that club officers adhere to *Roberts Rules of Order* for general direction regarding parliamentary procedures.

Richard E. Parsons, ATM-B, member of ADP Talk Masters in Sacramento, California, says "While sounding restrictive and confining, protocol is actually appreciated by members and guests. It gives gravitas to a meeting and keeps it from denigrating into a social clique. That's not to say that the format can't be changed from time to time, but the purpose of Toastmasters is to teach communication and leadership skills. The present-day protocol evolved over time as the best method to accomplish this goal."

TI guidelines are actually a blessing. As Reymann points out, having this built-in structure takes the pressure off of club officers when members want to change the

new members join, we lead by example and not by personal interpretation."

Self-improvement is the Toastmasters mantra. We join because we want to grow – become more confident speakers, learn communication techniques and develop leadership skills. While Toastmasters protocol might seem too formal and strict at first, we soon come to appreciate what it teaches us.

If you doubt this, just watch non-Toastmasters act as master of ceremonies. You will likely see disorganization, clumsy introductions and awkward moments on stage. A Toastmaster, on the other hand, having had training in meeting protocol, typically is well prepared, organized and skilled at introductions.

Protocol propels us into learning mode. Think about it.

### **"Protocol propels us into learning mode."**

Which Toastmasters meetings are most successful in your eyes? Those where you socialized with friends or those where you were challenged in some way?

Reymann says, "Many of our members, me included, have found that we've learned skills and habits by following club procedures and this has also improved our careers."

A club that is too relaxed, generally is not recruiting new members. And this is a shame, because new members challenge us to achieve at a higher level. When a club relaxes its standards, it begins to lose a foothold.

Joe Samora, DTM, area 55 governor and a member of Babble On Club 8692 in Sacramento, California, has started and rescued many clubs in the past two decades. He says, "I think clubs need structure to survive." But he says it's okay to change the club protocol slightly to fit members' needs. For

example: "In my home club, we have members stand in place when speaking. The only members who stand behind the lectern are the

meeting Toastmaster,

Table Topicsmaster, General Evaluator and prepared speakers."

Sheila Mason, ATM-S, of Conackamack Club 5009 in Piscataway, New Jersey, has seen protocol become relaxed in her club and she feels it makes it difficult for members who might want to participate occasionally in other, more formal Toastmasters clubs. She says, "It's good to be flexible, but

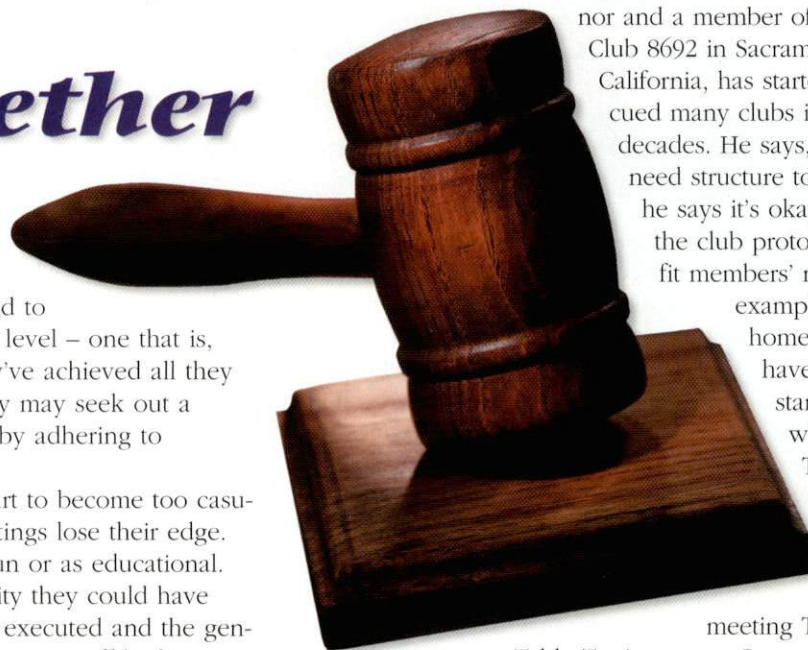
## **Club Together**

By Patricia L. Fry, ATM-B

way the meeting is run. And some potential members will shop around to find the club that fits their comfort level – one that is, perhaps, less structured. Once they've achieved all they can in a more informal setting, they may seek out a club that actually challenges them by adhering to stricter standards.

As Reymann says, "When we start to become too casual with our meeting roles, our meetings lose their edge. They're not as well-organized, as fun or as educational. The speeches aren't up to the quality they could have been. Introductions aren't properly executed and the general flow of the meeting suffers. We come off looking sloppy and unprofessional."

Reymann points out that the size of the club often helps to govern the need for structure. She explains, "Our club has 35 members with a lot of variety in personalities. It's important that we follow protocol. It helps to establish good operating habits, so when



# The Timer – Protector of Lives

**B**enjamin Franklin said, "Time is the stuff that life is made of." Your mission, as the Timer, is to protect everyone at the meeting from long-winded speakers. By doing so, you may not be able to save an entire life, but you will be able to save a small part of many lives. This is a wondrous and awe-inspiring responsibility. This is a job that requires energy and vigilance.

Being the Timer can be a thankless job. You will often be called upon to perform your duties with worn out, unreliable equipment. Many times, your bosses, the chairman, the Table Topicsmaster and the Toastmaster will give you inadequate instructions. They may forget to have you explain your duties or omit the Timer's report. In some cases, they may even forget about you entirely. The General Evaluator will usually mention you only in passing or not at all. The performance of your duties may require that you miss out on the best part of what is being said. Nevertheless, realizing the vital role you play in the meeting, you will time your speakers, flash your lights and buzz your buzzer conscientiously. This is a job that requires initiative and fortitude.

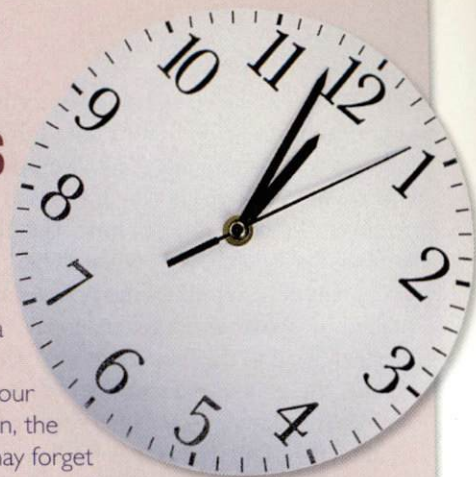
At the beginning of the meeting, the chairman may ask you for an explanation of your duties. Keep your comments general. At this point, your goal is to instill in the audience the proper reverence for your life-saving function. Do not, at this time, give a detailed account of the timing procedures for the Table Topics session or the prepared speeches. Many members know this information by heart – you will only bore them. Newer members and guests will probably forget what you have said by the time the speeches are scheduled to begin and you will only have to repeat yourself. Never let the Timer be accused of wasting time!

The timing of the Table Topics session is straightforward. A timing guide for these speeches is given with your timing equipment. Don't forget to time the Table Topics evaluator. If the Table Topicsmaster forgets to have you explain your role, continue on with the performance of these duties nevertheless. Don't let your path to greatness be blocked by the forgetfulness of others!

The timing of the prepared speeches varies according to which project the speaker is working on. The Toastmaster should provide details with full particulars. If he or she does not, seize the initiative and demand the required information. Always time the speech evaluators and the general evaluator. Timing instructions for all species of evaluator are listed on your instruction sheet.

The position of Timer is usually assigned to someone relatively new to the club. Yet the job requires great energy, vigilance, initiative and fortitude. After all, you are protecting "the stuff that life is made of!"

**Ken Barr, ATM-G**, is a member of two clubs in Surrey, British Columbia, Canada.



**This is a job that requires initiative and fortitude.**

good parliamentary procedure and professional behavior better serve our members as they go on to higher achievements."

Betty Evans Kelly feels there is a place for both in a club. "Some clubs tend to polish up for contests and relax for weekly meetings. This helps to reduce stress on a weekly basis while building confidence for the more structured contest meetings." She admits that the more informal meetings provide a setting where she feels safer trying new techniques. But she says, "When attending the more formal clubs, I tend to polish my speaking and leadership skills to new levels."

Even in the most professional meeting environment, Toastmasters have the opportunity to learn to be flexible. As Toastmaster for the meeting, you may have to reorganize your agenda at the last minute. You might unexpectedly find yourself speaking in an unfamiliar venue. Or perhaps you're asked at the last minute to come up with a word of the day. It is possible to maintain the standards of TI while being flexible.

Kramer has experienced flexibility amidst structure in one of his clubs. He says, "I believe the handshake at the

lectern is essential. However, in one of my clubs we have an orthodox Jew who will not shake hands with members of the opposite sex. While I believe that the TI tradition of handshaking should be encouraged, each club should take into consideration the customs of members' countries or religions." He points out, "We are an international organization and we have to be as flexible as possible in understanding the differences within cultures around the world."

I suggest you review your club's protocol for conducting meetings and determine what level of adherence your club maintains. If your meetings are operating smoothly, attendance and participation are high, guests are joining and members are pleased with their progress, perhaps you have discovered the recipe for success. If, on the other hand, your meetings are unprofessional, attendance is down and guests don't return, perhaps you should re-evaluate the standards your club has adopted. ■

**Patricia L. Fry, ATM-B**, a freelance writer, is a member of Ojai Valley Club 4717 in Ojai, California.



**Have fun, but don't sacrifice order and decorum.**

## Why Fix It? It's Not Broke!

At first it was so subtle, we barely noticed. Only the old-timers felt a difference. We weren't sure what it was exactly, but something wasn't quite right.

A comment, someone speaking out here and there – what's the harm? Then there were more and more bumps in the road. Members were injecting their views during speeches and correcting the evaluator while the clock was running. An attitude of disrespect for whoever was speaking turned the meetings chaotic and out of control.

New officers began terms with great expectations and lots of ideas to jazz up the club's meetings. Like newlyweds, they adjusted to the new experience. The opportunities seemed

**“If you feel your meetings are getting sloppy, run a diagnostic to determine if you are in synch.”**

endless.

They had challenged themselves to make an already excellent club even more successful. This was a good thing.

As new members joined and began their journey through the Toastmasters program, they did what they saw others doing. How were they supposed to know not to speak out during a speech, Table Topic or evaluation? Others did!

Somehow the basic rules slipped away. It wasn't that the meetings weren't fun – they were, and that was great. But wait a minute! People join Toastmasters to learn to speak and improve their communication skills. What was not understood was the underlying bonus of the Toastmasters program: to learn how to be a good listener, as well as a good speaker. The structure and formality outlined

in the basic manual is provided as a template to be used to conduct any meeting with proper decorum.

Even an excellent club can wander off the path and end up on a slippery slope to mediocrity. Every once in a while, a checkup is required to ensure the meeting's integrity is still intact. New and innovative ideas should not be abandoned for fear of violating tradition. However, a revisit to the guidelines is all that is needed to fine tune and tighten up those tried-and-true Toastmasters ways.

If you feel your meetings are getting sloppy, run a diagnostic to determine if you are in synch. Hold a mock “model” meeting for the purpose of sponsoring a new club.

That will bring the

members back to the basics. When performing for an audience with the intention of gathering enough members to charter a new club, you can bet every “i” will be dotted and every “t” will be crossed.

Surely no one would interrupt or comment while the person at the lectern is conducting a model meeting? What kind of example would that be to those looking for guidance? How embarrassing would it be for the club to have people talking and laughing among themselves while a fellow club member is on stage doing her best to show the value of Toastmasters.

Jazzing up meetings is a good thing, but don't sacrifice order and decorum for the sake of having fun. If fun is what you're looking for, go

to a comedy club. Those speakers are up to the challenge of dealing with hecklers.

Every Toastmaster deserves individual attention and respect. Each of us is duty bound to be a role model for one another, to show others what Toastmasters is all about.

Set an example by remembering to speak only when recognized by the person in control of the meeting. Stand up and take charge, but only when invited to do so. Otherwise, zip it up! **T**

**Jacqueline D. Tanase, ATM-S**, is a member of Executive Club 266 in Marietta, Georgia.

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# The Voter's Dictionary

By Eugene Finerman

**“The word *vote* still retains some trace of its origins. All too often the voter is confronted with a choice of idols, each promising miracles.”**

I have a mischievous mind. I love to discover what words originally meant. Over time, and from culture to culture, words mutate and evolve. Meanings are not merely lost in translation, they are inverted, deviated and sabotaged. Most of the words in our vocabulary have undergone such a verbal odyssey. With a November election in the United States, I wondered if common political terms had such aberrant origins.

Guess what!

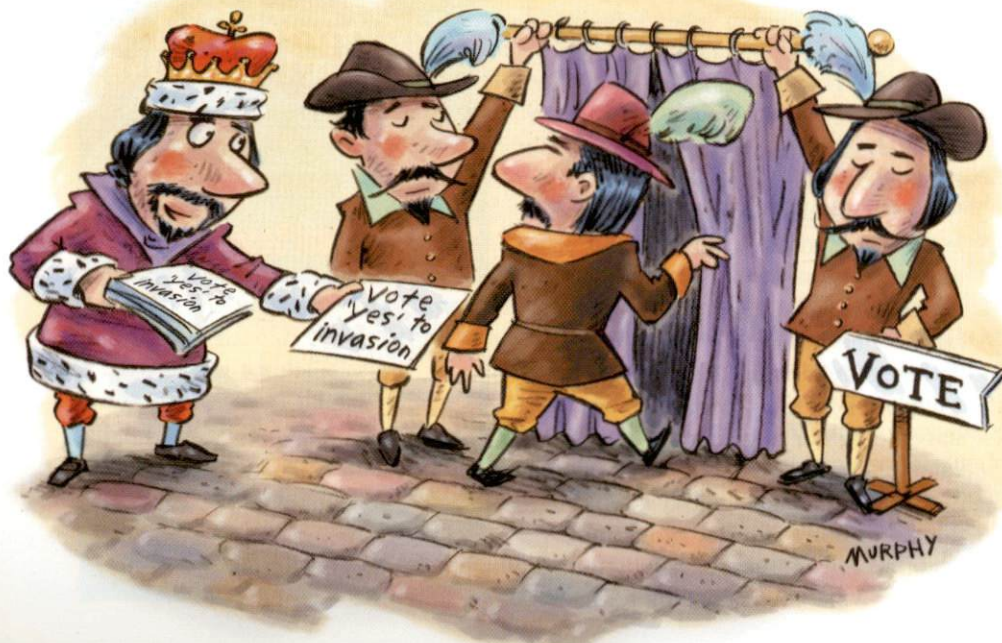
**Voting** has always been an act of faith. In ancient Rome, a *votum* was a religious vow. If you were underfoot a Carthagian elephant or encountered Caligula in one of his zany moods, you could promise the gods a few sacrificed sheep in exchange for your survival. Those who actually kept their promises were said to be “devout.” By the Middle Ages, Europe’s theology had

changed but the definition of *votum* had not. People still tried to bargain with Heaven. To avoid the bubonic plague, you too might vow not to beat the serfs for a month.

*Votum* acquired its political character in 15th century Scotland. That rugged, hardscrabble land fostered an independent, feisty spirit that would not accommodate the king’s attempts to govern. The hapless monarch had only as much power as his quarrelsome nobles begrudged him. To enact any legislation or to organize a raid on England, his majesty had to wheedle a consensus from his lairds and clan chieftains.

Of course, even a tenuous government like Scotland’s had bureaucrats, and someone was recording the proceedings of the royal council. That scribe wanted a term to describe the machinations of arriving at a political decision. Demonstrating his erudition, he naturally chose a Latin word, *votum*. Unfortunately, it was the wrong one. The Latin word for vote is *suffragium*. Perhaps the Scottish bureaucrat thought that *votum* meant voice, which actually is *vox* in Latin. His error became the common term in Scotland. A chronicle from 1460 refers to an “*eleccioune... bas the votis of al.*”

In 1603, Queen Elizabeth of England died. Her reign was glorious, but a Virgin Queen is bad for a dynasty. She was succeeded by her cousin James, King of Scotland. The Stuarts were long used to groveling to nobles, but they were not prepared to negotiate with a Parliament full of commoners. The Stuarts obvi-



ously felt that they had more divine rights than the Tudors did. Rather than face the demands of Parliament, James I decided to avoid it; he simply wouldn't call it into session. Of course, he couldn't raise revenues and the Crown verged on bankruptcy, but James was a miser by nature. His son, Charles I, had more expenses – wars, a French wife and all those van Dyke paintings – so he called Parliament and attempted to bully it. If you don't know the outcome, read his autopsy report.

Considering the Stuarts' hostility to Parliament, it is ironic that the Scots introduced the vote to England. In its political context, the word was unknown. (In its religious context, the word had become rather risky since Henry VIII.) The Parliament had been founded in 1265 and, for more than three centuries this assembly of gentry, clergy and burghers had been using the correct Latin terms for their legislative decisions. The noun was *suffrage*. The verb was *suffragate*. This was not just legal jargon. The words were in the English vernacular. In Shakespeare's *Titus Andronicus*, the title character addresses the people of Rome, "I ask your voices and your suffrages."

However, when the English finally heard the word *vote*, they appreciated its succinct brevity. It was easier to say than *suffragate*, a word now mercifully obsolete. The term *suffrage* has survived but with a more limited meaning: the right to vote. A century ago, some justifiably indignant women made excellent use of the word. As for the word *vote*, it is now purely secular. Yet, it still retains some trace of its origins. All too often, the voter is confronted with a choice of idols, each promising miracles.

The **candidate** has always been conscious of his image. In the days of the Roman Republic (509 B.C.–27 B.C.), long before there were press releases, the aspiring politician announced his campaign for public office by putting on his very best – whitest – toga and proclaiming his virtues in the Forum. There was a term for this spectacle, *candidatus*, meaning clothed in white.

Unfortunately, Roman politics were so tumultuous that *candidates* increasingly found it safer to wear armor than togas. Indeed, by 100 B.C. and for the remaining five centuries of Rome's dominion, civil war was the most common method of election. By the Middle Ages, the idea of a *candidate* had lapsed into Latin obscurity.

Seventeenth century England revived the idea. The growing power of Parliament attracted ambitious men. Many were tantalized by the prospects for social climbing and the opportunities for graft. The Puritans wanted to impose their principles on everyone else. All of these aspiring megalomaniacs were vying for seats in Parliament. Whether this new occupation was a career or an affliction, it still required a name.

**“The similarity between the words *candid* and *candidate* is not an accident; it is just an oxymoron.”**

Fortunately, the Renaissance had revived literacy, and some English scholars remembered the term *candidatus*. Of course, the term was not meant literally. At the time, the only white clothing would have been shirts, which also served men as their pajamas and underwear. (The Roman practice of hygiene had yet to be revived.) The idea of publicly parading in only a shirt would have disqualified the Puritan politicians. *Candidate* now was a generic term.

The scholars had also revived the Roman word for white: *candidus*. People like John Milton always flaunted their erudition, and so they would speak of “a candid cloud.” Ironically, *candid* soon began its evolution, first mixing with other synonyms for white and then acquiring its distinct definition. To phrase it as etymological formula: Candid=white=shining=clear=open=frank. This evolution proved surprisingly quick. By the end of the 17th century, *candid* had assumed its current meaning. So, the similarity between the words *candid* and *candidate* is not an accident; it is just an oxymoron.

The voter was not always treated like an *idiot*. On the contrary, in

Ancient Greece the epithet was applied to those who didn't vote. *Idiot* is derived from the Greek word, *idiotes*, meaning private citizen. In its broadest and snobbiest definition, it applied to any citizen not in the ruling class. Of course, in a democracy – like Athens – every citizen was in the ruling class. (However, not everyone was a citizen: the women and slaves learned that.) From the Athenian perspective, an *idiot* was that myopic, apathetic soul who did not participate in the city's democracy.

Indeed, it is hard to imagine anyone who could witness the birth of democracy and yet be oblivious to it. There was as much drama in Greek politics as in any amphitheater.

Combining politics and theater, the Greeks had created the art of rhetoric.

Pericles and Demosthenes treated the public like an audience, moving and dazzling the citizens. And the citizens were expected to argue back and debate the issues. Think of the topics that those Athenians decided: building a fleet, the construction of the Parthenon, war with Sparta. (The latter was not Athen's most brilliant decision: imagine Meryl Streep *starting* a fist fight with Vin Diesel.) Yes, the Athenian citizens probably also discussed zoning ordinances for chariots. Even classical Athens had its mundane matters.

Anyone indifferent to this vital and dramatic process deserved contempt. The apathetic citizens were neglecting their rights and self-interest. The word *idiot* became their stigma. Twenty-five centuries have broadened the word's application but not improved its meaning.

Nonetheless, the origins of *idiot* can be an useful lesson to us. If you have the gift of democracy but don't bother to vote, just remember what Pericles would call you. ■

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# POLITICAL RHETORIC

How politicians say what they say they never said.

By John Cadley

**T**he very term political rhetoric is itself somewhat of a device – a **paradox** – in that it links rhetoric, the art of coherent organization, with politics, the art of organized incoherence. And if truth be told, politicians don't really like to use it. They'd much rather just grab your vote without

asking for it. A dictator, for example, only uses rhetoric to inform his listeners whom they would have voted for if they'd been given the chance.

But in America, the rules are clear: To get a vote you must convince someone to give it to you. This is done through political rhetoric, the art of saying what your listeners want to hear in such a way that it sounds like you actually mean it. To this end orators use rhetorical devices with important-sounding names like **epizeuxis**, so that if the speaker is caught in a lie he or she can say, "I was speaking epizeustically, of course," and who can argue with that? Who can even spell it? An epizeuxis, by the way, is immediate repetition for effect, as in "O dark, dark, dark, amid the blaze of noon" (Milton). President Bush used it in the first presidential debate when he kept repeating the same three words to every question about the Iraq war: "It's hard work." He said it eleven times, and since there were only eight questions about the war, there was no doubt just how hard it was.

For his part, John Kerry leaned heavily on something called **epanados** when he made his now famous remark, "I actually voted for the \$87 billion before I voted against it." Epanados is when you reverse the order of things ("Fair is foul, and foul is fair") which in this case allowed Senator Kerry to tell his listeners nothing about where he

really stood while making them feel sorry he had to face such an obviously tough decision.

Dick Cheney, the usually laconic Vice President, showed a talent for rhetoric as well, especially in a somewhat obscure area of the craft known as **heresthetics**, which basically means structuring the world so you win. In September Vice President Cheney said: "It's absolutely essential that eight weeks from today, on Nov. 2, we make the right choice, because if we make the wrong choice then the danger is that we'll get hit again in a way that will be devastating from the standpoint of the United States."

Translation: Vote for us or you'll die.

Now *that's* persuasive.

Senator John Edwards, Mr. Cheney's vice-presidential rival, honed his rhetorical skills in the courtrooms of North Carolina as a trial lawyer, where he persuaded jurors to award his clients millions of dollars in personal injury settlements. This prepared him for a career in politics where he persuaded citizens to give him millions of votes so he could spend *their* dollars in Washington. In his acceptance speech for vice-president Mr. Edwards employed an **enthymeme**, which is an omission of a clause that can be logically inferred. When I say that Arnold Swarzenegger is mortal because he is a man, I'm assuming you understand that all men are mortal (although in Arnold's case we can never be sure). Mr. Edwards used enthymeme to drive home the point that he and Mr. Kerry were deeply committed to serving the electorate. He did it by saying, "Your agenda is our agenda!" The part he left out was the actual agenda. The effect was to make every individual assume that his or her personal agenda was the very one Mr. Edwards was talking about, allowing the Senator from North Carolina to address the specific concerns of each voter without providing any specifics. In politics, this is the Holy Grail.

Getting back to the presidential contenders, there was a point in the first debate where Senator Kerry spoke of his intention to spend more money on education, healthcare and other bread and butter issues, causing President Bush to opine: "I don't think we want to get to how he's going to pay for all these promises. It's like a huge tax gap and – anyway, that's for another debate." What happened here? Mr. Bush was right in the middle of a sentence when

### **"Mr. Carville used 'being strong' to draw attention away from strong words about not being strong. Nicely done."**

suddenly he broke off. This is called **aposiopesis**, or underscoring your point by being unable to speak of it. When someone says, "Grandma jumped on the water bed, the plug popped out, and – I can't go on," they are using aposiopesis. Mr. Bush used it when he started talking about a tax gap and then realized he had his own \$7,417,469,110, 855.70 national debt to explain. Yes, one can see how the President might want to address that issue at a later time. Like never.

In the same debate Mr. Kerry did the politically unthinkable: he admitted a mistake. And since no politician ever does anything that is not intended to win votes, we must ask why. His admission was a setup for the oft-used **rhetorical question**, which is only asked because the answer is a foregone conclusion. Mr. Kerry said: "Well, you know when I talked about the \$87 billion, I made a mistake in how I talk about the war. But the President made a mistake invading Iraq. Which is worse?" However, considering that Senator Kerry's reputation as a flip-flopper remained at a whopping 62% after the debate, we may wonder which *is* worse, and whether Mr. Kerry's ploy had the effect intended.

Of course, no discussion of political rhetoric would be complete without the people behind it, the strategists who tell the candidates what to say and how to say it – Karl Rove on the Bush side and James Carville on the Kerry side. In a television interview during the Republican convention Mr. Rove remarked on what he perceived as Senator Kerry's inconsistency in volunteering to fight in Vietnam and then returning to publicly condemn it. Mr. Rove marshaled no less than three devices – **accumulation** (repetition in other words), **repetitio** (irregular repetition of a word or phrase), and **antithesis** (repetition by negation) to make his point thusly:

*He cannot have it both ways and say, 'If you agree with me, applaud me, and if you disagree with me when I say I'm proud of something I said, if you don't agree with me, you can't talk about it.' I feel very strongly about this.*

Mr. Rove has spoken a sentence in which his words are going every possible whichway, a sentence that befogs the mind with inconsistency and incoherence, a sentence in desperate search of its own meaning – in other words, the exact impression he wanted his listeners to have of John Kerry.

This man does not have the President's ear for nothing. Further along in the interview Mr. Rove also used **catachresis**, or the joining of two seemingly unrelated words, when he said that some of the points in the President's speech would have the "ring of familiarity." Now, familiarity doesn't ring but truth does ("It has the ring of truth"). So Mr. Rove has hit a two-bagger in both (1) implying that everything the President said would be true and (2) admitting that it would be the same old speech Mr. Bush had been giving for months.

And then there is James Carville, whose very nickname, the Ragin' Cajun, uses the device of **assonance**. Mr. Carville was criticizing the President for allegedly having it easy as a son of privilege, and that this contradicted Mr. Bush's stance as a tough, seasoned leader.

*Being strong is not getting into the National Guard and then not showing up for the meetings," Mr. Carville ranted. "Being strong is not relying on your daddy. Being strong is going out and making your own way in the world.*

Alert readers may recognize the use of **anaphora** (the repetition of "being strong" to begin each sentence) and **gradatio** (a chain-like progression to build impact). Mr. Carville's intent is clearly to show that unlike President Bush, the Democrats know what "being strong" is all about. This is pure genius, of course, for in appearing to criticize Mr. Bush, Mr. Carville is really retracting his own remarks to *Salon*, the online magazine, in which he called his party a bunch of weenies: "I think the Democratic Party has the chronic problem of appearing to be weak... Democrats in Washington are completely mortified that somebody's gonna say something bad about them at a dinner party on a Saturday night... America will not trust a party to defend America that isn't willing to defend itself."

In other words, Mr. Carville has used "being strong" to draw attention away from strong words about not being strong. Nicely done.

I mentioned at the beginning that rhetorical devices have important-sounding names. Their etymology is Greek, the language of Demosthenes, considered to be one of the greatest orators of all time – and for my money, the true father of political rhetoric.

Demosthenes began life as a stammerer. To overcome his speech impediment, he practiced giving speeches above the ocean's roar with pebbles stuffed in his mouth, thus becoming the first politician to say a mouthful and make a lot of noise without anybody understanding a word he said.

They should build a monument to him in Washington. **T**

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The personal story offers another powerful way to maximize the spoken word.

## The “Been-There/Done-That” Advantage

After watching Toastmasters speech contests for a number of years I have made an important discovery! Winning speeches frequently contain the “Been-There/Done-That” advantage.

This advantage occurs when speakers exploit the power of personal, real-life experiences to give an extra dimension of drama and authenticity to their speeches. No second-hand stories from some book; instead, first-person accounts of what they actually experienced.

I’ve found three guidelines for putting the magic of “Been-There/Done-That” in your next speech:

**1 Identify Been-There Events.** Sit down at your computer and start outlining “been-there” experiences that stand out in your mind. Don’t rush. Go back in time. Look for amusing or life-changing events that support the theme of your presentation.

There are two ways to approach this task. One way is to search your memory for “stand-alone” experiences that are funny or point to an important life lesson. A second way is to pick a humorous topic or important life lesson and match it with your personal experiences.

Did I hear you say that nothing has happened to you that you can build a speech around? Wrong! There are literally hundreds of things you have experienced – and are experiencing – that provide worthy speech material. Fortunately, an experience doesn’t have to be extreme to be a candidate. Everyone in your audience will relate to experiences such as being a parent, the first visit to a

dentist or a wedding that didn’t go as smoothly as planned. If you have had a once-in-a-lifetime experience, that is well and good, but an ordinary, well-told experience can easily beat a poorly told “once-in-a-lifetime” experience.

**2 Entertain Me.** Audiences want to be entertained. This doesn’t mean they want to “die laughing,” but they do want the pleasure of learning something new, hearing a new angle on an old theme, or the warm humor that comes from a shared experience. This is true regardless of your subject matter. Here’s how a been-there approach helps in the humor department:

First of all, listeners enjoy hearing about other people’s lives. This is a primary way we discover new things to try and rule out things we shouldn’t try. Tell listeners how you enjoyed your recent cruise to the Bahamas and they will delight in the anticipation of taking the cruise themselves. Or tell them about the trials and tribulations of being a parent and they will laugh as you describe the “thrill” of changing a dirty diaper at three in the morning. Even when an idea is not new to your listeners, there is the sense of pleasure that comes from the replay of the feelings, experiences and beliefs they already hold.

Lest you forget, one of the great benefits of a been-there experience is the freedom you have to direct humor at yourself. When you make yourself the focus of your humor, it is pretty difficult to offend someone

else. It also gives you the opportunity to include outside humorous material – stories and imagery that amplifies your own experiences.

**3 The Moral of Your Story.** When you build the whole of your speech around a been-there experience, the concluding “moral” is easy. It’s easy because you have known the focus of your presentation from the start. All that is needed is to isolate your nuggets of wisdom, shine them up, and present them for the audience to see.

The been-there component in your speech makes your conclusion special in several ways: (a) your experience provides authority that gives validity to your conclusions, (b) it is inherently entertaining, and (c) you avoid being “preachy” by allowing your audience to pull from your experience and decide for themselves.

If your experience was only a single story in a longer speech, it offers a special opportunity to use your story as an anchor (a repeated idea or theme) during your speech and in your conclusion. The subtle use of an anchor can add humor, increase memory and give a sense of completeness to any presentation.

The personal story offers another powerful way to maximize the spoken word and even win a few contests. ■

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# Strange Contest Speeches

By John Spaith, CTM

**Avoid mentioning cryptic stories, obscure quotes and dead relatives.**

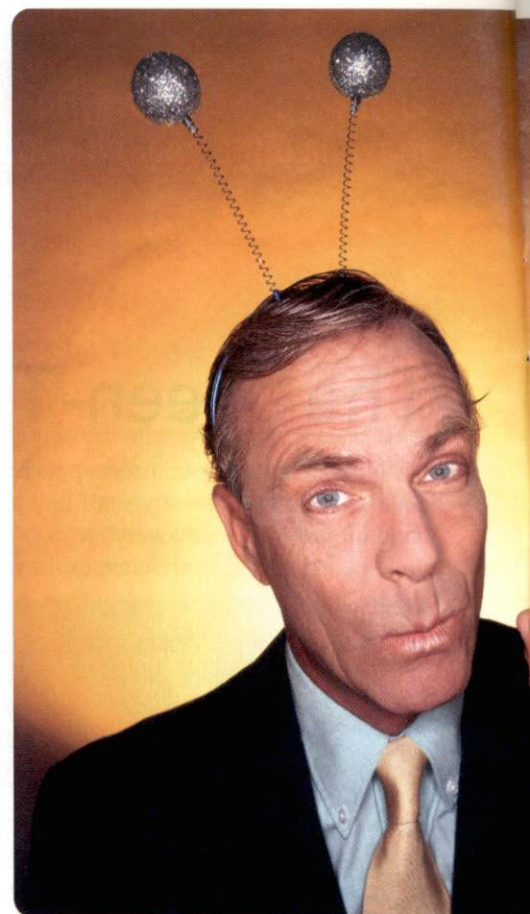
The contestant takes the stage. The audience hushes. A bright light shines on him. He takes a deep breath and then launches into what he hopes will be a surefire winner of the International Speech Contest.

*"My Uncle Peabody knew that the zucchini would never grow again. Aunt Maude never lost her faith in zucchini, but she lost faith in humanity when the county annexed their farm to build a clown college. Then one day the rains came... and nothing was ever the same."* Dramatic pause. *"Mr. Chairman, fellow Toastmasters and honored guests... all you need is love!"*

Two things go through my mind as an audience member. "What?" and "Oh no!"

*What?* What is this person talking about? He is not five seconds into his presentation and my eyes have already glazed over. What was he thinking when he came up with this? And then – *oh no!* He's decided to follow the Strange Speech Contest Tradition. This confusing introduction is only the beginning of a seven-minute contest speech – one that the speaker has gone to a lot of trouble to make original (and not strange).

At a Toastmasters speech contest I once attended, I did not hear five separate speeches; I heard the same speech given five times with only some details changed. Thinking outside the box and trying to deliver a creative speech is a good thing. But



what if we end up in another box, blindly following the Strange Speech Contest Tradition? People who are otherwise very good Toastmasters ignore all the rules of clear and logical public speaking every year when contest season rolls around.

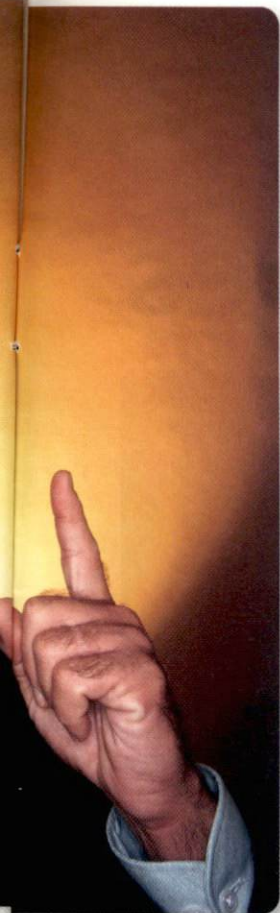
I am going to analyze some of the most common problems and recommend some quick and easy fixes.

## The Opening Story Should Not Lose the Audience

Let's revisit that fellow talking about Aunt Maude and the zucchini and everything else under the sun, all in the first five seconds. Only after telling his confusing anecdote does he greet the audience, and only after that does he state his theme. If he is so inclined, the speaker will then tell the beginning and the end of the story about his aunt and uncle. He started in the middle, after all.

This tactic of complete and total audience confusion awakens the cynic in me. I wonder if this fellow knows that his speech will be poorly





received. Maybe he is using confusion as a distraction. Maybe he has some nervous mannerism and he wants us focused on making sense of his cryptic story and not on his twitching hand.

But no, that's not it. This fellow is perfectly honest. He's learned by watching other Toastmasters cram way too many details into their opening anecdote of their contest speeches. He has read too many books that say, "You have to win the audience in the first 80 nano-seconds, because after that they have

made up their minds about you."

Relax! It's true your story has to come out faster than a Charles Dickens novel. But don't push the other extreme, either. The best opening in the world – be it an anecdote, a quote or a rhetorical question – is useless if you rush it into incoherency. Relax!

### **Quotations Should Relate to the Speech, Not Make You Look Smart**

Harry Truman said, "The buck stops here." What a great sentiment! This quote is well known and to the point, and it really says something. For these reasons and others, the typical contestant will not use it or anything like it.

Let's see how he is doing. He has just passed the three-minute mark. By now, the audience finally has some idea of who Aunt Maude and Uncle Peabody are, though they have no idea why the contestant mentioned them in such a weird order. Now the speaker wants to universalize his presentation: He wants to show how his

aunt and uncle's tragedy of the zucchini and the clown college relate to some theme that everyone can grasp.

Great! The audience has been entertained (or rather confused) by the story so far. But they also want to be inspired to some high principle. Unfortunately, just transitioning to talk about the principle is too easy. The speaker will follow the Strange Speech Contest Tradition yet again.

The speaker must use at least one quote from a dead person. The quote must be obscure. If even a single audience member nods because they have heard the line before, then the quote was a failure. The speaker will find an even more obscure quote by a more obscure author if he makes it to the next level.

The speaker awards himself extra credit by quoting someone from his ancestral homeland – someone no one reads in his home country unless forced to by a high school teacher. Since I'm of German decent, maybe I would quote Nietzsche if I were ever in this situation – but that would break the principle that the quoted individual must be obscure. Unfortunately, Nietzsche is too famous.

If you do not wish to follow the Strange Speech Contest Tradition, what is to be done? Why not simply share a quote by someone most people already know, provided it's a good fit? Or find a quote that everyone already knows and then put it in a new light. Show how Harry Truman's words take on a new, deeper meaning when applied to zucchini farmers, for example.

Does your presentation really need a not-so-famous quote at all? Maybe, just maybe, your ideas are so moving and persuasive that they can stand on their own and don't need to be propped up by some dead guy.

### **How Gruesome Is Your Speech?**

The green warning light has come on. The contestant has time for just one more anecdote. Now is when he needs (or thinks he needs) to get really gruesome.

Unfortunately, the speaker has never had anything truly horrible

happen to him. This is a real shame. The other contestants shared a long litany of awful and downright tear-inducing personal experiences.

(Never mind whether any of this was in any way related to the rest of their presentation.) How can this fellow expect to win unless he matches or bests these tales of horror and dread?

Our hero is not deterred. He will tell us about some awful, horrendous, downright gruesome experience that has happened to a close friend or family member. Like how his roommate was brainwashed by the East German swim team. Or how his children watch Olsen Twins movies. Or any of a thousand pieces of dirty laundry that get aired each year at Toastmasters speech contests.

Be different! Be cheerful! If there is some tragedy that you have faced and it is relevant to the speech, use it. But remember that winning the contest speech is not about one-upmanship or who has the saddest tale to spin. This is supposed to be an inspiring speech, not one that makes the listener want to crawl under his bed and cry because he has listened to an hour of depressing stories.

### **Thank God, and Oh No!**

Two new thoughts go through my mind as an audience member. "Thank God" and "Oh no."

The contestant's speech is nearly over. The only positive thing that can be said about the Strange Speech Contest Tradition is that people following them generally use very strong conclusions. Thank God! Finally something in this speech that stands on its own and is not the relic of a strange tradition. And hallelujah, the fellow has finally stopped talking.

Oh no! The next contestant is talking now! Something about her days in clown college and the zucchini farmers who resented her. What? Oh no! **T**

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**John Spauth, CTM**, is a member of Redmond 2828 Club in Redmond, Washington. He has never won a contest speech, but that doesn't deter him from trying.



# INTERNATIONAL

# Speech Contest Rules

Before entering the International Speech Contest, study the rules, especially those pertaining to eligibility, speech length, originality, timing and protests.

In addition, attend the pre-contest briefing for all contestants, held by the contest chairman, who will tell you the 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 about the contest.

**Familiarity with contest rules and procedures often makes the difference between winning and losing. Be a winner – know the rules and procedures. This year's rules have changed, so read them carefully and make sure you meet all the eligibility requirements.**

## 1. PURPOSE

- A. To provide an opportunity for speakers to improve their speaking abilities and to recognize the best as encouragement to all.
- B. To provide an opportunity to learn by observing the more proficient speakers who have benefited from their Toastmasters training.

## 2. 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.

## 3. SELECTION SEQUENCE

- A. Club, Area, District. Each Club in good standing may select a contestant to compete in the Area contest. A Club may choose its contestant by whatever means the Club desires. If a contest is held, it must comply with all these rules and the contest result is final. The Area speech contest winner then proceeds to the Division contest (if applicable). The Division winner then proceeds to the District contest. Should an Area or Division contest winner be unable to participate in the next level contest, the highest placed available contestant will advance to that level. 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. In those Areas with four assigned Clubs or less eight weeks prior to the Area contest, Districts have the option to allow the two highest placed available contestants from each Club to compete in the Area contest. Should additional Clubs charter prior to the Area contest, the two highest placed available contestants from each Club may

compete. In those Divisions with four assigned Areas or less, Districts have the option to allow the two highest placed available contestants from each Area to compete. In Districts with four assigned Divisions or less, Districts have the option to allow the two highest placed available contestants from each Division to participate in the District contest.

The decision whether or not to allow two contestants to advance from Club to Area, from Area to Division, and/or from Division to District must be made and communicated throughout the District prior to the commencement of the contest cycle – i.e. prior to any Club contests being held. Once the decision is made, it must be implemented consistently throughout the District in all Areas and Divisions affected. If a District decides to allow two contestants to advance from Club to Area, its decisions regarding the number to advance from Area to Division and/or from Division to District need not be the same.

- C. Each Region shall select a winner and an alternate. The contest chairman, usually the first-year 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. One speaker from each Region competes in the International contest. An additional speaker or speakers, selected in special speech contest(s) among Districts outside of the United States and Canada, also will compete in the International contest.

## 4. ELIGIBILITY

- A. To be eligible to compete at any level of the International Speech Contest, an individual must:
  1. Be a member in good standing of the Club in which he or she is competing. The Club also must be in good stand-

ing. A new, dual, or reinstated member must have dues and membership application current with World Headquarters.

2. Have completed at least six manual speeches in the Communication and Leadership Program manual prior to the Club contest. However, a charter member of a Club chartered since the previous July 1 may compete without having completed six manual speeches in the Communication and Leadership Program manual. The Club must be officially chartered before the Area contest.
3. Maintain eligibility at all levels of any contest. If at any level it is discovered that a contestant was ineligible to compete at any previous level, the contestant must be disqualified even if the ineligibility is not discovered until a later level and has been corrected.
- B. The following are ineligible to compete in this contest: incumbent International Officers and Directors; District Officers (Governor, any Lieutenant Governor, Secretary, Treasurer, Public Relations Officer, Division Governor, or Area Governor) 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; presenters of educational sessions at the Area, Division, and District event at which the contest will be held; presenters of educational sessions at Regional Conferences and/or the International Convention. An individual may not be a judge at any level for a contest in which they are still competing.
- C. The winner of the contest finals held each August during the International Convention is not eligible to compete again at any level.
- D. Toastmasters who are members in more than one Club and who meet all other eligibility requirements may compete in

each Club contest in which membership in good standing is held. However, should they win more than one Club International Speech Contest, the contestant may represent only one of the Clubs at the Area level. No contestant can compete in more than one Area International Speech Contest, even if the two Areas are in different Divisions or different Districts.

E. A contestant must be a member in good standing of the Club, Area, Division, District, or Region being represented when competing in a speech contest at the next level.

F. Each contestant must complete the Speaker's Certification of Eligibility and Originality (form 1183) and submit it to the chief judge prior to the contest.

G. Each contestant must be present to compete. Participation by audio and video tape and teleconference is not permitted.

## 5. SPEECH SUBJECT AND PREPARATION

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

B. Contestants 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 Eligibility and 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 possible. It is suggested that the fixed-mounted microphone be nondirectional. 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. Contestants are responsible for arranging their 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 contests than given in any contest that same year. Up to and including the District contest, contestants may use the same speech, but are not required to do so.

E. Winners of each District contest shall present a detailed outline of their winning speech in the District contest to the chief judge of the Regional contest. Winners of

the Regional contest will prepare and mail to World Headquarters outlines of their District and Regional winning speeches, which will be given to the chief judge at the International contest.

## 6. GENERAL PROCEDURE

A. At the Club or Area level contests, a contest chairman, chief judge, at least five judges, a tiebreaking judge, three counters, and two timers are appointed. These appointments will be as far as practical at the Club level, but required for the Area level.

At the Division or District level contests, there should be at least seven judges or equal representation from the Areas composing the Division or District in addition to a contest chairman, chief judge, a tiebreaking judge, three counters, and two timers.

At the Regional or International contest, there should be at least nine judges or equal representation from the Districts or Regions respectively; no judge shall be a member of the Club represented by a contestant. In addition to these judges, five qualifying judges, a contest chairman, chief judge, a tiebreaking judge, three counters, and two timers are appointed.

All judges will judge all contestants.

B. Before the contest, contestants are briefed on the rules by the contest chairman. Judges, counters, and timers are briefed on their duties by the chief judge. Contestants will then draw for their speaking position with the contest chairman.

C. If a contestant is absent from the briefing, the alternate speaker, if present, may be included in place of the primary contestant. When the contest Toastmaster is introduced, if not present, the primary contestant is disqualified and the alternate officially becomes the contestant. Where the primary contestant arrives and makes this known to the contest chairman and has all required paperwork in good order prior to the introduction, and missed the briefing, disqualification shall not occur and the primary contestant may speak in the drawn order, but waives the opportunity of a briefing.

D. Introduce each contestant by announcing the contestant's name, speech title, speech title, and contestant's name.

E. There will be one minute of silence between contestants, during which the judges will mark their ballots.

F. Contestants may remain in the same room throughout the duration of the contest.

G. In contests with five or more participants, a third place winner (if wanted), a second place winner, and a first place winner will be announced. In contests with four or fewer participants, a second place and first place winner will be announced.

H. Announcement of contest winners is final unless the list of winners is announced incorrectly, in which case the chief judge, ballot counters, or timers may immediately interrupt to correct the error.

## 7. TIMING OF THE SPEECHES

A. Speeches will be five to seven minutes. A contestant will be disqualified from the contest if the speech is less than four minutes 30 seconds or more than seven minutes 30 seconds.

B. Upon being introduced, the contestant shall proceed immediately to the speaking position. Timing will begin with the contestant's first definite verbal or nonverbal communication with the audience. This usually will be the first word uttered by the contestant, but would include any other communication such as sound effects, a staged act by another person, etc.

C. Timers shall provide warning signals to the contestants, which shall be clearly visible to the speakers but not obvious to the audience.

1. A green signal will be displayed at five minutes and remain displayed for one minute.

2. An amber signal will be displayed at six minutes and remain displayed for one minute.

3. A red signal will be displayed at seven minutes and remain on until the conclusion of the speech.

4. No signal shall be given for the overtime period.

5. Any sightless contestant may request and must be granted a form of warning signal of his or her own choosing. Acceptable warning signals would include, but not be limited to: a buzzer, a bell, or a person announcing the times at five, six, and seven minutes. If any special device and/or specific instructions for such signal is/are required, the contestant must provide same.

6. In the event of technical failure of the signal, a speaker is allowed 30 seconds extra overtime before being disqualified.

D. Prior to announcing results, the chairman should announce if time disqualification(s) occurred, but not name the contestant(s) involved.

## 8. PROTESTS AND DISQUALIFICATIONS

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 or eligibility 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, the contestant must be given an opportunity to respond to the judges. A majority of the judges must concur in the decision to disqualify. The contest chairman can disqualify a contestant on the basis of eligibility.

C. All decisions of the judges are final. **T**

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

## DTM

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

Mark Abraham 231-F, Newport Beach, California  
 Bob Janicki 2164-F, La Habra, California  
 John R. Ralston 4489-1, Culver City, California  
 Jeanna M. Kindle-White 5942-1, Los Angeles, California  
 Dale L. Gooden 7781-1, Culver City, California  
 Donna J. Oja 7933-1, Torrance, California  
 James S. Schaming 117-2, Everett, Washington  
 Mitchell D. Fetty 104-3, Prescott, Arizona  
 Daniel A. Goodrich 2694-3, Tempe, Arizona  
 Shelly C. Dudley 2694-3, Tempe, Arizona  
 Laurie M. Doeing 2694-3, Tempe, Arizona  
 Jesus J. Obezo 2694-3, Tempe, Arizona  
 Patricia A. Gangi 4705-3, Mesa, Arizona  
 Donald F. Allen 9096-3, Glendale, Arizona  
 Anthony Palmisano 681587-3, Glendale, Arizona  
 Scott A. Schwartz 27-4, Redwood City, California  
 Gregg A. Cummings 113-4, San Francisco, California  
 Joel C. Sibert 1372-4, Menlo Park, California  
 Thirumaran Kuppusamy 3572-4, Saratoga, California  
 Carmel G. Weiler 5707-4, Redwood City, California  
 William Chester Wells 9946-4, Mountain View, California  
 Thomas J. Cafone 624-5, San Diego, California  
 James E. Robinson 1815-5, San Diego, California  
 Lawrence Rosen 4405-5, El Cajon, California  
 John Wissenberg 5315-5, San Diego, California  
 Milton S. Lysdahl 958-6, Columbia Heights, Minnesota  
 Keith A. Hardy 1284-6, Roseville, Minnesota  
 Minerva M. Honkala 1523-6, Duluth, Minnesota  
 Peggy M. Scholberg 4619-6, Apple Valley, Minnesota  
 Rosemary S. Davis 5637-6, Burnsville, Minnesota  
 Sheri French 7470-6, Pine Island, Minnesota  
 Shelley Scharping 8136-6, Minneapolis, Minnesota  
 Scott Stevenson 3346-7, Wilsonville, Oregon  
 Bob Williams 4777-7, Longview, Washington  
 Anna May Pennington 2842-8, Waynesville, Missouri  
 Denise R. Gerst 4345-8, St. Louis, Missouri  
 Robin L. Webb 972-9, Yakima, Washington  
 Juanita H. Hardiman 1183-11, Indianapolis, Indiana  
 David A. Dyer 9117-11, Niles, Michigan  
 Margaret E. Dyer 9117-11, Niles, Michigan  
 Chieko S. Keagy 2593-12, San Bernardino, California  
 Robert D. Freel 4039-12, Corona, California  
 V. J. Sleight 4264-12, Rancho Mirage, California  
 James R. Murphy 7213-12, Claremont, California  
 Frank Maney 9505-12, Corona, California  
 Ida G. McLaughlin 5849-14, Atlanta, Georgia  
 Cleopatra Bell 5984-14, Atlanta, Georgia  
 Jacqueline Lewis 7424-14, Atlanta, Georgia  
 Marlene R. Mickelson 719-15, Salt Lake City, Utah  
 Sue M. Brooks 4906-16, Oklahoma City, Oklahoma  
 Pamela R. Claassen 908-21, Richmond, BC, Canada  
 Sharookh Daroowala 1709-21, Vancouver, BC, Canada

Linda D. Schellenberg 3439-21, Langley, BC, Canada  
 Allan L. Cusworth 8742-21, Surrey, BC, Canada  
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 Sharae V. Edwards 4794-25, Irving, Texas  
 Elwood Smith 5590-25, Temple, Texas  
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 Alexander Chernoff 2237-26, Greeley, Colorado  
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 Janice M. Strachan 3039-36, Beltsville, Maryland  
 Laura I. Schultz 3495-36, Gaithersburg, Maryland  
 Susan S. Permut 3495-36, Gaithersburg, Maryland  
 Joseph A. Lee 3111-38, McGuire Air Force Base, New Jersey  
 Jeffrey Varkonyi 8388-38, Allentown, Pennsylvania  
 Sheri Pulis 741-39, Sacramento, California  
 Edward J. Kriz 1070-39, Roseville, California  
 William N. Thalman 1028-40, Worthington, Ohio  
 Wayne E. Baughman 1249-40, Cincinnati, Ohio  
 Alan M. Skidmore 4113-40, Hurricane, West Virginia  
 Susan D. Coates 4271-40, Lexington, Kentucky  
 Pauline Atwood 284-42, Edmonton, AB, Canada  
 Dorothy J. Hudson 3296-42, Saskatoon, SK, Canada  
 Rama Devi Suryam 4662-42, Regina, SK, Canada  
 Jill V. Dorrance 6668-42, Whitewood, SK, Canada  
 Joyce Scott 4496-43, Little Rock, Arkansas  
 Michael S. Schmidt 7608-44, Amarillo, Texas  
 Melvin H. Gosse 4588-45, Sackville, NS, Canada  
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 Robert A. Turel 2284-47, St. Petersburg, Florida  
 Duquesa Donnella Dean 2437-47, Nassau, Bahamas  
 Francis J. Merceret 3695-47, Kennedy Space Center, Florida  
 Amy Gump 4413-47, Orlando, Florida  
 Richard Gump 4413-47, Orlando, Florida  
 Kevin Davis 5821-47, Tallahassee, Florida

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 Rita Andrea Taylor 6661-50, Dallas, Texas  
 Jo Nell Fulwiler 9214-50, Plano, Texas  
 Carolyn G. Gray 9790-50, Shreveport, Louisiana  
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 Peter Yau Kong Siew 5912-51, Petaling Jaya, Malaysia  
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 Joseph Gomez 6697-51, Kuala Lumpur, Malaysia  
 Wee Chang Yeo 7011-51, Kuching, Malaysia  
 John Sia 7861-51, Sibul, Malaysia  
 Wardiman I. Djojonegoro 8039-51, Jakarta Pusat, Indonesia  
 Lourdes Chandramohan 8955-51, Kuala Lumpur, Malaysia  
 Kiran C. (Sam) Sampat 7451-52, Los Angeles, California  
 Mary F. Preyer 9503-52, Glendale, California  
 Mitch Krayton 644826-52, Valencia, California  
 John Lynch 2300-53, Hartford, Connecticut  
 Christopher R. Holloway 8145-53, Waterford, Connecticut  
 Wanda B. Spillers 5602-55, San Antonio, Texas  
 Steven Keith Engelke 7002-55, San Antonio, Texas  
 William F. Kent 8461-55, Schertz, Texas  
 Stanley E. See 8524-55, San Marcos, Texas  
 John E. Martin 839-56, Houston, Texas  
 Eddie Merla 839-56, Houston, Texas  
 Mary M. Spain 3189-56, Houston, Texas  
 Carla R. Pope 4946-56, Houston, Texas  
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 Irene Konzelmann 3541-60, Bowmanville, ON, Canada  
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 Gina Y. Cook 9122-61, Kanata, ON, Canada  
 Van H. Petteway 613576-61, Montreal, QC, Canada  
 Claire Bilodeau 670183, Sainte Foy, QC, Canada  
 Laurel J. Freshour 6187-62, Grand Rapids, Michigan  
 Joyce E. Brownell 8003-62, Big Rapids, Michigan  
 Yvonne B. LeFave 8257-62, Lansing, Michigan  
 Kristal M. Dicarol 1757-63, Murfreesboro, Tennessee  
 Ed Green 2976-63, Chattanooga, Tennessee  
 Ulla K. Howland 7194-64, Winnipeg, MB, Canada  
 Ben F. Lockhart 620-66, Salem, Virginia  
 Edward Chen 4844-67, Taipei, Taiwan  
 Charlie Moir 1221-69, Inverell, NSW, Australia  
 Mary C. Ford 3865-69, Lismore, NSW, Australia  
 Lorraine Keely 6894-69, Buddina, QLD, Australia

Graham Blandy 3827-70, Dee Why, NSW, Australia  
Frank T. Higgins 4796-70, Springwood, NSW, Australia  
David Grantham 4974-70, Acton, ACT, Australia  
Jeannine L. Gruel Del Flahaut 5431-70, Sydney, NSW, Australia

Bridgit English 6621-70, Sydney, NSW, Australia  
Jan L. Vecchio 609136-70, Sydney, NSW, Australia  
Margaret M. Perger 615698-70, Moruya, NSW, Australia  
Jane Riddell 7365-71, London, England  
John A. Reimers 3511-72, Tauranga, New Zealand  
Selwyn James Steedman 7482-72, Invercargill, New Zealand  
Jane Herries 7822-72, Napier, New Zealand  
Jane Lusby 8344-72, Auckland, New Zealand  
Marie Gibbs 8994-72, New Plymouth, New Zealand  
Jolene Stockman 8994-72, New Plymouth, New Zealand  
Bruce Hill 5389-73, Melbourne, VIC, Australia  
Mark D. David 4500-74, Johannesburg, South Africa  
Frances Boshoff 7056-74, Pretoria, South Africa  
Johnny T. Uy 2100-75, Cebu City, Philippines  
Aurora Fe C. Bautista 4312-75, Iloilo City, Philippines  
Mary Jane O. Rosales 8188-75, Makati, Philippines  
Tania G. Bayne 9990-77, Ocean Springs, Mississippi  
Kurt Stickney 209-78, Billings, Montana  
Kadir A. Karademir 32-79, Riyadh, Saudi Arabia  
Augustine Kian Boon Lee 2086-80, Singapore  
Sugeng Sanusi 6478-80, Singapore  
Edmund Tee Khiang Chew 9118-80, Singapore  
Kan Kin Fung 9689-80, Singapore  
Patricia Lum 696734-80, Singapore

## Anniversaries

SEPTEMBER 2004  
Continued

### 30 YEARS

Irvine Lunchtime 219-F, Irvine, California  
Alpha 1408-8, Jefferson City, Missouri  
Sunrise Speakers 3343-22, Wichita, Kansas  
The Washingtonians 1006-36, Washington, D.C.  
Easy Risers 109-56, Houston, Texas  
MDI 2764-69, Brisbane, QLD, Australia  
Avon 3514-72, Christchurch, New Zealand  
Essendon 1568-73, Moonsee Ponds, VIC, Australia  
Florida 920-74, Roodepoort, South Africa  
Auburn-Opelika 2165-77, Auburn-Opelika, Alabama

### 25 YEARS

Parker 519-F, Irvine, California  
Village 4053-10, Maple Heights, Ohio  
TM of Palm Springs 4062-12, Cathedral City, California  
Rialto 4064-12, Rialto, California  
Downtown 4060-14, Albany, Georgia  
TNT 4055-33, Las Vegas, Nevada  
Diamond 4056-39, Sacramento, California  
Sabor 4058-55, San Antonio, Texas  
Texins 3859-59, Dallas, Texas  
Capital 4049-74, Harare, Zimbabwe

### 20 YEARS

Register 5643-F, Santa Ana, California  
Statehouse 5653-7, Salem, Oregon  
Que Masters 5664-22, Overland Park, Kansas  
Tapatio 5649-34, Guadalajara, JAL, Mexico  
Cross Talk 5666-43, Little Rock, Arkansas  
Lloydminster Upgrader 5663-45, Lloydminster, AB, Canada  
ITT Gillfillan 5665-52, Van Nuys, California  
Joie de Vivre 5645-60, Toronto, ON, Canada  
Quest 5651-61, Sainte Foy, QC, Canada  
Savvy Speakers 5659-65, Syracuse, New York

Gunnedah 5655-70, Gunnedah, NSW, Australia  
Tygerberg 5650-74, Bellville, South Africa  
Speakeasy 5667-74, Durban Natal, South Africa

## OCTOBER 2004

### 80 YEARS

Smedley Chapter One 1-F, Tustin, California

### 60 YEARS

Midtown Clayton 283-8, Clayton, Missouri

### 55 YEARS

W. Seattle Earlybirds 650-2, Seattle, Washington  
Plainview 763-44, Plainview, Texas

### 50 YEARS

Buckhead 1520-14, Atlanta, Georgia  
Mount Ogden 1614-15, Ogden, Utah  
Bob Ord 1588-26, Denver, Colorado  
Challenger 1642-27, Arlington, Virginia  
Motor City Speak Easy 1660-28, Plymouth, Michigan  
Kenosha 1558-35, Kenosha, Wisconsin  
Rising Star 1653-52, North Hollywood, California

### 45 YEARS

Wintergarden 78-5, El Centro, California  
Tama Toledo Trojan Inn 1263-19, Toledo, Iowa  
Conestoga 1090-38, Lancaster, Pennsylvania  
Titusville 3018-47, Titusville, Florida  
Gainesville 3019-47, Gainesville, Florida  
Dollard Des Ormeaux 3021-61, Dollard Des Ormeaux, QC, Canada  
SKY-HY 3005-64, Brandon, MB, Canada

### 40 YEARS

Int'l City Advanced 1377-1, Long Beach, California  
Vista Sunrise Club 276-5, Vista, California  
Pioneer Nooners 3053-42, Calgary, AB, Canada  
New Plymouth 2833-72, New Plymouth, New Zealand

### 35 YEARS

Clarion 2316-19, Clarion, Iowa  
Peninsula 3409-31, Gig Harbor, Washington  
NIH 3421-36, Bethesda, Maryland  
City of Dayton 747-40, Dayton, Ohio  
Alpha-Endeavour 1764-69, Brisbane, QLD, Australia  
Gold Coast 1794-69, Burleigh, QLD, Australia

### 30 YEARS

The Hills District 3180-70, Castle Hill, NSW, Australia

### 25 YEARS

Tower 4072-2, Seattle, Washington  
Top of the World 4087-U, Anchorage, Alaska  
Greater Greenwood 4081-11, Greenwood, Indiana  
Noonshiners 4070-24, Omaha, Nebraska  
Opportunity Talks 4071-25, Louisville, Colorado  
GSA 4073-32, Auburn, Washington  
City and County of Honolulu 4079-49, Honolulu, Hawaii  
Jakarta 4067-51, Jakarta, Indonesia

Warner Center 2966-52, Woodland Hills, California  
Toastmasters of Woodland Hills 2854-54, Woodland Hills, California  
Palmetto Mastercrafter 2298-58, Columbia, South Carolina  
Trafalgar 4080-60, Oakville, ON, Canada  
Golden City 1798-74, Johannesburg, South Africa  
Executive 4086-75, Makati, Philippines

### 20 YEARS

Whittier Word Crafters 1456-F  
Semi Pro 3710-22, Wichita, Kansas  
Hi Nooners 5689-28, Sterling Heights, MI  
Morelia 5675-34, Morelia, MIC, Mexico  
Twilight 5687-63, Kingsport, Tennessee  
Camulodunum 5673-71, Colchester, United Kingdom  
Advance 5693-72, Auckland, New Zealand  
SIA 5672-80, Singapore  
SIM I 5679-80, Singapore

## NOVEMBER 2004

### 70 YEARS

Excel-O-Rators 23-2, Seattle, Washington  
Venture 24-33, Ventura, California

### 55 YEARS

Camosun 757-21, Victoria, BC, Canada  
Sandia 765-23, Albuquerque, New Mexico  
Nutmeg 764-53, New Haven, Connecticut  
Gate City 759-78, Moorhead, Minnesota

### 50 YEARS

Camelback 1631-3, Glendale, Arizona  
Grand Junction Sayre's 1671-26, Grand Junction, Colorado

### 45 YEARS

Suburban 1009-22, Overland Park, Kansas  
Hamilton Standard 3037-53, Windsor Locks, Connecticut  
Lakeview 2767-57, Oakland, California  
Oak Ridge 1858-63, Oak Ridge, Tennessee  
Peninsula 2619-66, Hampton, Virginia

### 40 YEARS

Cochise 3198-3, Sierra Vista, Arizona  
Airport 380-19, Des Moines, Iowa  
North Miami Beach 3840-47, North Miami Beach, Florida  
Dee Why RSL 3827-70, Dee Why, NSW, Australia

### 35 YEARS

Oakmasters 57-57, Oakland, California  
Engineers 3677-71, Dublin, Ireland  
Palmerston North 1923-72, Palmerston North, New Zealand

### 30 YEARS

Newport Center 231-F, Newport Beach, California  
The Daybreakers 2429-26, La Junta, Colorado  
Atwater Dynamic 3131-33, Atwater, California  
Norwood 284-42, Edmonton, AB, Canada

Palm Beach Noon 22-47, West Palm Beach, Florida  
Engadine District 3118-70, Engadine, NSW, Australia

## 25 YEARS

Tumbleweed 1739-9, Hermiston, Oregon  
OCC Speakeasies 4093-27, Washington, D.C.  
Gold Country 4089-39, Auburn, California  
Madco 4097-40, Richmond, Kentucky  
Park Central 4095-50, Plano, Texas  
North Dallas 4096-50, Dallas, Texas  
Penang 753-51, Penang, Malaysia

## 20 YEARS

Adlibmasters 1898-4, San Jose, California  
Tandem 4658-4, Cupertino, California  
City Speakers 1112-5, San Diego, California  
Hutchison II 4324-6, Hutchison, Minnesota  
After Dinner Speakers 1019-7, Medford, Oregon  
Six Twenty Nine 629-25, Irving, Texas  
American Valley 3367-39, Quincy, California  
Fun Speakers 3146-42, Edmonton, AB, Canada  
Heights 4545-46, Brooklyn, New York  
Pania 1996-72, Napier, New Zealand  
City Centre 4208-73, Melbourne, VIC, Australia  
Prairie Prose 1047-78, Mandan, North Dakota

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## Contributing Club

Honeymoon City Club 5879  
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You have the opportunity to continue the legacy of our organization's founder by contributing to the Ralph C. Smedley Memorial Fund. The fund is used to develop new and innovative educational and promotional materials, such as the videos *Meeting Excellence*, *Everyone's Talking About Toastmasters*, *Effective Evaluation*, and the High Performance Leadership Program. Our online Supply Catalog at [www.toastmasters.org](http://www.toastmasters.org) was also made possible by contributions to the fund. Contribute \$10 and receive a special Toastmasters International paper weight. Donors of \$100 or more receive a special plaque and have their names permanently inscribed on a donor recognition plaque at World Headquarters. Every contributor is recognized in *The Toastmaster* magazine.

Contributions are tax deductible. Your support will result in more people learning, growing and

## Keep the Legacy *Alive!*

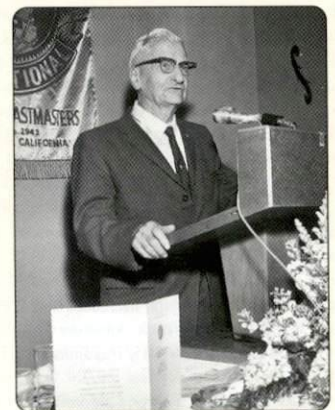
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- November 26-28, 2004 Sydney, Australia
- December 10-12, 2004 Denver, CO

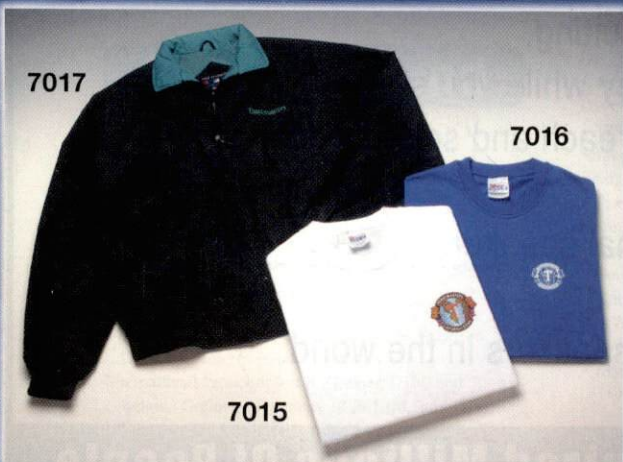
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Show your

# Toastmasters

# Spirit!

Great Gift Ideas!



7000-A

7000-B

7001

7017

7016

7015

7019

7018

7020

**7000-A TOASTMASTERS LOGO CAP**

Natural/burgundy

\$ 8.95

QTY

**7000-B TOASTMASTERS LOGO CAP**

Khaki/blue

\$12.00

**7001 "TOASTMASTERS" CAP**

Denim blue

\$ 8.95

**7015 TOASTMASTERS T-SHIRT**

White with full-color logo on left front.

B Medium  C Large  D X-Large  E XX-Large

\$12.00

**7013 SWEATSHIRT**

White with full-color logo on left front.

B Medium  C Large  D X-Large  E XX-Large

\$20.00

**7016 TOASTMASTERS T-SHIRT**

Royal blue with white logo on left front.

B Medium  C Large  D X-Large  E XX-Large

\$12.00

**7017 NAVY BLUE/TEAL JACKET**

High-quality jacket with liner. Navy blue with "Toastmasters" embroidered in teal on left front.

B Medium  C Large  D X-Large  E XX-Large

\$40.00

**7018 POLO SHIRT**

Royal blue with "Toastmasters" embroidered in white on left front.

B Medium  C Large  D X-Large  E XX-Large

\$22.95

**NEW! 7019 MEN'S LONG-SLEEVE DRESS SHIRT**

Light blue in color with Toastmasters logo embroidered in navy blue over pocket.

B Medium  C Large  D X-Large  E XX-Large

\$27.00

**NEW! 7020 LADIES SHORT-SLEEVE DRESS SHIRT**

Light blue in color with Toastmasters logo embroidered in navy blue over pocket.

A Small  B Medium  C Large  D X-Large

\$27.00

**PAYMENT MUST ACCOMPANY ORDER**

Enclosed is my check in the amount of \$ \_\_\_\_\_ (U.S. FUNDS)  Please charge my MasterCard / Visa / Amex / Discover (CIRCLE ONE)

Card No. \_\_\_\_\_ Exp. Date \_\_\_\_\_ Signature \_\_\_\_\_

Club No. \_\_\_\_\_ District No. \_\_\_\_\_

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Address \_\_\_\_\_

City \_\_\_\_\_ State/Province \_\_\_\_\_

Country \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_

E-mail \_\_\_\_\_

Merchandise Total \_\_\_\_\_

Shipping \_\_\_\_\_

CA residents add 7.75% sales tax \_\_\_\_\_

**TOTAL** \_\_\_\_\_

Order online at [www.toastmasters.org](http://www.toastmasters.org). If using this coupon, please submit entire page.

**ORDER ONLINE TODAY!**

**Standard Domestic Shipping Prices - 2004**

TOTAL ORDER		SHIPPING CHARGES	TOTAL ORDER		SHIPPING CHARGES
\$0.00 to \$2.50	\$1.65	35.01 to 50.00	\$7.75		
2.51 to 5.00	3.30	50.01 to 100.00	9.00		
5.01 to 10.00	4.00	100.01 to 150.00	12.00		
10.01 to 20.00	4.75	150.01 to 200.00	15.00		
20.01 to 35.00	6.75	200.01 to —	Add 10%		
			of total price		

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

