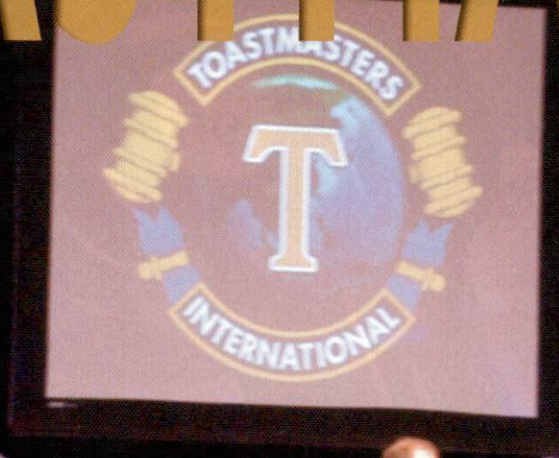


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The Toastmasters Banquet Table

Imagine that you are a guest at a party and that the banquet table is laden with an incredible variety of delectable foods. Now, imagine that although you are very hungry, you ignore the mouth-watering dishes and decline the food that the waiters offer. That wouldn't make sense, would it? But this is just what happens when members don't take advantage of all that the Toastmasters programs offer.

Many years ago, the late Jerry Starke, a past international director and the 1988 World Champion of Public Speaking, said he viewed the Toastmasters opportunities as a banquet table laden with a tremendous variety of delicious foods for the mind and soul. He said the reason he gained so much from his Toastmasters experience was because he was constantly trying out the many different learning opportunities our programs offer. There was no chance for him to get bored! The fact that Jerry attained such a high level of accomplishment in both communication and leadership is a testament to his commitment to make the most of his Toastmasters experience.

So how are you doing at the Toastmasters party? Are you active at the banquet table, tasting the different dishes? You start with the staple, the Communication and Leadership (C&L) Program manual. After you finish that, you can choose from a full menu of 15 Advanced C&L manuals. And then there are so many other "dishes": Success/Leadership modules, Success/Communication modules, Speechcraft, Youth Leadership, Leadership Excellence Series and High Performance Leadership. There are many more: performing different roles at club meetings, competing in speech contests, judging at speech contests, presenting seminars at conferences, serving on conference-planning committees, and so on – an incredible array of possibilities for growth. Leadership growth opportunities include serving as an officer for the club, area, division, district, and as an international director and international officer.

All these Toastmasters "foods" will help you grow as a person, develop new skills and discover your unique gifts. In other words, you will find your voice. When you use your voice to help others find their voices, you serve your world.

The average length of Toastmasters membership is 18 months, which means that most members are not staying long enough to gain the full benefits of membership. They leave the banquet too early! I invite you to partake of the full array of dishes and invite others to experience the same benefits.

Have fun at the party. Taste the foods. Try them all. Introduce others to the banquet. Then you will more fully find your voice and serve your world.

Dilip R. Abayasekara
Dilip Abayasekara, DTM
International President

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Lessons from Hollywood

Seven ways to become a star speaker.

By Patricia Fripp

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Don't Let 'Murphy' Ruin Your Speech Contest

How to ensure that your club, area, division or district contest is a success.

By Shelia Spencer, DTM

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Say Yes to Speech Contests!

It is more important to succeed than to win.

By Phil Gravitt, ATM-B

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Q&A on TI's New Leadership Program

New leadership manual and awards to debut in January.

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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.

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On the Cover: Lance Miller, Toastmasters' 2005 World Champion of Public Speaking, competes at the International Convention in Toronto in August.

Do you have something to say? Write it in 200 words or less, sign it and send it to letters@toastmasters.org.

Geography Lessons Needed

I had the pleasure of attending the Annual Convention in Toronto this August. It was all that I expected, and much more! I have been a Toastmaster for nine years and regret I waited so long before attending this event. I know now that this is where I belong!

My commitment to Toastmasters has leapt to previously unimaginable heights. I returned to Nairobi inspired and energized. I learned so much in those few days at the convention that I cannot wait for the next one. I met friendly Toastmasters from all over the world. This is truly an international organization, and it is because of this that I feel I must make the following point.

I was amazed at the scant geographical knowledge of some attendees. They knew that Kenya was somewhere in Africa, or (some thought) perhaps in Nigeria! We still have a lot to learn from each other!

I look forward to the next convention, which will be held in a city called Washington, D.C., which is, I believe, somewhere in the United States....

Pari Lalani, CTM • Smart Speak Club 689391 • Nairobi, Kenya.

Applause for Dues Increase

Outrageous! "How can dues be increased 50% without notice?" I thought. Looking at the dues renewal invoice from Toastmasters International for our club members at \$27 each, and reading the communication that said, "...effective October 1. No grace period," I felt and looked like I did the time I went in a pen with a family of wolves: grave concern. I called for a special officers' meeting to take action. I did not understand how Toastmasters dropped the communication ball.

Other officers were also incredulous and developed a plan to soften the blow. The other officers asked me to present the dues increase to

our members and ask them for voluntary donations for this first disastrous \$9 hit.

By the time I was done with my research, I titled my speech, "Let's Applaud the Increase." And applaud we did! I felt like I did after my first 30 seconds in the pen with the wolves: relaxed, happy and open to the gifts of the event.

The benefits of Toastmasters provide a high-value proposition when compared to their costs. I recalled that we had signed the proxy that discussed the dues increase. Also, the Web site provided information and details that I needed and could have had throughout Toastmasters International's process of approving the increase. At the same time, the magazine featuring our new International President arrived. Mr. Abayasekara's Viewpoint, "Find Your Voice. Serve Your World," was uplifting and reinforced the many benefits of Toastmasters in just a few words.

In short, I applaud the leadership of Toastmasters International for their action to increase our dues. The feedback from our club members was the same. Thank you for your leadership!

Joe Smith, CL • Gene's Gesters Club 2984 • Las Cruces, New Mexico

Learning to Lead Through Crisis

After reading the first paragraph, I thought the article "Leading Through Crisis" in the August issue was a perfect example for speech number four, "How to say it." As I continued to read, I was really amazed at how Kathleen Logan handled the situation in her club, following Hurricane Ivan. This reminded me that leaders always see opportunities, even in adversity, and do not get deterred by stumbling blocks. I was

very impressed by the tips she provided. The article is very inspiring. As the area governor, I plan to use this article when I make my club visits to inspire the club presidents to motivate their members.

R. Sunderrajan, ATM-B • Sharjah Club 8403
Sharjah, United Arab Emirates

Helpful Magazine

I have just finished reading the August issue and I am so impressed that I want to congratulate you for it. I have no wish to pull out my favorite article because it is the mix of articles that I am talking about.

There is humor. I do like the cartoon. I look for it each time.

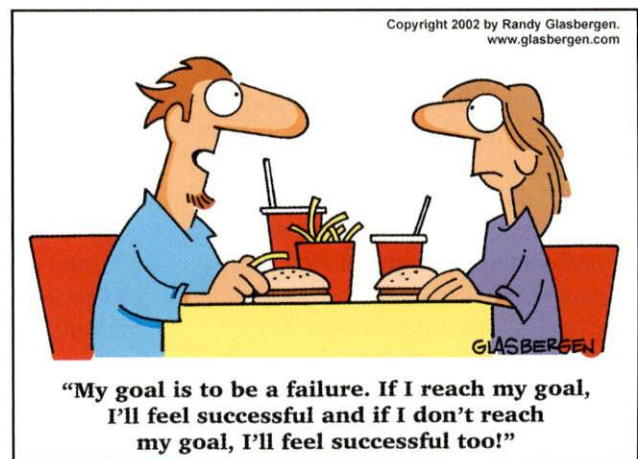
I have always found there is a lot of help for our club. There is heaps of help for us to learn to cope in different situations. This issue was outstanding in this area.

I am clearly guilty of not taking risks. I like to be comfortable and I have been shunning speech contests. This issue made me decide I will do it!

Hendrik de Jong, CTM • Glen Innes Club 398
Deepwater, NSW, Australia

The May 2005 issue featuring Marcus Buckingham with his views on managing and leading is a keeper. Great article. Concise and to the point, it captures the essentials of leading and managing – no more, no less.

Philippe Fossier, CTM • Crownmasters Club 1133
San Francisco, California



**Humor on accident
was my call to fame.**

Humor – What’s Funny to Some...

“While I believe you met all the criteria for your speech, Jackie, I must say I was somewhat offended by the topic matter,” my evaluator told me after I gave my first humorous speech at my Toastmasters club.

Ouch, that hurt! But that’s exactly what I needed to hear. You see, I was having a difficult time finding a topic for my club’s upcoming humorous speech contest – I’d never given such a speech before. Oh, I could be funny spontaneously. My words were often witty. In fact, humor on accident was my call to fame with my peers. But humor on purpose? I’d never done that! I needed practice.

So I dug out a humorous essay I’d written for a women’s consumer magazine and recast it as my speech. If it went over well, I figured I was set for the contest. I’d have two more weeks to prepare and polish.

The problem: I hadn’t really discerned whether the topic would be appropriate to my audience. Turns out my topic – hair removal, with most of the humor resting on my chest – would be better suited for the comedy club crowd. A business setting? Not so much.

“Oops – my bad!” as my kids would say.

I walked away from that meeting humbled and enlightened, determined to find a more appropriate topic. But where? How?

I had followed the advanced manual’s direction to draw from my own experience. I’d even followed the advice from professional speaker Patricia Fripp, advice that I’d passed

along to my fellow Toastmasters a few weeks earlier: “...avoid telling generic ‘funny stories,’ but rather find and build more humor within the context of your own stories...” I included unexpected twists for that element of surprise. I’d inserted a few one-liners when appropriate to the tale, and I’d even made sure to incorporate call-backs (a phrase or word referencing something funny said earlier in the speech).

I hadn’t meant to offend anyone with my words. I had meant to charm my fellow Toastmasters with my ability to appeal to the senses and to channel laughter about the time I pulled a back muscle while plucking. I thought this was the perfect story – “rich with gesture-ability,” is what I called it. This story would have me up front, bent over forwards, with wild-eye expressions and teeth-gnashing looks, pretending to tug at stubborn hair follicles on my chest. This was the story that would put my improvisation skills to the test.

And while I did obtain a lot of laughs, as the speech manual required me to do, my mistake in accomplishing this with a topic that upset my evaluator’s sensibilities left me feeling less than accomplished. Clearly, I couldn’t win the contest if I turned the judges against me.

So I went home and embarked on finding a funny yet inoffensive topic, which, in my life, translates to this: Stay away from the personal stuff, especially if it involves these two words – hair and removal. So I became determined

to pluck humor from my work life. My earnings from freelance writing, after all, can easily be considered a big joke. When I sell shopping features, for example, the “research” costs me double, and sometimes triple, what I make. But how else would I be able to write with knowledge about shopping for shoes if I didn’t actually buy a pair or two for myself?

At any rate, I had my humorous topic and hoped this time it would inspire pithy instead of pity. Unfortunately, I still didn’t win the contest, nor did I achieve a record number of laughs. In my haste to write hilarious words, I failed to rehearse them. With note cards in my hands, I stood on the stage, nervously rattling off line after line, inspiring a few head scratches but not many giggles.

My competitor who brought wind-up toys won the contest; the alternate offered a slide show. Still, unencumbered by an audience in need of props to be thoroughly entertained, I’m not too concerned that I didn’t tickle my fellow Toastmasters’ funny bones that day. When I stage my comeback at next year’s contest, and even if someone else takes home the honor – I’ll still get something that every speaker loves to hear (and Toastmasters love to give) – applause. Even the world’s top comedians don’t always get that. **T**

Jackie Dishner, CL, is a writer living in Phoenix, Arizona. She is a member of Biltmore Club 9230 and CHATS club 8576. Reach her at jackiedishner@msn.com.

Tips for winning humorous speech contests.

Get Them Laughing

Have you ever wondered what makes a humorous speech work? I believe it is a rare combination of funny material, a solid delivery, and the right audience to hear it. There is no way to guarantee your speech will get them laughing, but after 14 years in Toastmasters, I've learned a number of techniques that have helped me win many humorous contests. I believe they can help you too.

Key #1

Surprise your audience. Surprise is the most important element in a humorous speech, whether it is the punch line, a gesture or the use of a hidden prop or an absurd exaggeration. We all know that let-down feeling we get when we're listening to a joke and can see the ending coming. Don't allow this to happen to your audience! Shock them with something completely original.

Key #2

Structure your speech to "carry" the audience. Start out slowly and then build to a big laugh. Then quiet down and build again to the big finale. You always want to end on a high note. Right at the end, I've even brought out a hidden tambourine and started singing. The audience loved it!

Key #3

It usually doesn't hurt to **go over the top**. An exaggerated style – in the words, actions, voice tone or accent – may carry the humor. Your energy and enthusiasm will be infectious. If you let the audience know how funny this seems to you, they will pick up on it and enjoy the speech too.

Key #4

Mentally picture the characters in your speech. You should know their

voice tone and inflection, gestures and style. Use a lot of voice variation to make the characters come alive. Accents also add color.

Key #5

Make the gestures specific. Illustrate what you are saying at the moment you are saying it. Use broad stage gestures and body language. Humorous speaking is a performance, so don't be afraid to perform.

Key #6

Rehearse and rehearse again, preferably in front of a mirror, so you can get the gestures right and the look right. If you have fully mastered your material, your delivery will go far more smoothly. Don't try to be spontaneously funny; only Robin Williams can get away with that.

Key #7

Never "try out" a humorous speech in front of one or two people. Humorous speeches require a full audience to shine. It's the group dynamic that gets people laughing; one good laugh can have a snowball effect. Usually, the larger the group, the easier it is to get them to laugh. Put together the material that *you* think is funny and then deliver it with all the energy and enthusiasm you can muster. With a little bit of luck, it will catch fire.

Key #8

Avoid topics that might cause offense. Religious, political or sexual innuendo speeches are never a good idea. Be very careful not to slander any racial, ethnic or disabled group. Stick to easy targets (yourself, used car salesmen) or, better yet, don't pick a "target" at all: focus on the absurdity of life.

If you're not sure if your material is offensive, talk it over with a few veteran Toastmasters.

Key #9

Make it a speech, not a stand-up routine. Some humorous speeches are just a string of jokes on a particular topic, like a standup comic might do. The speaker goes online and finds 50 jokes about airlines, picks the ten best, and then goes from one to the next in the speech. This type of speech can be funny, but it is not the style of humorous speaking that generally wins contests.

Humorous speeches should have both a unified theme and a coherent structure: a beginning, a middle and an ending. Often, good humorous speeches are parodies of serious speeches: you can do a sales presentation about a ridiculous product no one would want. Or you might do some absurd demonstration speech.

Key #10

Don't be afraid to fail. Give yourself permission to go out on a limb with the knowledge that it may break off under you. That's what Toastmasters is for. It is the safest place in the world to try new material. We are your friends. Take a chance. Whether you succeed or not, we'll still love you. **T**

Greg Willihnganz, CTM, has been a member of the St. Matthews/Lyndon Club 5104 in Louisville, Kentucky, for the past 14 years. His humorous speech, "The Reverend Billy Bob's Salvation Auto Sales," won the club, area, division and district contests before finally losing at the regional competition.

Competing Is Not About Winning

By Joe Kopal, ATM-S

Contests are less about external awards that you can hold in your hand, and more about internal rewards that you hold in your heart.

The air was heavy with anticipation. The contest master raised her microphone, took a deep breath and then said, "The first place winner is...."

The banquet room was still. All eyes were glued on the announcer. I imagined my name being called as the first-place winner of a recent district speech contest. Who wouldn't, right? But I knew it was impossible – my name had already been called as the third place winner.

My excitement, my preparation and my competitiveness all played a part in my desire to place as high as possible. I felt a little let down about getting third place and began wracking my brain on how I could have done better. What lesson, if any, did I learn?

I searched for that lesson when I got home – but my mind only wanted to play the events of the evening over and over again. So I searched for that lesson the next day – nothing. I searched the following day – still nothing. And then...voila! My Aha! moment arrived!

The following Tuesday, as I waited to give a new speech at my club meeting, I suddenly realized... I was barely nervous. Where were the nerves? I had given more than 25 speeches at my club, and I'd always had a case of the nerves. Why not now? What had changed? It suddenly

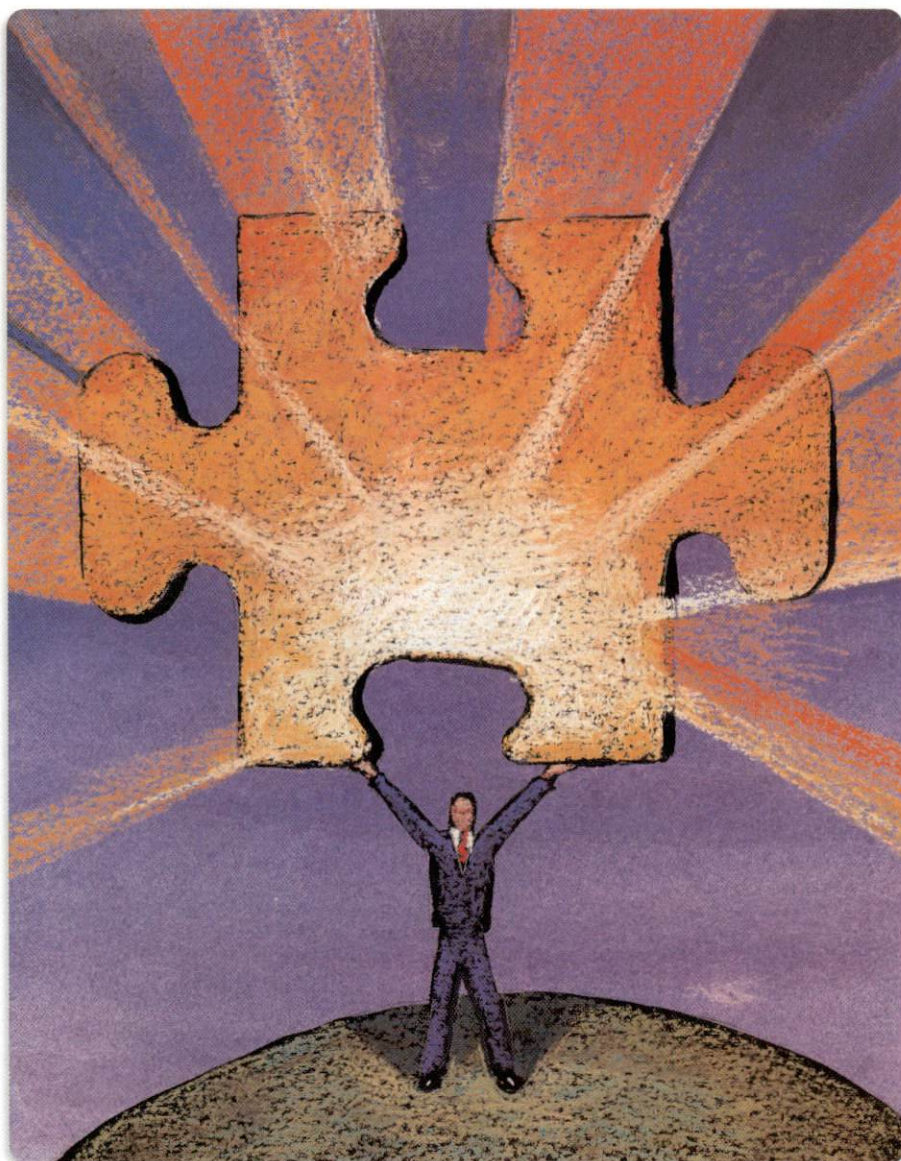
hit me – my whole perspective had changed.

No longer did my speaking world comprise of only my club, in and of itself. My speaking sphere had grown tremendously. By competing in the area, division and district contests, I had now spoken to audiences of approximately 30, 60 and 120 people respectively. I expanded my comfort zone way beyond the club level.

My speech at my club on this day hardly felt like a speech at all. It felt new but it also felt old. It felt strange but it also felt comfortable. It's like that feeling you get when you come home after traveling for a while. Without being aware of it, I had grown through my contest experience. And that's really what competing is all about – growing.

And I believe what has benefited me may also benefit others. I hesitated to take part in contests for a long time. I didn't care for the hoopla. It wasn't for me. I had no interest in competing against others; I just wanted to compete against myself. I joined Toastmasters to improve my speaking and leadership skills on my own terms – and I didn't see how a contest could possibly help.

I was wrong. Contests are less about external awards that you can hold in your hand, and more about internal rewards that you hold in your heart. Competing helped my



and practiced more. In contrast, while preparing for the contests, I made time to practice. It was an important psychological shift. Was I nervous, come competition time? Sure, but it was more of an adrenaline rush at trying something new and adventurous.

“I had no interest in competing against others; I just wanted to compete against myself.”

The third way competing helped me is that I learned that audiences really do want me to succeed as a speaker. This includes not only the familiar faces in my club, but more importantly, the new faces I have yet to meet. I had read this before, but as a contestant I experienced it firsthand. Everyone I met was encouraging – especially the other contestants! I received great feedback from several people, for which I'm forever grateful.

It's important to remember that audiences are there *for* you – not against you! What could be more encouraging than that? With that knowledge lodged into my brain, I now try to focus on my message and determine the impact I want to have on the audience. And then I have faith to use my God-given personality and style to present it effectively.

If you've hesitated to participate in a Toastmasters speech contest, I urge you to reconsider. It's not all about winning first place – as wonderful as that would be – it's more about what you become. You become a more confident speaker because you expand your comfort zone, you prepare better, and you experience new audiences rooting for you. For this, I truly feel like a richer person and ... a winner. **T**

Joe Kopal, ATM-S, is a member of CBN/Regent Club 7013 in Virginia Beach, Virginia.

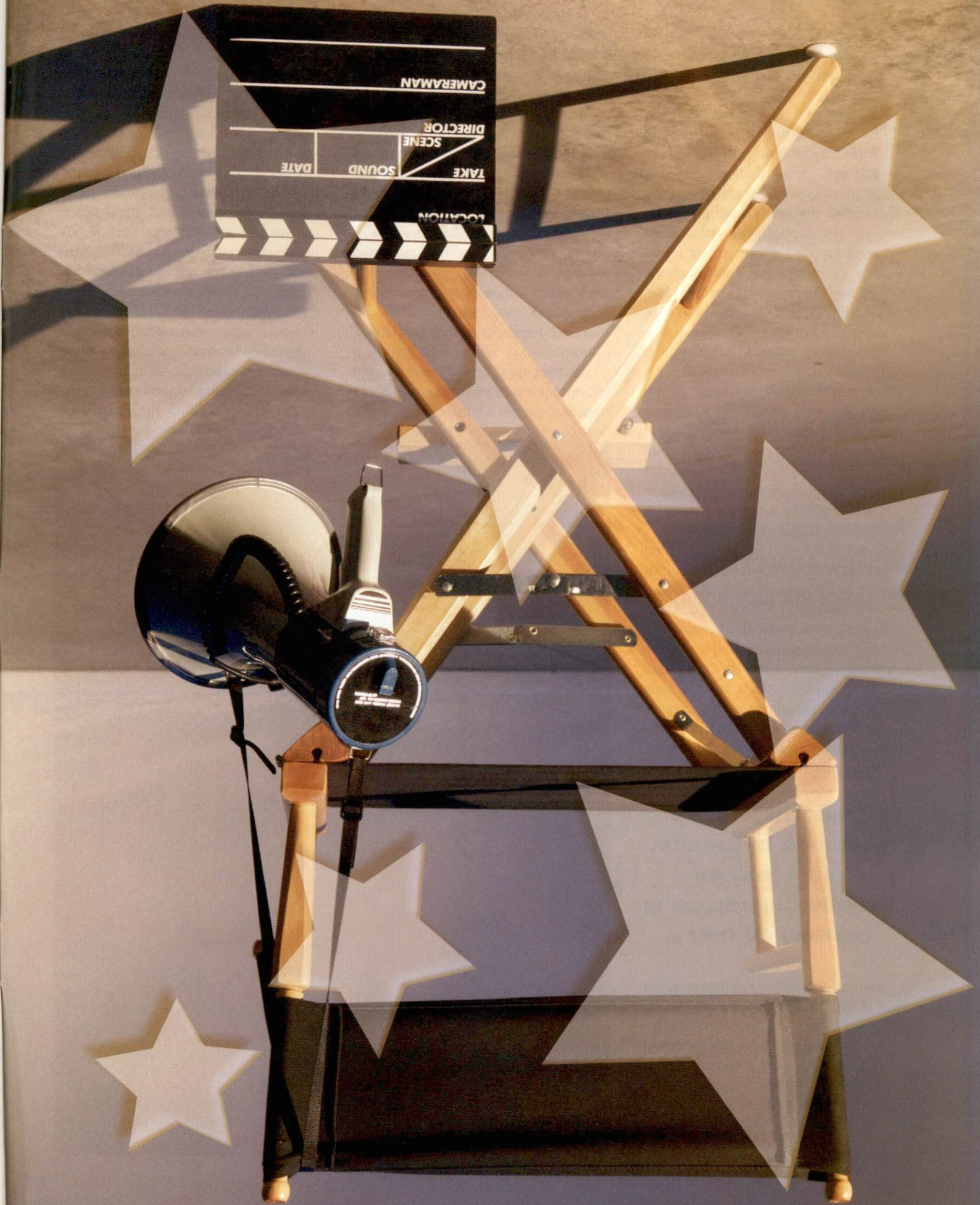
speaking skills in several ways. First, as I mentioned, contests got me out in front of groups of people I had never met before. The size of the audiences grew at each new level of competition. And that's what it means to grow as a public speaker – stepping out of your comfort zone, stretching yourself to reach higher, and getting your message to new audiences. If you want to grow, you must break out of your club's audience of familiar faces and seek new ones.

Second, the contests helped me discipline myself to practice, practice and practice some more. Prior to the contests, I had a tendency to exceed my allotted speaking time. (I can see all my fellow club members nodding furiously in agreement!) And many

times I went over by a lot! I wanted to stay under the limit, but the discipline to practice just wasn't there. Well, that won't cut it in contests. You get 30 seconds of grace past the maximum time and that's it! If you're 31 seconds over, you're disqualified. I came in well under time at each contest level.

By practicing up to seven times a day, I learned my material quite well. I also practiced gestures, movements and vocal changes. And by knowing my speech well, I developed a sense of confidence and peace.

Before I started to enter contests, I used to practice only when I got some free time. And there loomed the nervousness – buried in the thought that I should have prepared better



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What do
speeches and
movies have in
common?

Lessons from Hollywood

By Patricia Fripp

Seven
ways to
become a star
speaker.

What makes a good Hollywood movie? Exactly the same thing that makes a good speech – a great story! Screenwriter Robert McKee says, “Stories are the creative conversion of life itself into a more powerful, clearer, more meaningful experience.” We all love stories because, unlike real life, they have a purpose, a beginning-middle-end, and a punch line.

Why? Imagine that you have unlimited resources to design a keynote speech that will make you the hottest commodity on the market. Where would you go to get the best, highest-priced writers and directors in the world? Hollywood!

In Hollywood, you'll find hundreds of talented people, both in front of and behind the camera, all working together to create one money-making movie. The bad news is that you probably don't have unlimited resources to hire all those people. The good news is you can still use seven basic Hollywood techniques to increase the impact of your presentation.

1 Start With A Flavor Scene.

In David Freeman's screenwriting seminar, he specifies 16 ways to make the first three pages of a script “kick ass.” If they don't, producers don't read the rest of the script. If

they don't read it, they don't buy it and they don't make your movie.

Good movies often open with a “flavor scene,” grabbing attention and positioning the audience for what is to come. Relate the first three pages of a movie script to the first 30 seconds of your speech. Your flavor scene doesn't necessarily have to lead where the audience expects it to, but it should make an impact and it must tie in to what follows.

2 Use Scene Changes

Early in each movie, the hero or heroine commits to some course of action. Rocky Balboa agrees to fight Apollo Creed. Elle Woods of *Legally Blonde* resolves to go to Harvard. The sooner this happens, the sooner the audience gets emotionally involved.

Next, the lead character licks one challenge and runs smack into another. This involves scene changes. The movie literally moves from point to point, maintaining

interest by changing settings, focal points, emotions and energy levels.

The biggest enemy of a speaker, no matter how good, is "sameness" or lack of variety. Each time you move from story to story or example to example, this is a scene change. Use variety to keep your audience interested. Sadly, I've watched attractive, dynamic, articulate speakers go down in flames because the same energy level was used throughout. Their "scenes" never changed.

3 How To Tell Hollywood Stories

Start by identifying your main theme or purpose – your plot – and any subplots. For example, a Gap executive I'll call "John" had just an hour and 20 minutes to work with me on an important speech. He was recently promoted and now was speaking for eight minutes to 500 young store managers. His topic was a program to get employees to contribute money-saving ideas. His subtext was, "I deserved to get this promotion."

In eight minutes, he had to excite support for the money-saving program. If he did it well and inspired every Gap manager to go back to inspire all their employees, the impact could be incredible.

(Seventy-five minutes left of our coaching session.)
"You're going to do exactly what I tell you," I said.

"First, never say 'good morning.' It's boring, it's obvious, and the previous speakers have already said it. Walk on stage, look at the audience, and say, 'We are here to talk about heroes.' In seven words, you've just proved that this is not another dull, corporate speech.

"We are here to talk about heroes," you say, "Gap heroes. They may be sitting behind you. They may be sitting in front of you. They may be you."

I asked John to tell me a story about someone who had saved the company money. Do you know what he showed me? Statistics! "Statistics aren't sexy," I told him. "Numbers are numbing. Where's the made-for-television movie?" He had no idea. So we phoned the accounting department and got a story. (sixty minutes to go.)

One young man in the shipping department had noticed that seven Gap newsletters to the same location were going out in separate packets. This mailroom hero thought, "Why don't I pack them together with a note asking that they be distributed on the other end?" This worked well, so he urged his colleagues to question similar duplications. "Look, guys," he told them, "we own stock in the Gap, not FedEx!" His idea saved the Gap \$200,000 that year.

Whenever you tell a story, be ready to answer the audience's next question. In John's case, his audience would be wondering, "What did the Gap do with that \$200,000?" So we researched some answers: "\$200,000 is 18 miles of shelving. It's carrying an additional jean size. It's a month of 'The Gap rocks' commercials." (Forty minutes to go in our session.)

To close, John would challenge his audience: "As Gap employees, you have good ideas all the time. Do you write them up and get them in the process so they can be evaluated? Or do you say, 'What's in it for me?'" This is where John would talk about cash rewards. (Thirty minutes to go.) John rehearsed his eight-minute speech, polishing, tightening, and adding more energy with each run-through, until he could do it without notes. (Time's up!)

He concluded his speech by playing David Bowie's Heroes, which tied the opening into the close in a perfect circle.

4 Create Captivating Characters

The late comedy impresario John Cantu knew that speakers mustn't be the heroes of all their stories. Together, we analyzed one of his speeches and found 62 different characters! Learn from Hollywood. Fill your stage with other exciting performers, real and imaginary.

What does Hollywood do to make characters even more alive? In *Analyze This*, Robert De Niro is a mob boss who orders people killed. Yet, in the end, he gets only 18 months in prison. Why? Because he is likable. How can you like a killer? Because Hollywood builds in the "likability factor." The audience ends up pulling for him, despite his flaws.

If Hollywood techniques can make audiences like a vicious killer, surely the same techniques can get them on your side too. Build this likability into your characters. Start by identifying the values, needs and wants of your audience. Then tell them about characters that also share them.

My audience at the Governor's Conference for the State of Maryland was made up of government employees. Like their counterparts in corporate America, many were feeling underappreciated. "The best thing about performance excellence on the job," I said, "is that you take it home, and it affects your family life.

"One of my friends is an everyday hero, like yourself," and I told them, sharing a story about Bobby Lewis, a proud father who took his two boys to play miniature golf. "How much?" he asked the ticket taker.

"\$3 for adults and for any kid older than six. Free for kids younger than six."

"Well, Mikey is three and Jimmy is seven, so here's \$6."

"Hey, mister," the attendant sneered. "You like throwing your money away? You could have told me the big one was only six. I wouldn't have known the difference."

"Yes," Bobby replied, "but my children would have known the difference."

And the 2,000 people in that audience broke into spontaneous applause. Why? Because that simple story, told with dialogue and a dramatic lesson learned, represented their values: that it's not what you say you

believe that counts. It's what you model, encourage, reward and let happen. Did I know they were going to applaud? No. Did I wait and let them enjoy it? Yes.

Here's a homework assignment: Count how many characters appear in your speeches. They are what make a Hollywood production – flesh and blood personalities that the audience can relate to.

5 Construct Vivid Dialogue

Notice the conversation I described above between my friend Bobby Lewis and the ticket seller. Your stories come alive when you can use actual dialogue between your characters.

6 Provide a Lesson Learned

Legendary Hollywood producer Sam Goldwyn said, "If I want to send a message, I'll use a telegram." Yet, all great films – and speeches – have a message. Some recent movies go on and on with explosions and car chases. They're exciting, but at the end, the audience is left with a big "so what?"

However, when action and thrills serve a compelling story and finish up with a heart-tugging or eye-opening conclusion, we're talking unforgettable Oscar winners. Ingrid Bergman leaves Bogart and gets on the plane with Paul Henreid in *Casablanca* because honor comes before love in wartime. Dietrich abandons her rich lover Adolphe Menjou in Morocco and follows Gary Cooper barefoot into the desert because love comes before money. And Harrison Ford, Jimmy Stewart, Jim Carey, Julia Roberts and Tom Hanks struggle against huge odds because it's better to lose than never to try.

The funniest or most exhilarating story will be pointless if you don't tie it into your theme and provide a lesson learned.

7 Explore Collaborating

Collaboration is mandatory in Hollywood, and it can work for speakers too. I often brainstorm with copywriting genius David Garfinkel and (when he was alive) John Cantu, the San Francisco comedy legend. At one session, John was just out of the hospital after serious cancer surgery. We asked him to describe his experiences. In a few minutes, we were laughing so hard that I ran and got a tape recorder. "Start over," I said.

As he talked, David Garfinkel kept adding dramatic effects, and I pointed out key lines of dialogue. When John finished, we had the foundation for a speech called, "Laughing All the Way to the Hospital." It was full of human interest; it was funny and poignant.

Our collaboration was so exciting that we transcribed the tape and turned the experience into a National Speakers Association seminar. We built a set on stage, replicating my living room with hotel furniture. Then we re-enacted the whole thing, freezing the action every now and then so moderator Janelle Barlow could point out what we were doing. It was an incredible learning experience.

By the way, John Cantu lived five more exciting, vibrant years after this incident. His cancer did return, and in May 2003 we said "goodbye" to John with a packed house. At his request, David Garfinkel was the emcee and I had the honor of being the "headliner." John, and his magnificent contribution to thousands, will always be with us. In true Hollywood style, John was like the character in many movies. He was an "everyday man who took what life dealt him and handled it with humor." **T**

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The Day I Almost Quit TM

By Lea C. Tartanian, CTM

Being a Toastmaster is a lifelong journey.

One of the worst days of my life happened during the spring of 1999. I had entered the International Speech Contest, representing my club at the area level. I had rehearsed my speech numerous times. On the day of the contest I felt adequately prepared, so I left my notes at home.

There was one other speaker ahead of me. Two co-workers were there to cheer me on. Even my area governor had driven four hours from Rochester to attend.

All went well the first couple of minutes. I breezed through the introduction. I continued on, holding in my hands a white teddy bear my father had given me at age 11. I planned on using the stuffed animal as a prop, a tool to touch the hearts of the audience.

Suddenly, everything stopped. My mind went totally blank. Silence. All eyes on me. I stood there, horrified. Envisioning a paragraph from my notes, I stumbled along, babbling useless sentences until the end of my presentation.

The other speaker deservedly won first place, and I was handed the second-place trophy. When the contest concluded, I left the trophy on the table and hastily left the room. I cried all the way home. I could not answer the telephone when one of my Toastmasters friends called.

As a result of this incident, my dreams of becoming an inspirational writer and speaker were shattered. My confidence was gone. I found

myself faced with a vital decision: Should I quit Toastmasters?

I began to process all that had happened. I asked myself, "What went wrong?" I believe my greatest mistake was my attempt to model more experienced speakers. Like the other contestants, I stood in the middle of the floor, rather than at the lectern, and I didn't use notes. I had memorized my speech, and as a result I did not talk naturally to the audience. The results were disastrous.

I then asked myself, "What can I do about this?" I credit my sister with saving my life as a Toastmaster. She had been taking acting lessons at a community college, and her instructor was offering a public speaking course that summer. She called me and said, "Take the course!"

The first day, all course participants had to stand up and give their names to get acquainted. We were told everyone would give a speech in every class. Little by little, I felt my confidence return. Each class had different themes, including introducing other speakers, movie reviews, restaurant reviews and persuasive speeches.

For our final exam speech, each student had to lead a 15-minute discussion on a controversial topic. I will never forget my feeling of elation when I walked out of our final class in July, after successfully leading a discussion on pre-marital sex. A few weeks later, I received my grade in the mail. I had been given an "A" in a public speaking course!



Here are a few valuable lessons I have learned as a result of this experience:

- If you go blank during a speech, **maintain your composure.** Continue on knowing that the audience will not hold your blunder against you. Chances are they will not even remember it.
- **Evaluate the situation.** Ask yourself, "What went wrong?" and "What can I do about this?"

- If you are not comfortable speaking without notes, **have an outline** in front of you to glance at, when needed. Even President Bush uses notes.
- If a community college offers a **course in public speaking**, consider signing up. You never stop learning speaking skills. The extra practice won't hurt you!

"Ask yourself, What went wrong? and, What can I do about this?"

- **Always choose a topic you are passionate about.**
- **Practice, practice, practice.** Preparation is confidence.
- **Be yourself.** Allow your genuine personality to shine. Don't try to copy others.
- Above all, **maintain humility.** Never act as if you are a better speaker than other Toastmasters.

I often refer to myself as a "speaking survivor" as I continue to pursue my goals of being an inspirational writer and speaker. During the past six years, I have spoken at a Mother's Day banquet, presented a eulogy at a funeral home, done a book review at our public library and taught four non-credit courses at the college where I completed the

public speaking course. This year I won first place in the area tall tales contest and second place in the division tall tales contest.

However, I will always remember my humbling experience of going blank during the area contest that evening in the spring of 1999. Truly, it had been the worst of days and the best of days, for it provided me

an opportunity to evaluate my mistakes and seek ways to correct and improve my speaking skills.

Most important, I do not believe anyone ever "arrives" in the area of public speaking. Being a Toastmaster is a lifelong, challenging journey. Each meeting affords members new opportunities to advance another step toward improvement in their speaking skills.

Therefore, I have never regretted my decision to remain a Toastmaster. **T**

Lea Tartanian, CTM, has been a member of Endicott Club 2584 for 11 years. She recently joined Morning Knights Club 2875. She is a freelance writer and teaches non-credit courses at Broome Community College in Binghamton, New York.

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Be the 'I CAN!!!' Toastmaster!

By Linda J. Young, ATM-B

At a Toastmasters meeting, never let silence be the final response to "Who can ... ?"

Situation 1: At a club meeting, the Toastmaster announces, "We need an invocator, a joker and a Table Topics-master today. Who can fill these assignments?"

Situation 2: The day before the meeting, everyone receives an e-mail: "Joe, one of our scheduled speakers, has a conflict. Can anyone switch with him?" Or: "Kathy can't be the Toastmaster of the Day. Can anyone take her place?"

Situation 3: For weeks, the club officers plead for members to participate in club competitions. Only a couple of people throw their hats into the ring.

Instead of remaining silent, be the "I CAN" Toastmaster. How? By anticipating the need and being prepared. How often have you been given an assignment and found yourself digging through books or surfing the Web for Toastmasters-appropriate information? It's a chore, right? By setting up an organized system of preparing for Toastmasters roles and snagging potential information when you see/hear it, assignments can be a pleasure (and you come out looking like a hero.)

As for competitions, there is much more at stake than a trophy and a chance to call attention to your club.

How do you become an "I CAN" Toastmaster?

■ **By creating a system for collecting information.** Use a multi-slot folder to organize material for the different roles – Table Topics, motivational thoughts, appropriate jokes, etc. – and take it to your meeting even when you don't have an assignment. You are bound to hear tidbits that you can use to introduce speakers, words of inspiration that could be used for a speech or ideas for Table Topics. At home, keep the folder handy. You hear a joke on the radio – write it down. You read a story in a magazine – tear it out. Then when last-minute assignments are announced, you are more than ready to step up. Avoid the pain of chasing after information or fumbling an introduction.

Also keep in the folder a copy of your club's "Welcome to our club" literature and Toastmasters International's descriptions of meeting roles. It's important that everyone follow the same format instead of creating a variation. New members are dependent on your demonstration of the roles and we are always serving as mentors to each other.

■ **By taking the time to rehearse the words when you read or hear some-**

thing you think you can use. What strikes you as funny when you read it may not be as funny when it's said aloud. Words you understand may be difficult to pronounce. Rather than struggle, substitute similar, simpler terms. Unless it's a direct quote, customize the phrase or story for greater appeal.

■ **By preparing your speeches well in advance for that last-minute opening.**

You progress faster toward your Toastmasters goal by taking advantage of last-minute openings and at the same time you help three club members – the Toastmaster of the Day, the speaker you replaced and the evaluator.

■ **By taking advantage of every opportunity to compete at contests.**

But, you argue, you're not that good or you don't want to compete against your own club members. Competition means more work, more stress, more commitment. Why should you subject yourself to all of that? Because there is much more to Toastmasters competition than accolades. It's an opportunity to polish a speech and hone evaluation or Table Topics skills. It's an opportunity to test yourself in new settings, in front of new faces. Though I've been a Toastmaster for only two years, I

have competed in Table Topics, evaluator, humor and international speech contests at club, area and division levels.

I "won" every time I competed, even though I didn't always go home with trophies. What I consistently won was a sense of overcoming trepidation and feeling in total control of my speech. What I won was the experience of witnessing other great speakers from other clubs. My "trophy" recently came in the form of compliments at a district conference by people I did not know. They remembered not only that I competed six months earlier, but also what I had talked about! I was at the conference just as a registrant but at that moment, I felt like I had been handed a gold medal. Had I not competed or attended the district conferences, I would have limited my Toastmasters growth to manuals and club meetings.

In taking the extra steps to becoming an "I CAN" Toastmaster, you are doing much more than helping club members for a meeting or serving as representative. You are preparing for real-life situations such as:

■ **You are at a social event.** Now, in addition to Table Topic skills, you have an arsenal of jokes and quotes in your memory bank.

■ **You attend a funeral** and you hear, "Would anyone like to share a few words?" How sad it is when no one because as an evaluator you know how to shine a light on a person's attributes and speak with diplomacy and sensitivity.

■ **You are scheduled to present a report for your CEO.** You find out that your supervisor would like to hear it before the deadline. It's no problem because you have trained yourself to be prepared well ahead of the schedule.

■ **You are seeking a new job.** Your Table Topics training has prepared you for answering interview questions. And as a Toastmasters speech contestant, you know how to prepare – visually, vocally and mentally. You are more than ready because you know you can handle it.

By training yourself to be an "I CAN" Toastmaster – you train yourself to be an "I CAN" committee member, an "I CAN" employee, and – most of all – an "I CAN" person to your family and community. At a Toastmasters meeting, never let silence be the final response to "Who can...?" **T**

Linda J. Young, ATM-B, is a member of DESEAA Club 2240 in Wilmington, Delaware.

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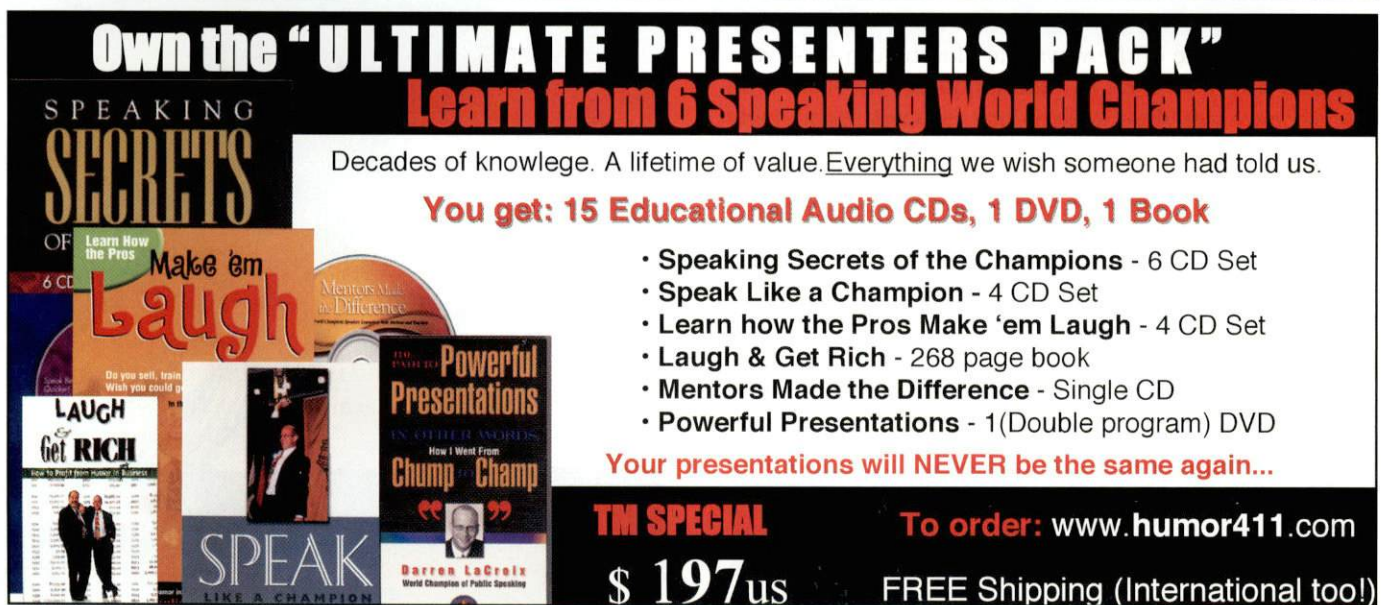
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Murphy's Law: If anything can go wrong, it will.

Don't Let 'Murphy' Ruin Your Speech Contest!

By Shelia Spencer, DTM

As Toastmasters, we conduct speech contests each year "to recognize the best as encouragement to all." Speakers prepare, and everyone anticipates an exciting, educational and entertaining event. The spotlight is not only on the speakers, but on everyone responsible for coordinating the activities.

How to ensure that your club, area, division or district contest is a success.

One guest who is never invited, yet manages to make an appearance at almost every contest, is Murphy. When he appears, things start to go wrong, and sometimes Murphy can turn a contest upside down. This article will help you in anticipating and overcoming Murphy's Law so that your contest comes off without a hitch.

What are some of the ways that Murphy can spoil your contest?

- The contest date arrives, but unfortunately what doesn't arrive are: the trophies, the timing equipment, the *Speech Contest Rulebook*, enough judges – or the contestants themselves.
- Your contest site is unexpectedly inaccessible, or beset with distractions such as loss of electrical power or intolerable temperatures.
- Everyone is an expert and nobody agrees on how to handle things. Emotions rise, the event grinds to a halt, and even your speakers are leaving before the contest concludes.
- After everyone goes home, you realize major mistakes were made that could invalidate your results.

Here are a few strategies to help you ensure your contest runs smoothly and everyone has a good time:



“‘How things look’ can be as important as ‘how things are.’”



Things to Do at Least One Month Before the Contest:

- **Decide who is in charge.** Normally, the vice president education (VPE) serves as contest chair at the club level. However, this is a suggestion, not a requirement. In fact, if your club's VPE would like to compete, another member should organize and facilitate the contest. Area and division governors may chair their own contests as well, but this is not a requirement. Sometimes, because of the time required to organize a contest and fulfill other obligations, area and division governors may select someone else to chair the contest.
- Also **select a chief judge as soon as possible.** If you are serving as a contest chair for the first time, it is helpful to select a chief judge with prior experience in running a contest. If you are an experienced contest chair, you may

offer someone the opportunity to serve as a "first-time" chief judge. Whoever you choose, verify that your combined experience will be sufficient to address any unexpected situations that may occur, yet maintain order and a positive atmosphere.

All event organizers should maintain close communication with each other before and during the event, to ensure that all essential tasks and issues are being addressed. Don't leave yourself open for nasty surprises on contest day!

- **Obtain a copy of the (current) contest rules.** The most important document to have in your possession is the *Speech Contest Rulebook* (catalog #1171). It is revised each calendar year, and is mailed to club presidents during the month of October. Your first priority as contest chair is to ensure that at least one copy of the *current* rulebook is

available for reference throughout your contest planning and execution. (The International Speech Contest Rules also are printed on pages 30-31 in this issue.)

■ **Order all forms and trophies.** Did you know that any awards bearing the Toastmasters name and/or logo must be obtained from TI's World Headquarters? The certificates, trophies and other contest materials should be ordered from WHQ in California well in advance of your contest.

What to order: Item #1169 is the **International Speech Contest Kit**, containing judging forms, tally sheets and all the official documents you need to conduct this contest. It costs \$8. Similar kits are available for humorous speech, tall tales, Table Topics and evaluation contests. Trophies and certificates of participation, as well as certificates of appreciation for your judges and other officials, should all be ordered a month before the contest, so that you will have time to personalize these items.

If you are placing your order less than a month before the contest, be aware that other contest officials may be doing the same thing. Engraving takes time, so expedite your shipment by ordering blank trophies and arranging for a local engraver. It may cost more, but you'll get it done in time. If you end up not using everything you order, save the unused (non-personalized) items for a future event.

■ **Reserve your contest site ... and a backup site.** You'll need to mention exact time and location of your contest on all of the promotional information, so the sooner you reserve the contest room, the better. Pay a personal visit to the site to ensure that it will accommodate your gathering. Confirm any special resources and restrictions. (Are a lectern, microphone and other equipment available on site for your use? Are there restrictions on movement within the building, access to restrooms, ability to rearrange room furniture, or use of the walls to post fliers or contestant props?)

While reserving this spot, inquire about whether there may be any last-minute problems in using the space. Seek out an alternative site in the same building or somewhere else nearby, to use in case of emergency. Here in New York City, I've attended several contests where there were last-minute difficulties in using the original room. (Another group was still occupying the space, a broken fire alarm was blaring, or the room temperature was intolerable.) In most of these cases, the contest chair was able to move us to another nearby space. Preparation can save you a lot of stress if Murphy tries to interfere with your contest site!

Things to Do Before the Day of the Contest:

■ **Double your equipment ... and personnel.** Two sets of timing devices (stopwatches) and signals (lights or color cards) can come in handy if the first one malfunctions. Test all electronic or mechanical devices prior to arriving at the contest site, then test again when you get there.

Give your timers an opportunity to practice, especially if the devices are different from those used in their own club. It doesn't hurt to bring extra batteries too!

Club and area contests should have at least five judges, in addition to the chief judge, tiebreaking judge, three ballot counters and two timers. Division and district contests are expected to have at least seven judges (who equitably represent each of the participating areas or divisions). It sounds like a lot of work to amass over a dozen contest officials, but to be safe you should go even further – schedule at least two extra judges and a backup timer and ballot counter. This way, you won't find yourself caught short at contest time.

■ **Promote awareness of impartiality.** The chief judge ensures that judges, timers, ballot counters and other facilitators are in place, and are trained in their roles. It is equally important that these officials not have a conflict of interest.

The *Speech Contest Rulebook* specifies that "an individual may not be a judge at any level for a contest in which they are still competing." Common sense would also suggest that you not appoint a judge who is a relative, "significant other" or mentor for one of the contestants. Since the judges may not know the names of all contestants until they arrive at the event, include in your briefing the request that any judge who may have difficulty remaining impartial please step down.

As one of my leadership mentors told me, "How things look" can be as important as "how things are." Emotions can run high at contests, and it is important that all of the proceedings occur with an emphasis on fairness and impartiality. Make sure that no one has reason to question why a particular person was chosen to serve as chief judge, judge or sample speaker (for the evaluation contest) by filling these roles with people who are not closely related to specific contestants.

■ **Know your contestants and alternates.** You should know the contestants' names in advance. At the club level, all contestants should be identified prior to the meeting day and listed in the contest program. For area, division and district contests, the previous winners' names should be submitted well in advance of the contest, along with the names of *all* alternates (in place order). If the winner and first alternate are both missing, you can determine whether another eligible contestant is present.

Confirm (more than once) that all contestants have your name and contact information, the contest date, time and address. Provide everyone with clear directions to the location within the building or complex where the contest will be held.

Things to Do At the Contest:

■ **Briefing of contestants and contest officials.** The contest chair briefs the contestants and the chief judge briefs the

Speech Contest Materials

Each speech contest has specific information and items available to help ensure the success of your event. All items can be found by going to TI's Online Store (www.toastmasters.org/store).

Table Topics Speech Contest

Contest Kit (#1169TBL)
Contest Judge's Ballot (#1180)
Tiebreaking Judge's Guide and Ballet (#1180A)
Certificates for club, area, division and district contests

Humorous Speech Contest

Contest Kit (#1169H)
Judge's Guide and Ballot (#1191)
Tiebreaking Judge's Guide and Ballet (#1191A)
Certificates for club, area, division and district contests

International Speech Contest

Contest Manual (#1173)
Speech Contest Kit (#1169)
Judge's Guide and Ballot (#1172)

Tall Tales Speech Contest

Contest Kit (#1169TT)
Judge's Guide and Ballot (#1181)
Tiebreaking Judge's Guide and Ballet (#1181A)
Certificates for club, area, division and district contests

Evaluation Contest

Contest Kit (1169E)
Judge's Guide and Ballot (#1179)
Tiebreaking Judge's Guide and Ballet (#1179A)
Certificates for club, area, division and district contests

Judge's Training

Training Program (#1190)
Presenters Guide (#1190A)
Program Completion Certificate (#1184)

Many more items are available, including rules, eligibility and originality certificates, biographical information sheets, time record sheets.



judges and other officials. If specific briefing areas within the room or building are designated and posted in advance, everyone can gather and complete their discussion quickly and efficiently.

- **When briefing contestants:** Ask whether a speaker needs setup time (and breakdown time) for props. Confirm that all contestants understand that disqualification can occur not only for going undertime or overtime, but also if it is found that the speaker has not paid club dues or has failed to attribute any quoted or "borrowed" material. Again, make sure that all contestants understand these requirements.
- **When briefing judges:** Emphasize that all ballots must be signed, and must list first, second and third-place speakers in order, or the ballot will be invalidated. Remind all officials that their paperwork and its contents are to remain confidential, and no one is to discuss their rationale or scoring with anyone after the contest is over.

■ **Briefing the audience.** In addition to the essential items included in the *Speech Contest Rulebook*, be sure to request that everyone turn off all beepers, cell phones or other audible devices. Request that they refrain from moving within, into or out of the room or taking photographs during the speeches. Children, if too young to remain quietly in their seats, should not be in the room during the competition.

Protests can only be lodged by judges or contestants, and are limited to the areas of speaker eligibility and, for international, humorous or tall tale presentations, originality of material. Other issues (such as an administrative oversight, personal emergency, noise within the room or other distraction) should be addressed to the contest chair, chief judge or sergeant-at-arms, but these are not "protests."

Notification of Winners to The Next Contest Chair

The chief judge should compile a ranked list of *all* contest finalists, and submit it to the contest chair, who in turn should submit it to the contest chair for the next level of competition. Contestants disqualified for timing, eligibility or originality must be removed from this list, since they are prohibited from advancing under any circumstances.

When the applause has ended, the trophies and certificates are distributed and the happy guests have filtered out of the room, the contest chair can breathe a big sigh of relief that the contest was a success, and Murphy did not win! **T**

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Say YES to Sp



It is more important to

By Phil Gravitt, ATM-B

A few years ago, I was fortunate enough to be asked to be the Toastmaster of our area's tall tales and international speech contests.

The day before the contests, I attended a meeting with area leaders to review the program, procedures and duties. I was surprised to learn that there were only five contestants for the tall tales contest and four for the international contest from the six clubs in the area. "What a waste," I thought.

When I was in college, I entered the all-school wrestling tournament. The week before the first matches, I pulled a muscle in my neck practicing some wrestling moves on a guy who looked like Arnold Schwarzenegger. I had been practicing and building my stamina and strength for many weeks, and after the injury I couldn't bring myself to call and drop out of the weeklong tournament.

Two days before the tournament was to end, a friend and fellow wrestler came up to me with a big smile. "Congratulations!" he said, slapping me on the back. "For what?" I replied, perplexed and in pain. "You're in the finals!" "Of what?" I continued, baffled. "The wrestling tournament! What do you think?" He laughed. I told him what had happened, and then ran to the gym to look at

"90% of success is just showing up."

- WOODY ALLEN

Woody Allen said, "Ninety percent of success is just showing up." I think back to times that I have missed opportunities because I said "no," when all I had to do was say "yes" and show up. Occasionally, even just *signing up* will bring opportunities.

the tournament charts. Sure enough, a note scribbled on the chart said the first student I was to wrestle had called and dropped out: Victory #1 by forfeit. In the second round, my opponent was injured and his alternate could not be reached: Victory #2. In the third round, my oppo-

Speech Contests!



to succeed than to win.

ment was disqualified because of his status as a student, and his alternate had to leave town on a family emergency. To paraphrase baseball announcer Bob Uecker, "Must be in the finals!"

I showed up at the finals with my stiff neck and wrestled to a giggling 6-2 defeat, taking second place in my weight class. As one of the inspirational speakers in my club says, "Take one step forward and the universe will rush to meet you." This certainly applies at Toastmasters.

By the time the area tall tales contest started, the number of speakers had dwindled. We had only two speakers in the international speech contest and four in the tall tales contest – only six out of 12 possible contestants from the six clubs in the area!

want to encourage you to enter contests and to encourage other members of your clubs to take advantage of these contests and enter them. If you are the only one entered in your club, congratulations! Give your speech anyway, and move on to the next level."

Entering contests can seem daunting. You may think you are not ready to compete – or you don't even want to. Well, don't think of it as a contest. Just think of it as a learning experience – another part of the Toastmasters experience that builds character, confidence and skill. Here are five good reasons to overcome your doubts, to ignore whatever is holding you back and "just do it." So enter club contests and represent your club at the area, division and district levels.

"Entering contests means entering opportunities to learn and grow as a speaker."

I saw this and had to say something to the audience. "I am sad to see that we have only half as many contestants as we could have had in these contests," I said. "What a missed opportunity! For those of you in the audience who are members of one of the clubs not represented here, I

■ **Catch people by surprise.** The audience and the judges at the contests have most likely never heard you speak before. At your club, the audience and evaluators may be used to your speaking style, anticipating the way you speak. At the area contest, you have the advantage

of surprising your audience. This allows you to turn your fears about your speaking ability to your advantage. At one contest where I was Toastmaster, a woman who belonged to a bilingual club gave a speech about being very pregnant while playing golf. Her primary language was Japanese, and she gave her speech in halting English.

Was she nervous? Probably. Was her hesitating delivery a drawback? Absolutely not. I want to tell you, that was one of the funniest speeches I have ever heard! Picturing her playing golf while nine months pregnant had me holding my breath over every word. Her many pauses worked

wonders in maintaining that tension, drawing in the audience.

You might think you are not a good speaker. Maybe you're right. Maybe by your standards you aren't a good speaker yet, but the audience doesn't know that. The audience might enjoy your speaking style, and the judges might think you are a talented speaker indeed.

Remember that Toastmasters love to find positive things about you or your speech and compliment you on it.

■ **Learn something new by getting a different perspective.**

People who have never heard you speak might observe something and offer feedback from a different angle than you previously heard at your own club. After winning the humorous speech contest in my club, I was asked to be the guest speaker at an evaluation contest at a club consisting of environmental engineers. It was a small club, with fewer than 10 members. I was very nervous, having never spoken outside my club. But I thought my speech was pretty good, and that this would be a good opportunity to practice for the area contest.

I gave my speech and thought I delivered it well. More than half the engineers in the club were entered in the evaluation contest. The engineers got up, one by one, and analyzed my speech, down to the last detail. They were not swayed by the humor. One evaluator said, "We're engineers. We're analytical. We're not funny." I would say I got 80-90 percent praise in my club on the speech. The engineers gave me 50 percent praise, and lots of suggestions for improvement. I swallowed my pride and thanked them for offering me the opportunity to meet them, to be the guest speaker and to hear all the valuable feedback they provided.

I'm pretty sensitive and stubborn, so it took me about two weeks to absorb it all and review the feedback I received. I finally realized they had given me great advice. I was "married" to parts of my speech that weren't working. I saw that by accepting and using the feedback from the engineers, and from my own club, my speech could be great! I sat down and reviewed it with new energy,

throwing out the parts that didn't work and improving the parts that did. Giving the speech outside my club, and then "re-engineering" it, thanks to the evaluations, gave me increased confidence. I went on to win the area and division contests and placed third in the district humorous speech contest. Placing that high also brought me opportunities to serve as Toastmaster of contests, which I enjoy. Several years later, I am still very thankful that I said "yes" to that opportunity to speak and be evaluated by people outside my club. Entering contests means entering opportunities to learn and grow as a speaker.

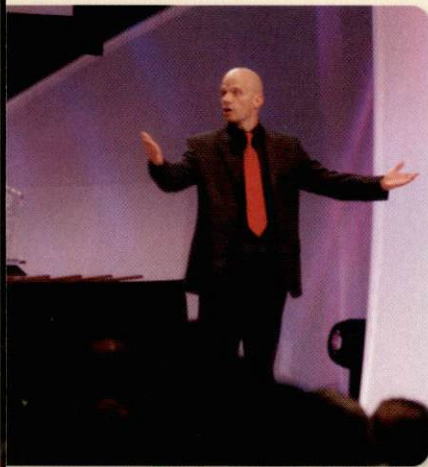
■ **More is less.** Sometimes speaking in front of a large group, particularly people you don't know, can be less frightening than speaking in front of a small one. There are simply too many faces to be afraid of any one face. And speaking in front of strangers can be less frightening than speaking in front of people you know. Even though you are making eye contact, you may not see many of these people ever again. Unless, of course, you win!

■ **There's room to grow.** The physical layout of the contest location may be more comfortable than at your home club. At the very least, it will give you an opportunity to speak in a different setting and with a different floor plan. After you have spoken in a variety of locations, you will be comfortable in any setup. Whether speaking on a podium, on a stage, in an auditorium, in a conference room or in front of a classroom, it won't matter. With experience, the setup will cease to be a factor.

■ **Be a goodwill ambassador for your club.** Just by participating in the area contest, 25 to 50 people will be introduced to your club. This is especially important if your club is having difficulty maintaining membership levels. The people you meet at the contests might want to come to your club as a guest. They may be looking for a second club to join, or they may know someone in your area who is interested in joining Toastmasters. Scheduling conflicts may now make it impossible for them to go to their current club's meetings, and the day, time and location of your club meetings might be more convenient. By meeting you, it may mean the difference for them between staying in Toastmasters or dropping out. If your club has a big enough space, you could even host a contest!

These are just a few of the reasons to say Yes! to contests. So when it's contest time again, sign yourself up and encourage your fellow club members to do likewise. It could be just the opportunity you have been looking and waiting for! **T**

Phil Gravitt, ATM-B, is a freelance writer and a member of San Francisco Renaissance Club 9825. In September, he was the Toastmaster of the Area E4 Humorous and Evaluation Speech contests, where a full slate of 10 speakers competed from the five clubs in the area.



Contests = Marketing Opportunity

Showcase Your Club Through Speech Contests

Our Toastmasters clubs have a built-in advantage over many other organizations trying to build their membership. We have the semi-annual speech contests, which favorably showcase what our clubs offer – a means of achieving public speaking excellence!

We all know how difficult it is to generate new and enthusiastic club members. We know that our clubs offer great learning experiences and camaraderie. But how to communicate this to potential members?

The prospective members I have invited to my club typically expressed interest, but there was always something that held them back from joining. There was no urgency to attend. If they missed this meeting, they would *try* to attend the next one. However, their schedules just seemed to get more and more busy. How to break this cycle of “Yes, I’m interested but I can’t join just now”? The contests!

Think back to when you joined Toastmasters. Did you look for an organization that would develop your speaking skills and take you to the next level of communication proficiency? I was. When I saw the great interaction, personal friendships and speaking skills demonstrated at the meetings, I was hooked.

Contests are a wonderful way to energize your club’s members, to inform the public through articles in the local paper about how professional the club is, and to reacquaint the members who might have gotten out of the habit of attending meetings. So here are three steps on how

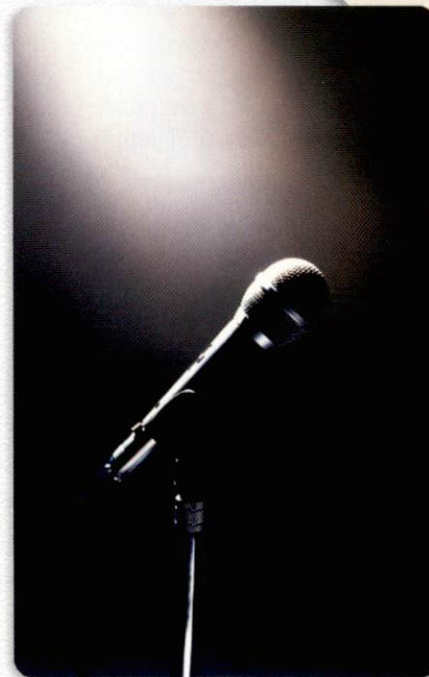
to increase attendance at the contest meetings, to generate great publicity and turn new attendees into active members:

1 Before the contest, **contact the local newspaper** and tell the community services editor about the contest and the topics that will be presented.

2 **Create fliers about the contest**, the topics and the time and place. Give each current member 10 to 12 of these fliers. They need to personally hand the information to colleagues and friends who could benefit from better speaking skills, and also to post them on the company and neighborhood bulletin boards.

3 **Contact all existing members** and make sure they each make a special effort to attend the contest. Even though we are all busy, it is essential for members to make an extra effort to come to the contest to support the presenters and to show the new attendees that the club consists of vital, energetic, caring members.

What do these three easy steps produce? Think of the interrelated benefits of these three steps. At the meeting you now have all of your existing members who are engaged in good fellowship before the meeting and are introducing themselves to the new attendees. The new attendees will be quite impressed with the turnout for this meeting and the warm reception they receive. They immediately realize that this is an active club with many participating



members with whom they have a common interest. The reporter is impressed with the turnout, the fellowship and the excellent presentations. The reporter possibly has never been to a Toastmasters meeting before and this is his or her first exposure to a competitive contest. What an impression the club will have made on the reporter! This could possibly be the most dynamic meeting the reporter has been to all month.

Lastly, think of the speakers themselves. The room is packed, the energy level is at an all-time high and they have command of the audience. These are powerful, motivating elements enabling the speaker to dig down and come up with the best presentation ever!

So go for it and generate the excitement in your club by using the built-in advantage that the speaking contests provide. And make sure you plan to add a few extra chairs for the capacity crowd that these marketing ideas will produce! ■

Richard Delaney, ATM-B, a member of T.G.I.F. Club 4679 in Overland Park, Kansas, is president of 20/20 Marketing, an independent consulting firm.

Never Be Too Positive

By Phil Slott

Sometimes it's more effective to tell people what they *won't* get than telling them what they *will* get.

*"Accentuate the positive.
Eliminate the negative."*

— LYRICS BY JOHNNY MERCER AND
HAROLD ARLEN

No matter what Mercer and Arlen's song says, a lot of communication calls for just the opposite! In fact, whenever you need to get your audience's attention, be emphatic or sell anything, it's far more motivating to accentuate the negative and eliminate the positive.

But this is easier said than done. After all, we've all been scolded for being negative since childhood. As a result, using "no" words is practically a capital offense. Too bad. Because sometimes it's more effective to tell people what they *won't* get than telling them what they *will* get.

Accentuating the Negative

Relax! You can be very positive by making your point in negative terms. For example, "Never let 'em see you sweat" is a negative line in action. During my 26 years in the advertising business, it was one of my most successful lines. It was well received by the client at the initial presentation and well received by consumers in the marketplace. Lines like "Never let 'em see you sweat" work, because of what *won't* happen if you use Dry Idea deodorant (sweaty underarms) is more meaningful than what *will* happen if you do use Dry Idea (dry armpits).

The negative truth behind this slogan was simple: Dry Idea carried a premium price tag only yuppies

could afford. "Yuppies don't like being out of control" and "visible sweat lines prove they're starting to lose it." The ad never said yuppies wanted to stay dry, because we knew they were more scared of being sweaty. This negative truth led to a negative slogan, which was good because negative phrasing was much more effective. I call this technique Positive-Negativism.

Other examples of Positive-Negativism include: the title of Mike Huckabee's new book "Stop digging your own grave with a knife and fork;" speech titles like "How to die young at a very old age" or "Don't let me come between you and your stereotypes." No doubt about it, these grabbers use negative language in a way that demands the audience's attention.

Eliminating the Positive

Positivity is so expected, boring and ignorable, it often pays to get rid of it! "Atta boy's" may be in vogue right now, but they've been done too many times to be original, not to mention effective. For instance, "If you can't say anything nice, don't say anything at all" is sound advice, right? Wrong. It's often more meaningful to simply say "Don't do that." If you do, you might avoid a disaster!

"Mmmm, mmmm, good!" and "Be all you can be." Good slogans, right? Not really. When the advertising campaigns for Campbell's and the U.S. Army were originally presented, they made the familiar mistake of

accentuating the positive and eliminating the negative. As a result, both slogans are far from edgy enough. They could have worked much harder. The proof is that Campbell's Soup just changed its slogan from "Mmmm, mmmm good," to "Nothing is mmmm, mmmm better." This line sets up a competitive claim using the negative word "nothing." As a result, soup sales are back on the rise.

The Army should have told young people what could be avoided by joining the Army instead of asking them to try to realize some mythical potential. Most recruits are from the inner city and have faced drugs, crime, pregnancy or unemployment before their teens. They need to be promised they can miss all that. Something that might start with the word "Don't."

Again, by being negative, there's an opportunity for more compelling communication, more convincing commercials and more recruits for the Army.

My brother raises Icelandic horses for a living. In his talks about his horses, he wanted to say positive things such as: They are a great riding experience. They have five different gaits. They are the original Viking horse. This is all true and meaningful to an expert customer, but it isn't meaningful to the uninitiated rider.

Finally, I convinced him to use a more meaningful negative version in his pitch. Specifically: "Icelandic horses may not be for you." Now, he does talk about smoothness and ancient gaits after he has prefaced it by telling customers these horses may not be for them. This is a tough thing for him to lead with. After all, he breeds them and mucks out the stalls. However, leading with a negative has resulted in more interest and, ultimately, more sales. The negative sell can be the best sell, but accepting it is scary.

Advertising communication has other examples. Obviously, quitting smoking and not doing drugs are good things to accomplish. The anti-tobacco people could have said you'll live longer if you don't smoke. The anti-drug cause could have said you'll feel better if you don't take drugs. But the anti-smoking lobby decided to say, "Smoking kills," and the anti-drug lobby says, "Just say no." Both causes chose the negative way of expressing their messages because it is more convincing.

Lastly, "We're looking for a few good men" is a great example of a negative sell at work. And it worked for years. The U.S. Marine Corps always has enough recruits – sometimes even

too many. That's because nobody wants to be one of many good men, but they do want to be one of a few good men. Even today the Marines say, "the Few, the Proud, the Marines." This is a perfect example of being positive by being meaningfully negative.

Let's compare some positive and some negative approaches for hypothetical speech titles.

Bond Investments

- A. Bonds are safe enough for you.
- B. Are bonds are too safe for you?

They both say bonds are safe. But the negative presentation works better. It makes people insist on buying bonds. It's called a negative sell and it works better.

Leadership

- A. How to be an effective manager
- B. Good management technique means making No sound like Yes.

Both indicate that the speech is going to be about effective management, but the second one piques your interest by using "no."

"Accentuate the positive and eliminate the negative? No way! As we've just seen, it can be just the opposite.

As examples in this article illustrate, any product or cause needs nevers, don'ts and no-words to get the job done. In other words, Positive-Negativism is the more effective communication method of praising products and organizations.

You can use this strategy from sales and advertising communication to make the titles of your speeches more interesting and more compelling. What you *won't* get is far more motivating than being promised what you *will* get. Hey, stick with your basic instincts and they'll never see you sweat. **■**

Phil Slott is a freelance advertising consultant and writer living in Hawaii. This article was adapted from his book *Never Let 'Em See You Sweat*. He can be reached at PhilSlott@aol.com.



No Need for Negatives

By Debra Johanyak, Ph.D.

Why you should avoid negative ideas and phrases in speeches.

In training children to guard their speech, parents can help them become acutely aware of what is – and isn't – acceptable. A few years ago my husband and I told our five-year-old son not to take God's name in vain. We explained what that meant, why we felt it was wrong, and we gave a few examples of how speakers use this phrase in everyday speech. Little Stephen, fascinated with his new language guardian status, dutifully replied,

"I won't say 'oh-my-god' anymore. I promise. 'Oh-my-god' is a bad word. I won't say 'oh-my-god' ever again."

We had to smile. In his zeal to do the right thing, Stephen was unconsciously taking advantage of the opportunity to speak the forbidden words.

The same holds true for adult audiences. When speakers mention a negative point, even in passing, it somehow seems to stick, often to the point of obscuring the many positive aspects of the speech.

That is why it is important to avoid negative ideas and phrasing when making a speech or giving a presentation. No matter how good your intentions are in referring to an adverse aspect of the topic, they can become lodged in the listeners' minds to the detriment of your main idea.

For example, when describing the best tourist sites to visit in a large, foreign city, such as the museums, restaurants or parks, be careful about including the seamier attractions, such as strip clubs or casinos,

except in passing. Elaborating on these can set up a potential conflict between main ideas and arouse audience curiosity that can cause them to downplay your presentation's high points.

Since many presentations include at least brief references to the topic's down side, here are some ways to keep the undercurrent from washing out your central theme:

■ **Issue brief disclaimers at the beginning of your talk.** After introducing the topic and providing an overview of your presentation, mention the areas that will *not* be included, or the limitations of your expertise. This can diffuse later challenges when the audience hears something that seems to sidestep the boundaries of your talk. But don't go into great detail. Simply state the parameters: "While these principles hold true most of the time, there are definitely exceptions to the rule that we mustn't overlook."

If you touch on one of the exceptions later, point it out quickly and move on.

■ **Use contrasts sparingly.** Be sure to emphasize the main ideas in specific, clear-cut terms so the reader can't miss them. Then, if you want to introduce opposites as a foil, do so in a sentence or two to avoid suspending your listeners between two points of view. For example, if you spend a minute or two describing the best way to pot seedlings, don't say much

about buying them already potted from the greenhouse, unless that will be another equal option for this part of your talk. You can even phrase alternatives in dependent clauses rather than full sentences: "Be sure to get your seedlings potted by the first of April, unless you buy them potted from the greenhouse."

In this type of structure, the second part of the sentence (a dependent clause) cannot stand alone and is thus less weighty than the first part of the sentence, which is an independent clause.

▪ **Avoid the use of contractions and negative verbs.** Instead of emphasizing things about the topic that "shouldn't" be done, talk about the things that "should" be done: Instead of saying "Never use Sevin dust on your lilac bushes," try this: "Always look for natural insect repellents before resorting to commercial toxins."

▪ **Reach for positive, concrete nouns rather than rely on passive or abstract words.** This will help make your communication more visual and effective:

The following is a weak topic sentence: "There are many things you can do to plant healthy roses." Here is a stronger one: "Grow healthy rose bushes this spring by following these three steps."

"When speakers mention a negative point it somehow seems to stick, often to the point of obscuring the many positive aspects of the speech."

Notice how the first, weaker example begins with a useless expletive, "There," while the second, stronger statement starts with "Grow," an action verb used in the second person address form to engage readers or listeners.

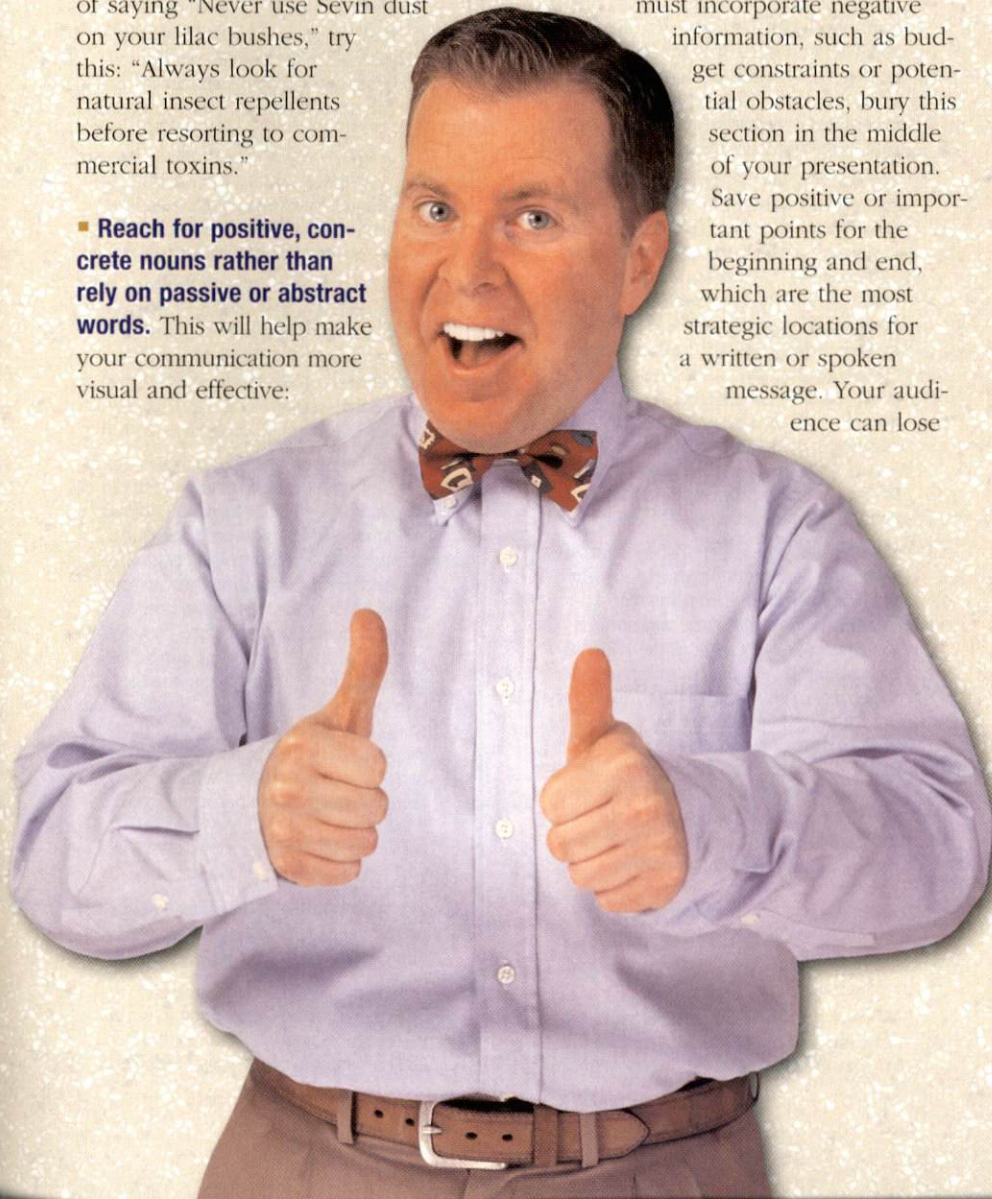
▪ **Bury the bad news.** When you must incorporate negative information, such as budget constraints or potential obstacles, bury this section in the middle of your presentation. Save positive or important points for the beginning and end, which are the most strategic locations for a written or spoken message. Your audience can lose

concentration in the middle of your talk, so negative points may receive less attention than if they were placed elsewhere. But even if it does not, the audience is apt to forget or downplay its significance by the time they get to the end of your presentation.

Sometimes a presentation is fraught with negative themes, such as the downward-spiraling market figures or an unpleasant social trend. In such cases, a speaker's message may have to accentuate ideas that are based on bad news. But when the opposite is true, or even when you deliver a message that is neutral in tone, try to incorporate positive images at the beginning and end of your speech, and save the difficult or conflicting notions for the middle of the session. Better yet, leave them out altogether if doing so will not compromise the integrity of your presentation.

A speaker may be given a single opportunity to impress an audience. That is why it is important to make the most of your opportunity by maintaining an energetic, upbeat style that downplays or omits adversarial information, except in forums (like politics) where this type of interplay is expected.

Plan your speech in outline form beforehand, one including and the other eliminating the conflicting points of view. Then decide which approach will result in a better presentation. If you opt to use the negatives, subordinate them to your main positive idea to get an enthusiastic endorsement from your audience. **T**



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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.

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 that 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; 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 fewer 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**

TI Introduces New Leadership Manual and Awards

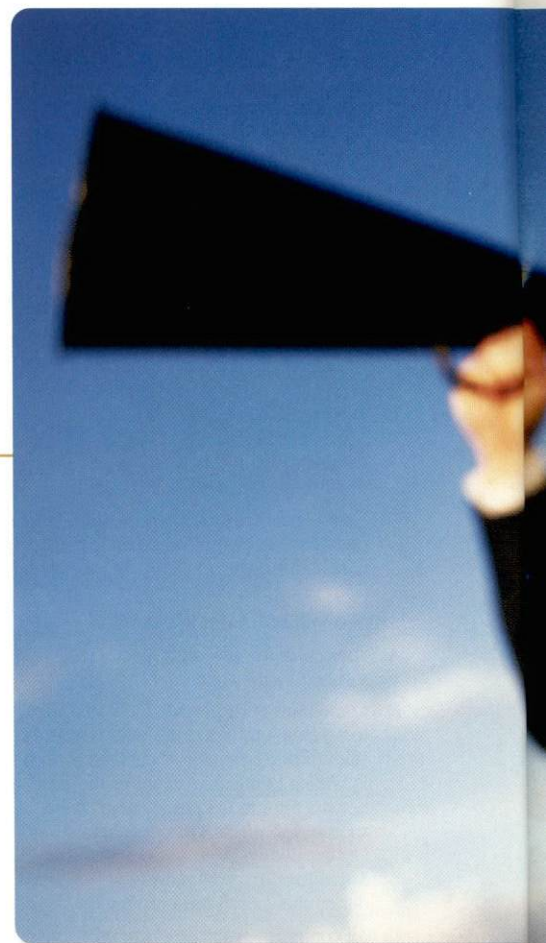
Toastmasters International is making some exciting changes in its educational system and award designations. In January 2006, new leadership award programs will be introduced and educational awards will be renamed in order to distinguish between speech programs and leadership programs. This will strengthen leadership training and make all educational designations in the communication and leadership tracks clearer and more meaningful.

The development of leadership skills has always been part of the Toastmasters program. Members have had the opportunity to learn and practice leadership skills while serving in various club meeting roles and in officer positions. In fact, many people join because they want to improve their leadership skills.

Beginning in 2006, you will see the following improvements in TI's educational program:

- **A new manual on leadership and a new leadership award.** The 10-project Competent Leadership manual will help you develop leadership skills while serving in various club meeting roles. The manual will debut in January 2006 and will be included in the new-member kit, which all new members receive. Other members may purchase the manual (Catalog No. 265) for \$6.00 (U.S.) plus shipping. Members completing the manual will receive the new Competent Leader award. Toastmasters International will begin issuing the new award in July 2006.
- **New titles for the existing leadership awards.** The current Competent Leader award will become the Advanced Leader Bronze award. The current Advanced Leader award will become the Advanced Leader Silver award.

The requirements for the Advanced Leader Bronze award will include completion of the new Competent Leader manual. (See the sidebar for all requirements for these awards.) Because the requirements for this award are changing, there will be a two-year "grace period" for those working toward the current Competent Leader award. This means World Headquarters will continue to issue Competent Leader awards under the current requirements through June 30, 2008. Beginning July 1, 2008, all members will have to meet the new requirements. Those who have already earned the Competent Leader award under the current requirements and who apply for the Advanced Leader award after June 30, 2006, will receive the new Advanced Leader Silver certificate.
- **New titles for the Communication and Leadership Program and Advanced Communication and Leadership Program manuals.** At their next reprinting, the Communication and Leadership program manual will be titled the Competent Communication manual and the Advanced Communication and Leadership Program manuals will become the Advanced Communication manuals.
- **New titles for the communication track awards.** Effective July 1, 2006, the Competent Toastmaster (CTM) award, given to those completing the Communication and Leadership Program manual, becomes the Competent Communicator award. The Advanced Toastmaster Bronze, Advanced Toastmaster Silver and Advanced Toastmaster Gold awards will become the Advanced Communicator Bronze, Advanced Communicator Silver and Advanced Communicator Gold awards respectively, with no changes to award requirements. (See the sidebar for all requirements for these awards.) Beginning July 1, 2006, members applying for any of the current awards will receive certificates reflecting the new award names.
- **A change in the Distinguished Toastmaster award requirements.** Beginning July 1, 2006, to be eligible for the award, a member must have received the Advanced Communicator Gold (or current Advanced Toast-





master Gold) and the Advanced Leader Silver (or current Advanced Leader) awards.

Frequently asked questions about the program improvements.

Q: *The new leadership manual has 10 projects. Will I be evaluated on each of these projects, just as I am in the current Communication and Leadership Program manual?*

A: Yes. For each leadership role you complete as a project requirement, your club vice president education will assign an evaluator who will provide a written evaluation. However, a verbal evaluation is optional and at the club's discretion. Many clubs have limited time available during meetings; adding verbal evaluations for those serving in meeting roles may not be feasible. If you want a verbal evaluation in addition to the written evaluation, and if the

meeting cannot accommodate it, the evaluator should give it privately after the club meeting.

Q: *How will the Competent Leadership manual affect my club?*

A: The new manual allows members to join your club and immediately begin working on developing their leadership skills. As mentioned in the previous question, the club vice president education assigns an evaluator who will provide a written evaluation. However, most clubs won't have the meeting time to allow verbal evaluations of a leadership project. In these cases, if a member wants a verbal evaluation, the evaluator may provide it outside of the club meeting. More information about how to incorporate the manual into your club and its activities will appear in the December issue of this magazine. Club officers also will get information during their district's upcoming club officer training.

Q: *Do I have to complete the Competent Communication and Competent Leadership manuals in any particular order?*

A: No. You may work in both manuals at the same time if you wish, or work in one at a time. If you complete the Competent Leadership manual first, you may apply for the Competent Leader award. If you complete the Competent Communication manual first, you may apply for the Competent Communicator award. If you finish

both at the same time, you may apply for both awards at the same time.

Q: *I am now a Competent Leader. After July 1, 2006, will my title be Advanced Leader Bronze?*

A: You still will be a Competent Leader. Likewise, members who already have received the Advanced Leader award will retain that title.

Q: *I am now a Competent Leader. Do I have to complete the new Competent Leadership manual?*

A: No. However, we encourage you to do so because you'll enhance and refine your leadership skills by completing the projects in the manual.

Q: *I am now a Competent Leader. After July 1, 2006, could I apply for the Advanced Leader Bronze award?*

A: The requirements for the current Competent Leader and the Advanced Leader Bronze awards are the same, and Toastmasters International does not issue multiple awards for the same work. If you want to earn the Advanced Leader Bronze award, you would have to meet all of the requirements a second time. Instead of doing this, we recommend that you work toward the next level award, the Advanced Leader Silver.

Toastmasters Recognition



Beginning July 1, 2006, members can earn the following communication and leadership awards:

Communication Track

COMPETENT COMMUNICATOR (CC)

Requirements:

- Completed the *Competent Communication* manual

See the CC award application (Catalog no. 1225) for details

ADVANCED COMMUNICATOR BRONZE (ACB)

Requirements:

- Achieved Competent Communicator award (or achieved Competent Toastmaster award)
- Completed two Advanced Communication manuals

See the AC awards application (Catalog no. 1226) for details.

ADVANCED COMMUNICATOR SILVER (ACS)

Requirements:

- Achieved Advanced Communicator Bronze award (or achieved Able Toastmaster award or Advanced Toastmaster Bronze award)
- Completed two additional advanced communication manuals (may not be those completed for any previous award)
- Conducted any two programs from The Better Speaker Series and/or The Successful Club Series

See the AC awards application (Catalog no. 1226) for details.

ADVANCED COMMUNICATOR GOLD (ACG)

Requirements:

- Achieved Advanced Communicator Silver award (or achieved Able Toastmaster Bronze award or Advanced Toastmaster Silver award)
- Completed two additional advanced communication manuals (may not be those completed for any previous award)
- Conducted a Success/Leadership Program, Success/Communication Program or a Youth Leadership Program
- Coached a new member with the first three speech projects

See the AC awards application (Catalog no. 1226) for details.

Leadership Track

COMPETENT LEADER (CL)

Requirements:

- Completed the *Competent Leadership* manual

See the CL award application (Catalog no. 1227) for details

ADVANCED LEADER BRONZE (ALB)

Requirements:

- Achieved Competent Leader award
- Achieved Competent Communicator award (or achieved Competent Toastmaster award)
- Served at least six months as a club officer (president, vice president education, vice president membership, vice president public relations, secretary, treasurer or sergeant at arms) and participated in the preparation of a Club Success Plan while serving in this office
- While serving in the above office, participated in a district-sponsored club officer training program
- Conducted any two programs from The Successful Club Series and/or The Leadership Excellence Series

See the Leadership/Distinguished Toastmaster Awards application (Catalog no. 1228) for details.

ADVANCED LEADER SILVER (ALS)

Requirements:

- Achieved Advanced Leader Bronze award (or "old" Competent Leader award)
- Served a complete term as a district officer (district governor; lieutenant governor; public relations officer; secretary, treasurer; division governor or area governor)
- Completed the High Performance Leadership program
- Served successfully as a club sponsor, mentor, or coach

See the Leadership/Distinguished Toastmaster Awards application (Catalog no. 1228) for details.

DISTINGUISHED TOASTMASTER (DTM)

Requirements:

- Achieved Advanced Communicator Gold award (or achieved Advanced Toastmaster Gold award)
- Achieved Advanced Leader Silver award (or achieved Advanced Leader award)

Distinguished Toastmaster is the highest recognition a member may receive. See the Leadership/Distinguished Toastmaster Awards application (Catalog no. 1228) for details.

Q: *I have met almost all conditions for the current Competent Leader award. Will I have to start over and complete the requirements for the new Competent Leader award, which includes completing the new Competent Leadership manual?*

A: You need not start over as long as you complete the current award requirements and apply for the Competent Leader award before June 30, 2008. After that date, all applicants must meet the new criteria.

meet Goal 5, and at least one additional Competent Leader, Advanced Leader Bronze, Advanced Leader Silver or Distinguished Toastmaster award to meet Goal 6.

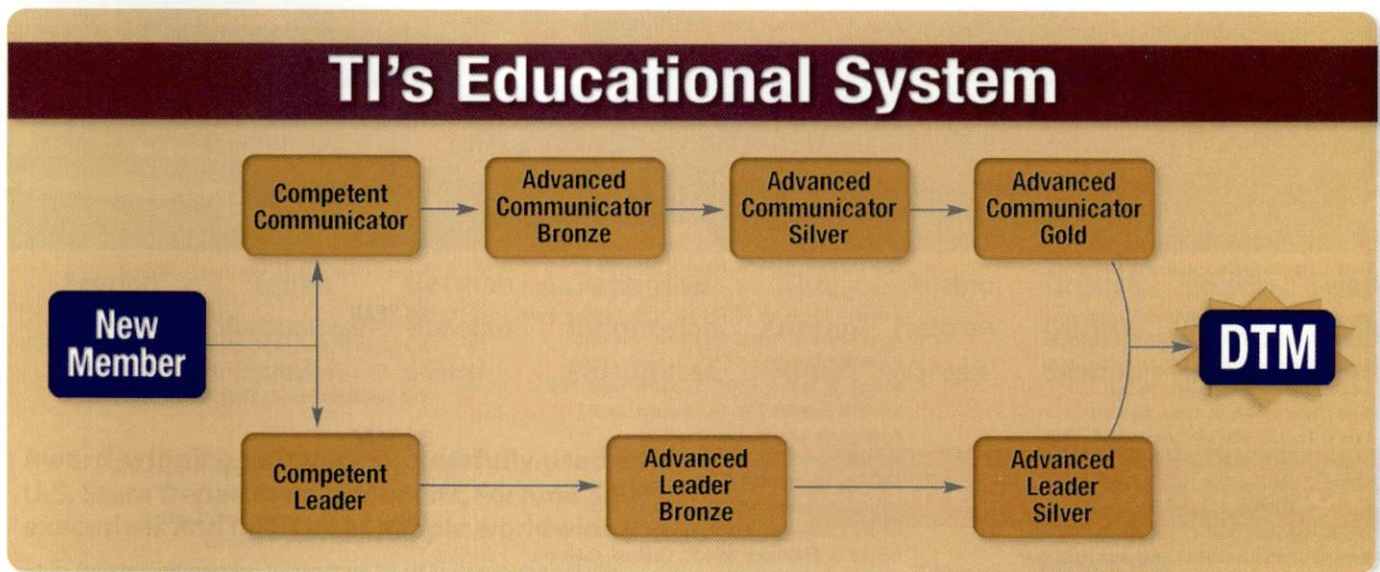
Q: *The communication track has three advanced awards, but the leadership track has two. Will there be more leadership awards?*

A: We are planning to expand the leadership track even more, so eventually an Advanced Leader Gold award will be introduced.

A: Because you will be applying for the award after June 30, 2006, you will receive the Advanced Communicator Silver certificate instead of the Advanced Toastmaster Silver certificate.

Q: *I am an Advanced Toastmaster Silver and my goal has been to achieve the Advanced Toastmaster Gold award in late 2006. How do the changes affect me?*

A: Because you will be applying for the award after June 30,



Q: *I am a Competent Leader. After July 1, 2006, what is the next leadership award I could earn?*

A: Those who already have the current Competent Leader award may work toward the Advanced Leader Silver award.

Q: *How will the new leadership award affect the Distinguished Club program?*

A: The new award will be incorporated into the 2006-07 Distinguished Club Program. A club will need at least one Competent Leader, Advanced Leader Bronze, Advanced Leader Silver, or Distinguished Toastmaster award to

Q: *I am now a Competent Toastmaster. After July 1, 2006, will my title be Competent Communicator?*

A: You still will be a Competent Toastmaster. Likewise, members who already have received the Advanced Toastmaster Bronze, Advanced Toastmaster Silver, and Advanced Toastmaster Gold awards will retain those titles. Only those applying for awards after June 30, 2006, will have the new titles.

Q: *I am an Advanced Toastmaster Bronze and my goal has been to achieve the Advanced Toastmaster Silver award in late 2006. How do the changes affect me?*

2006, you will receive the Advanced Communicator Gold certificate instead of the Advanced Toastmaster Gold certificate.

Q: *I've been a member for a long time and have all of the awards. What can I do?*

A: We recommend completing the new Leadership Program manual because you'll develop and refine your leadership skills. Completing all the educational awards again also will help improve your communication skills. **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.

Roland Cooper 136-U, Mandeville, Jamaica
 Kathiravan M. Pathi 9713-U, Bangalore, India
 Laurie Molsberry 602-F, Orange, California
 H.D. Boesch 4220-F, Laguna Hills, California
 Fred Springer 8860-F, Seal Beach, California
 Jeffrey D. Doss 9331-F, Garden Grove, California
 Karla J. Mathre 3491-2, Bellevue, Washington
 Pamela M. Hall 4318-3, Scottsdale, Arizona
 Mukund Moorthy 4634-3, Mesa, Arizona
 Lewis M. Levenson 6532-3, Payson, Arizona
 Bill Fidler 1803-4, Santa Cruz, California
 Michael H. Chioldi 591-6, St. Paul, Minnesota
 Terry L. Ragan 5917-6, Rochester, Minnesota
 Brian J. Hinton 6747-6, Rochester, Minnesota
 David Deutsch 8081-6, Plymouth, Minnesota
 Kirk T. Johnson 9196-6, Woodbury, Minnesota
 Carole V. Petranek 4428-7, Tigard, Oregon
 Joan H. Riley 8617-7, Salem, Oregon
 Tom Coscia 4938-8, St. Louis, Missouri
 Don C. Haeske 2606-10, Fairview Park, Ohio
 Alan W. Shaner 30-11, Indianapolis, Indiana
 Walter A. Wolfe 410-11, New Albany, Indiana
 Pat Moore 2259-11, Indianapolis, Indiana
 Ron Kirchgessner 4081-11, Greenwood, Indiana
 Kenneth D. Pierce 4202-12, Highland, California
 Richard Ray Snyder 7213-12, Claremont, California
 Michael P. Sweeney 1247-14, Alpharetta, Georgia
 Dorothy F. Eckmann 2523-14, August, Georgia
 Tony L. Singleton 3412-14, Norcross, Georgia
 James R. Droegge 4465-14, Norcross, Georgia
 Glen R. Knight 3743-15, Boise, Idaho
 Roberta Sweeney 5599-15, Salt Lake City, Utah
 Susan Mae Phillips 3816-16, Tulsa, Oklahoma
 Eric B. Roalson 1443-19, Amana, Iowa
 Sherry Rae Kjos 3060-19, Sioux City, Iowa
 James C. Federer 3154-19, Cedar Rapids, Iowa
 Alfred H. Edwards Jr. 9047-19, Des Moines, Iowa
 Paul Ralfs 1882-21, Victoria, BC, Canada
 Glyn A. Williams 1882-21, Victoria, BC, Canada
 John Wayne Trudeau 4814-21, Surrey, BC, Canada
 Patricia A. Hilliard 518-22, Kansas City, Missouri
 Sandra K. Creech 676842-25, Bruceville, Texas
 Gavin J. Kirton 9548-26, Broomfield, Colorado
 Gayle Perron-Krawetz, Lafayette, Colorado
 Ivory D. Williams 4506-28, Detroit, Michigan
 Mukhles U. Rahman 7993-28, Toledo, Ohio
 Tim Wilson 595201-30, Chicago, Illinois
 Bill Senecal 5574-31, Worcester, Massachusetts
 E. Tina Piety 2079-32, Federal Way, Washington
 Dan L. Proctor 9455-32, University Place, Washington
 E. Ann Lowen 9203-33, Santa Barbara, California
 Jorge Chavez Guajardo 4551-34, Matamoros, Mexico
 Kathy L. Shine 189-35, Milwaukee, Wisconsin
 Michael K. Heney 3496-36, Greenbelt, Maryland
 Amy Ammons-Garza 3261-37, Sylva, North Carolina

Richmond Dean 3359-39, Citrus Heights, California
 Steven Allen Templeton 4299-39, Lodi, California
 Tamara Gary-El 5728-39, Sacramento, California
 David J. Bohla 4341-40, Lima, Ohio
 Michelle Devlin 5374-42, Edmonton, AB, Canada
 Jamie Hayward 7089-42, Edmonton, AB, Canada
 Marjolaine Lemay 2738-45, Charlottetown, PE, Canada
 Frances C. Okeson 7949-46, Staten Island, New York
 Letitea J. Archer 9978-46, Jamaica, New York
 Scott Linde 739438-46, Edison, New Jersey
 Hector Padro 2733-47, Tampa, Florida
 Kevin P. Dunn 6440-47, Lake Mary, Florida
 Pimpuang Love 6690-47, Melbourne, Florida
 Bobby M. Moodley 1207-50, Garland, Texas
 Les Guse 3484-50, Dallas, Texas
 Brent D. O'Bannon 4095-50, Plano, Texas
 Cindy D. Elkins 5509-50, Texarkana, Arkansas
 Robert E. Fulwiler 5569-50, Plano, Texas
 Jing-Fang Liou 9161-50, Dallas, Texas
 Jack S. Lee 9598-50, McKinney, Texas
 Hsin-Ying Lin 652278-50, Plano, Texas
 Sherri Wilson 791299-50, Dallas, Texas
 Rama Moorthy Appanah 5044-51, Petaling Jaya, Malaysia
 William Lau Boon Kin 6157-51, Petaling Jaya, Malaysia
 Arulnathan 7564-51, Petaling Jaya, Malaysia
 Teik Lee Shon 7798-51, Malacca, Malaysia
 Wardiman L. Djojonegoro 8039-51, Jakarta, Indonesia
 Ranjinhath Muniandy 627611-51, Kuala Lumpur, Malaysia
 Laura Rotinsulu 763432-51, Jakarta, Indonesia
 Kenneth Edward Estes 6755-55, Austin, Texas
 Vondakaye Dashman 9987-55, San Antonio, Texas
 Carole S. Cowden 2386-56, Houston, Texas
 Eddie Merla 4969-56, Houston, Texas
 James Deitiker 7846-56, Houston, Texas
 Kashmira Sutaria 9693-56, Houston, Texas
 Max E. Rasquinha 9951-56, Houston, Texas
 Lonnie Sanders III 1239-57, Emeryville, California
 George G. Fernandez 1282-57, Oakland, California
 Bart R. Gragg 672973-57, Pittsburg, California
 Sharon N. Abrahamson 674881-59, Gothenburg, Sweden
 Deanna Moon Yeung 2303-60, Toronto, ON, Canada
 Cheryl A. Fayle 2728-60, Cambridge, ON, Canada
 Gary W. Pennington 4782-60, Unionville, ON, Canada
 Hyacinth E. Johnson 591-60, Brampton, ON, Canada
 Marigrace King 6716-60, Toronto, ON, Canada
 Ian McCrindle 7023-60, Orillia, ON, Canada
 Robert Bechtold 7322-60, Mississauga, ON, Canada
 Kathryn A. MacKenzie 8600-60, Toronto, ON, Canada
 Guy Drolet 2501-61, Quebec, QC, Canada
 John R. Lothian 8032-61, Kemptville, ON, Canada
 Jack Scott 595133-61, Ottawa, ON, Canada
 Angela Rochon 8060-62, Marine City, Michigan
 Janet S. Daigle 6906-63, Chattanooga, Tennessee
 Donald R. Willcox 5264-64, Winnipeg, MB, Canada
 Patrick J. Olson 8182-65, Batavia, New York
 Mary M. Douglas 2619-66, Hampton, Virginia
 Dianne C. Vogel 3125-66, Portsmouth, Virginia
 Darin Bussey 8130-66, Rocky Mount, Virginia
 Charles Chan 7355-67, Taichung Hsien, Taiwan
 Steven P. Hill 6024-69, Kawungan, QLD, Australia
 Michael A. Noble 6269-69, Ispwih, QLS, Australia
 Ingrid Elizabeth Duane 586027-69, Hervey Bay, QLD, Australia
 Laurel M. Salt 5483-70, Woden, ACT, Australia
 Kaye R. Cameron 9265-70, Sydney, NSW, Australia
 Michael Sexton 3579-71, Cork, Ireland
 Brian Shackleton 7678-72, Auckland, New Zealand
 Marie Gibbs 585057-72, New Plymouth, New Zealand

Graeme Robert Stevens 3807-73, Mount Waverly, VIC, Australia
 Barry A. McCready 6700-73, Hoppers Crossing, VIC, Australia
 Vivienne Kay Triplett 9744-73, Preston, VIC, Australia
 Annabel Price 714166-73, West Lakes, SA, Australia
 Elisa W. Tay 4933-75, Davao City, Philippines
 Annabelle Guerra Cajita 7155-75, Cagayan De Oro City, Philippines
 Shinji Fukuda 3405-76, Fukuoka City, Japan
 Angela Geok Kee Lee 8816-80, Singapore
 Daniel Choo Song Hwee 9118-80, Singapore
 Michael P.S. Lee 587782-80, Singapore
 Wee Seng Teo 708617-80, Singapore

Anniversaries

September 2005

70 YEAR

Fullerton 37-F, Fullerton, California

65 YEAR

Cosmopolitan 172-52, Van Nuys, California

60 YEAR

Humor Mill 330-6, Richfield, Minnesota
 Vigo 332-11, Terre Haute, Indiana
 Rise and Shine 331-21, Victoria, BC, Canada

55 YEAR

South Hills 847-13, Pittsburgh, Pennsylvania
 Capital I 876-36, Washington, D.C.
 Raleigh 843-37, Raleigh, North Carolina
 Chico 558-39, Chico, California

50 YEAR

Pillsbury 1891-6, Minneapolis, Minnesota
 Huron Valley 1909-28, Ann Arbor, Michigan
 Calvary 1253-36, Washington, D.C.
 Parthenon 1738-63, Antioch, Tennessee

45 YEAR

Dawn Patrol 1646-13, Pittsburgh, Pennsylvania
 Goldcoast 2727-47, Jupiter, Florida
 Heidelberg 1632-59, Heidelberg, Germany
 Midtown 3167-66, Richmond, Virginia
 Barangay 3128-75, Bacolod City, Philippines

40 YEAR

Somerville 1103-46, Somerville, New Jersey
 Miranda R S L 2505-70, Miranda, NSW, Australia
 Eastside 1076-72, Hamilton, New Zealand
 Remuera 3398-72, Auckland, New Zealand

30 YEAR

Sargent & Lundy 336-30, Chicago, Illinois
 Knowledge Speakers 2194-30, Chicago, Illinois
 North Shore Badgers 2612-35, Milwaukee, Wisconsin

25 YEAR

Speakeasy 4337-3, Phoenix, Arizona
 Scottsdalians 4346-3, Scottsdale, Arizona
 North Coast 4356-5, Solana Beach, California

(Continued on page 38)

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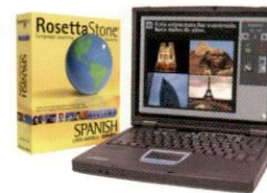
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Transit Talkers 4343-14, Atlanta, Georgia
Wildwood 4349-14, Atlanta, Georgia
Wheatbelt 4351-16, Kingfisher, Oklahoma
Daybreakers 4357-23, Albuquerque, New Mexico
AFBF 4347-30, Park Ridge, Illinois
RTP 4335-37, Durham, North Carolina
Aoyama Lunch 4334-76, Tokyo, Japan
Harry Jaffe 3512-77, Huntsville, Alabama

20 YEAR

Sand & Seas Speakers 5983-1, Santa Monica, California
Heartbeats 5965-3, Tucson, Arizona
Garfield-Perry 143-10, Cleveland, Ohio
Capitol Hill 5997-14, Atlanta, Georgia
Jim Cleere 6000-19, West Des Moines, Iowa
Burnaby Mountain 5989-21, Burnaby, BC, Canada
G.U.T.S. 5986-27, Annandale, Virginia
Northside 5988-30, Chicago, Illinois
Pembroke Pines 6003-47, Pembroke Pines, Florida
Carrollton 5981-50, Carrollton, Texas
Esprit De Corps 5999-54, Rock Island, Illinois
Taichung 5978-67, Taichung, Taiwan
Dynamic 6006-69, Brisbane, QLD, Australia
Sydney City 5974-70, Sydney, NSW, Australia
Three Kings 5991-72, Auckland, New Zealand

October 2005

70 YEAR

First Canadian 38-21, Victoria, BC, Canada

60 YEAR

Executives 335-19, Des Moines, Iowa
Evergreen 333 333-32, Tacoma, Washington

55 YEAR

Dynamic Whittier 873-F, Whittier, California

50 YEAR

Dogwood 1901-14, Atlanta, Georgia
East Story Country 504-19, Nevada, Iowa
San Luis Obispo 83-33, San Luis Obispo, California
Redstone 1932-77, Huntsville, Alabama

45 YEAR

Longhorn 3178-25, Fort Worth, Texas
Brant 2580-60, Brantford, ON, Canada

40 YEAR

Yawn Patrol 364-7, Eugene, Oregon
Executive 266-14, Marietta, Georgia
Davie 2508-47, Davie, Florida
Kenora 3875-64, Kenora, ON, Canada

35 YEAR

Yuma-Kofa 196-5, Yuma, Arizona
Emerald Coast 1919-17, Elgin Air Force Base, Florida
Bandag 3896-19, Muscatine, Iowa
Merrimack 508-31, North Andover, Massachusetts
Apolyon 1466-39, Sacramento, California
Tauranga 3089-72, Tauranga, New Zealand

30 YEAR

South County 1957-8, St. Louis, Missouri
Daybreakers of Westlake 3332-33, Westlake Village, California
Anderson Hills 1941-40, Cincinnati, Ohio
Sunrise 3468-56, Houston, Texas
Blue Water 3835-60, Owen Sound, ON, Canada
Farm Bureau 2836-62, Lansing, Michigan
Sunshine Coast 2763-69, Maroochydore, QLD, Australia

25 YEAR

Zingers 615-F, Irvine, California
Fluent Philosophers 4387-F, Aliso Viejo, California
High Spirits 4368-4, Belmont, California
Metro Speakers 4371-21, Burnaby, BC, Canada
Innovators 4362-24, Lincoln, Nebraska
Flagship Speakers 4370-25, Forth Worth, Texas
Millwoods Vocabularies 4383-42, Edmonton, AB, Canada
ASTM 4361-38, West Conshohocke, Pennsylvania
Butterworth 4388-51, Penang, Malaysia
Enbridge Consumers Gas 4373-60, Toronto, ON, Canada
First-Centenary 4376-63, Chattanooga, Tennessee
Indooroopilly 4364-69, Indooroopilly, QLD, Australia
Good Hope 4374-74, Cape Town, South Africa

20 YEAR

Trailblazers 6013-U, Kingston, Jamaica
Point of Order 6028-4, Foster City, California
Oskaloosa 6021-19, Oskaloosa, Iowa
Speak Up 6015-26, Colorado Springs, Colorado
Nini Trevit 6009-34, Districto Federal, Mexico
George Burton 6022-45, Halifax, NS, Canada
Sarasota Evening 6026-47, Sarasota, Florida
Hervey Bay 6024-69, Kawungan, QLD, Australia
Nerang 6030-69, Nerang, QLD, Australia
Illawarra Sunday Morning 6034-70, Hurstville, NSW, Australia
Flying Start 6018-72, Auckland, New Zealand

November 2005

55 YEAR

Astoria 775-7, Astoria, Oregon
Monument 898-36, Silver Spring, Maryland

50 YEAR

MID 1933-7, Independence, Oregon
Demosthenes 972-9, Yakima, Washington
Executive 1783-50, Dallas, Texas
Ottawa 1935-61, Ottawa, ON, Canada

45 YEAR

Aerospace Orators 2389-8, St. Louis, Missouri

40 YEAR

Local Vocals 814-6, Minnetonka, Minnesota
Cookeville 2744-63, Cookeville, Tennessee
Dauphin 2991-64, Dauphin, MB, Canada
Waitemata 2017-72, Auckland, New Zealand

35 YEAR

Parklawn 502-36, Rockville, Maryland
Miami Valley 1740-40, Centerville, Ohio

30 YEAR

Paris 3230-59, Paris, France
Waterford 3794-71, Waterford, Ireland

25 YEAR

Diagonal 1307-1, Long Beach, California
V.A.M.C. 3334-6, Minneapolis, Minnesota
Delta 1924-21, Delta, BC, Canada
Nina 80-33, Santa Maria, California
Sunrise Speakers 1449-39, Red Bluff, California
Overlander 1938-21, Kamloops, BC, Canada
Toukley and District 4394-70, Toukley, NSW, Australia
Bennelong 3289-70, Sydney, NSW, Australia

20 YEAR

Capitol Square 6042-6, St. Paul, Minnesota
McEvoy's McSpeakers 6035-16, Oklahoma City, Oklahoma
Voicemaster 4546-18, Severn, Maryland
Bulkley Valley 2293-21, Smithers, BC, Canada

Innovators 4135-37, Charlotte, North Carolina
East-West 4012-49, Honolulu, Hawaii
People Movers 1034-57, Oakland, California
Grand River 1908-60, Cambridge, ON, Canada
Daybreakers 3685-65, Rochester, New York
Nambour 4164-69, Nambour, QLD, Australia
Queensland Epicure 2831-69, Brisbane, QLD, Australia
Smooth Speech 6041-70, Burwood, NSW, Australia

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Associate

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of Frank Poyet, DTM, International Director 1990-92
University Speakers Club 6594-6, in honor of the Center
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Past International Director Earl Chinn, DTM, in memory
of Frank Parzych, DTM, District 5 Governor 1991-92
Past International Director Earl Chinn, DTM, in memory
of Carl Miller, DTM, International Director 1986-88
District 33 Toastmasters, in memory of Frank Poyet,
DTM, International Director 1990-92
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in memory of Mimi Sen
Cynthia Legget
Richard G. McCoppin, in honor of the 60th Anniversary
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Smile High Club 7860-3, in honor of Bob Clark, DTM,
Debbie Waugh, DTM, Peg Lovell, DTM and Smile
High Club's 15th Year Anniversary
Double C Club 8502-70
Past International President Alfred R. Herzing, DTM, and
Margie Herzine, in memory of Frank Poyet, DTM,
International Director 1990-92
Kay Collis, DTM, in appreciation of Past District 33
Governors
District 76 Governor Keiko Omachi
The Standard Insurance Company, in honor of Bruce
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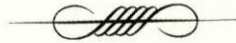
Contributor

Doug Ward, in memory of Stan Dickinson, District 6
Governor 1963-64
Doug Ward, in memory of Lou Novak, DTM, Interna-
tional Director 1985-87
Emery F. Nauden
Bob Clark, in memory of Sal Mennuti
Palmetto Club 2070-58
Past District 33 Governor Bill Stull and Sharon Stull, in
memory of Frank Poyet, DTM, International Director
1990-92
Paula Coe and Sharon K. Stull, in memory of Frank
Poyet, DTM, International Director 1990-92
Past International President Edward Bick, DTM, and
Jennifer Bick, in memory of Frank Poyet, DTM,
International Director 1990-92
Lorraine Wong Myers
Past International Director Clifford L. Thompson, ATM, in
memory of Stanley Dickson, District 6 Governor 1963-64

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Gator Club 3915-47, in memory of Frank Tillman, DTM,
District 47 Governor 1981-82
Honeymoon City Club 5879-60

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