

# TOASTMASTER<sup>®</sup>

JULY 2005

## Magic Moments:

If you want a better speech, start with better parts.

## Numerically Speaking:

Less is more.

## The Language of Poker

## Give Your Speech Some Showbiz

# BRIDGE THE GAP

When one idea leads to the next, you've got flow.



## Suddenly I Understood!

In early 1887, a young woman arrived in Tuscumbia, Alabama, eager to undertake the job of tutoring and mentoring a deaf and blind child. The child was Helen

Keller; the tutor was Anne Sullivan. At seven years of age, Helen Keller was wild, uncontrollable and thought to be mentally ill. For weeks, Anne spelled words into Helen's small hand, using sign language, but she was unable to break through. Then, on April 5, something wonderful happened. Sixty years later, Helen Keller wrote her recollections of that day:

*"It happened at the well-house, where I was holding a mug under the spout. Annie pumped water into it, and when the water gushed into my hand she kept spelling w-a-t-e-r into my other hand with her fingers. Suddenly I understood. Caught up in the first joy I had known since my illness, I reached out eagerly to Annie's ever-ready hand, begging for new words to identify whatever objects I touched. Spark after spark of meaning flew from hand-to-hand and, miraculously, affection was born."*

Anne Sullivan gave much of her life to Helen Keller. She was there with Helen during her classes at Radcliffe, spelling out the lectures into Helen's hand. Anne recognized that Helen had unlimited possibilities for thinking; even more capabilities than Anne herself. But that did not change Anne's devotion. Anne was satisfied to be Helen's companion and encourager, to push Helen to be her own unique person. Anne gave her friend Helen room to grow.

Isn't that exactly what we do in Toastmasters? Fortunately for most of us, we do not face the monumental challenge Helen Keller faced. But we can learn from Anne and Helen's experiences. For those of us who have been Toastmasters for several years, we have stories to tell about the mentoring help we've received. In my own case, it started with a friend named Jim Rolka. It continued with a very wise man in Phoenix, Arizona, named Ray Hartley, who once said, "Well, Jon, that was a good speech tonight, but you sat down without firing your best bullet." Today, Toastmasters from around the world are my mentors. They bring the diversity of thought necessary to maintain the broadest possible perspective on the challenges we face.

Do you have a mentor? Toastmasters' founder, Dr. Smedley, understood the power of mentoring when he said, "We work together to bring out the best in each of us, and then we apply our skills to help others."

Helen Keller understood this when she penned her recollections of that day at the well. After many hours of discussions with my mentors, I frequently find myself saying, "Now I understand." Will you find your own mentors so that, some day, you will you be able to say, "Suddenly I understood"?

*Jon R. Greiner*

Jon R. Greiner, DTM  
International President



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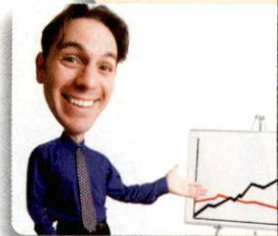
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#### **The Toastmasters Vision:**

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

#### **The Toastmasters Mission:**

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

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

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



**Do you have something to say? Write it in 200 words or less, sign it and send it to [letters@toastmasters.org](mailto:letters@toastmasters.org).**

## Blog On!

I want to compliment Barbara Adamski on her idea of clubs having a Web log (April).

Blogging is a great way for club members to maintain internal communication and for potential members to contact the club. Posting thoughts and messages online allows members and guests to interact effectively.

Still, I encourage clubs to produce a club newsletter or Web site – they provide publicity and give members and guests a paper copy that serves as an effective marketing tool for both the club and the Toastmasters organization. Further, blogs or excerpts of blogs could be incorporated into newsletters and Web sites.

I think blogging can be used to complement other online media. I look forward to its growth in the coming years.

Rhys Davies, ATM-S • Fun Speakers Club 3146  
Edmonton, AB, Canada

## No to Clichés

While it normally genuinely pains me to be exhaustively critical, I feel compelled to speak up after reading “Say Touché to Clichés” (April). The reason is that this piece was submitted by a professional writer and appeared in print apparently unedited.

While exhorting his audience to be original and avoid using clichés, the author himself uses them no less than eight times: “law of the land,” “way down the list,” “joined at the hip,” “get extra points” (when talking about something other than a game), “off the rack” (when discussing something other than ready-made clothing), “shuffle off this mortal coil” (the Bard’s, but still overused), “run the gamut” and “takes the cake.”

Additionally, he incorrectly illustrates a main point when describing meteors. Not only does this display a lack of understanding, he contradicts himself as well. A meteor cannot be

“in space” after it has entered the Earth’s atmosphere. Once it has entered the atmosphere, it is powerfully influenced by the Earth’s gravitation, and will indeed either fall ‘down’ (toward the Earth), or “side-ways” (skip through the atmosphere), depending upon its mass, speed and direction of travel.

Toastmasters International has been a great organization for many years. Surely we can represent ourselves better than this.

Douglas Frank, CTM • Kingwood Club 2843 • Kingwood, Texas

## Confusing Clichés

I am confused by the title of the article – “Say Touché to Clichés.” A positive article on clichés? Sounds original. But no, the subtitle says, “Well-worn phrases just don’t wear well.” Perhaps the writer meant Au Revoir to Clichés? Sure, it doesn’t rhyme, but it seems to more accurately summarize the point of the article.

A definition of touché: Used to acknowledge a hit in fencing or a successful criticism or an effective point in argument.

Did I miss the intended meaning? I’m sure you’ll get enough e-mails about the negative comments regarding the medical profession, which I found tacky.

Karen Walker • Harborlites Club 1927 • Corona del Mar, California

## John Cadley responds:

*“I guess I was saying that by refusing to grab the nearest cliché and by doing some original thinking instead, you are ‘scoring a point’ against the seductive power of ‘taking the easy way out’ and are ‘fighting back’ with a little creativity.”*

## Wrong Medal?

I always enjoy Gene Perret’s “Laugh Lines,”

but he made a major error in the March 2005 issue. When he referred to Bob Hope receiving the Congressional Medal of Honor from President Kennedy I think he meant the Presidential Medal of Freedom. The Congressional Medal is for military valor and heroism in battle; the Presidential is the highest honor that can be paid to a civilian.

Otherwise, still an excellent article (and publication). Keep up the good work.

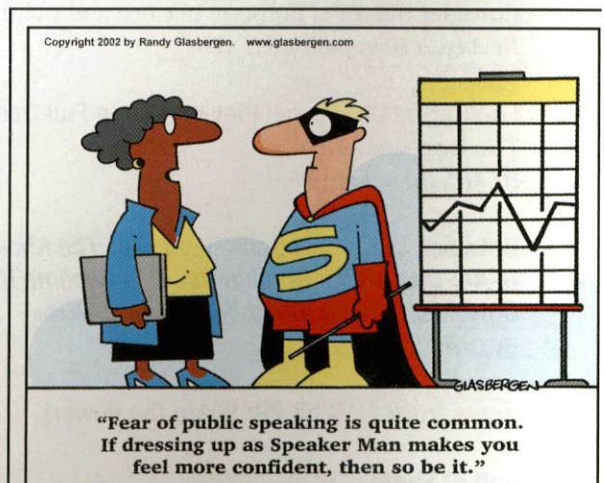
Tracy Perry, ATM-G • Double Talk Club 4444 • Longmont, Colorado

**Editor’s Note:** *Bob Hope received the Presidential Medal of Freedom and the Congressional Gold Medal, not the Congressional Medal of Honor. We apologize for the mistake.*

## Outstanding Article on Leadership

I just completed 30 years of military duty. I have had the opportunity to serve with a variety of leaders in every sense of the word. Using the old cliché, “been there done that,” I can truly say your article brought fresh light to my definition of leadership. The article “Lead From Where You Sit” was particularly great encouragement. Keep up the outstanding work.

Mike Armstead • Saturday AM Club 7735 • Columbia, South Carolina





## How to win a dance (or speech) contest.

# Dance Your Next Speech

I was waiting to be announced as the next contestant in a Humorous Speech contest. I had listened to four of the other contestants, who were all very good. As I heard my name as the next speaker, my mind went blank. I was thinking, "Can I do this?" And then I had this idea, "Dance the talk." And I won.

Some weeks later in Las Vegas, my wife, Leilani, and I were just about to go on the floor to compete in a dance contest and I had the same feelings, "Can I do this?" And then I thought, "Talk the dance." We won.

As the music started for the tango in the beautiful ballroom of the Paris Hotel and I took my wife in my arms, I suddenly realized that the four fundamentals for winning in competitive dancing and speaking are exactly the same. Here they are:

### ■ Look like a winner!

When a dancer walks out on the floor before the music starts, he or she needs to walk with confidence and enthusiasm and be dressed for the part. As speakers, our speeches start as we walk to the front of the room. We are the most powerful visual aid we will ever have.

### ■ The opening steps are the key!

The first steps must get attention and they must be in time with the music. As a speaker, if you don't get attention, you are not in time with your audience. Our opening statement must get attention, and it must be in time with the thinking of our audience.

### ■ The body and close of a dance figure must produce feelings.

As we dance each figure, we are painting pictures in movement, making the people in the audience feel the music in our movement. We look at our audience and share the feelings of our dance through eye contact. The body of the figure is to build to the closing picture.

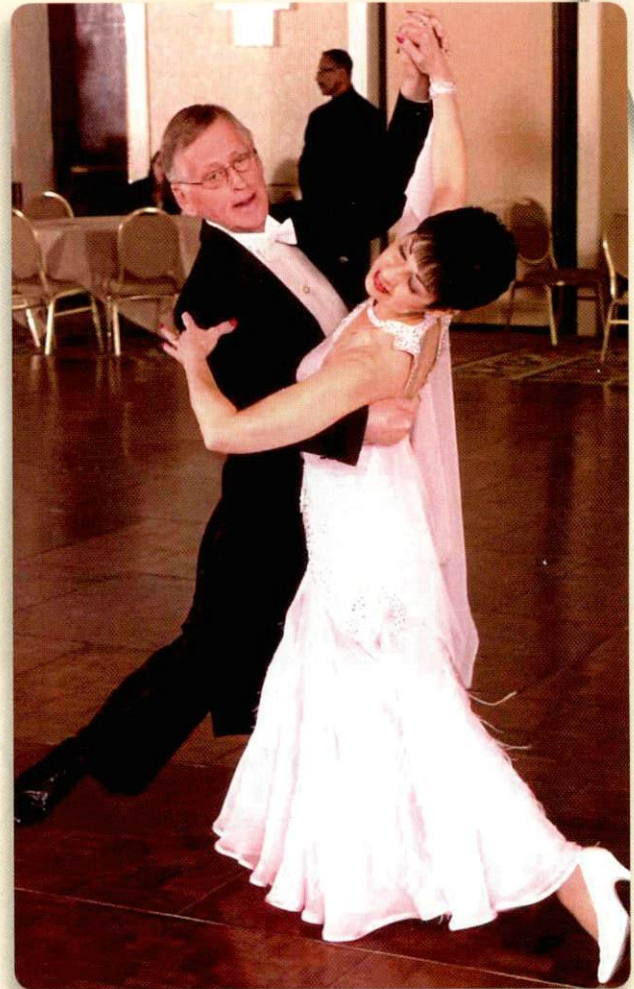
When we speak, we are painting word pictures; we want people to feel what we are feeling. The body of the talk builds to the close to produce feelings. As speakers, we need to let the people in the audience see and feel what we are saying.

So what can dance and speech coaches tell us that will help us become better speakers and dancers?

Michael Landrum, a Toastmaster and speech coach, tells us in his online newsletter, *The Passionate Speaker*, about the importance of good posture and breathing in order for a speaker to produce a powerful voice. As a dancer, poor posture and breathing equals poor performance. Michael has helped me both as a dancer and a speaker.

### ■ Practice is fundamental.

Marcus Hilton, the undefeated world ballroom-dance champion, said, "The difference between



▲ Terry Viney dances with his wife, Leilani.

professionals and amateurs is that a professional practices in private and performs in public; an amateur practices in public".

The speakers and dancers who win are the ones who practice. Anyone can speak and dance well using these four fundamentals. Getting there is fun and easy, but it takes time and practice. **T**

**Terry Viney, ATM-S**, teaches workshops on "How Much Joy Can You Stand?" based on the book by Suzanne Falter-Barns. He is a member of Summit Club 1781 in Summit, New Jersey. Reach him at [PlusFactor@comcast.net](mailto:PlusFactor@comcast.net).





## Cruising for (Almost) Free

By Ted Fuller, CTM

**A Toastmaster turns cruise ship lecturer.**

Agencies that book lecturers for cruise ships want people who can describe their hobbies, convey lessons learned from their careers, and highlight the port cities the ship will visit. Most of the Toastmasters I know fit one of those categories.

Lecturing can be stimulating. It's a way of meeting new friends. And the travel, plus those delicious meals, can be broadening. Here's what happened for this Toastmaster:

"If you need it, here's the microphone," said Julie Holzer, assistant cruise director, stepping onto the stage.

"How many usually show up for a lecture?" I asked.

"Well, we've had as many as 80."

I blinked several times and glanced at my wife, Norma. We'd printed 20 copies each of three handouts for my topic of Writing Your Life Story on this, my first cruise-ship gig as a guest lecturer. Posh Talks, Inc., the

agency that booked me on Rhapsody of the Seas for its seven-day Caribbean voyage, had emphasized that copies of handouts could not be made on board.

"Let's sit here, and see what happens," I said, pointing toward a cluster of eight upholstered chairs in the Shall We Dance Lounge, which boasts a seating capacity of about 600 people. We were 20 minutes ahead of our 12:30 p.m. debut.

Our competition included an 11:30-to-1:30 lunch time, a 12:30 ping pong contest, and a casino gaming lesson followed at 1 p.m. by a blackjack tournament, the men's belly flop competition, napkin folding and an art auction preview. The casino tables also opened at 1 o'clock. Atop all this, Hurricane Ivan was blustering its way into our path. The captain's P.A. announcements detailed our change in ports of call and maneuvers intended to keep us



well out of harm's way. The ship's bulletin listed our lecture topic as Creative Writing rather than Memoir Writing. So it didn't surprise us when just five folks showed up to learn about writing their life stories. Two latecomers swelled the total to seven.

You may be wondering, How do I line up a free cruise as a guest lecturer? Actually, it's

not exactly free. We paid Posh Talks \$350 for its placement fee. Another major

expense was airfare from our California home to Galveston, Texas. We also paid the ship's recommended \$68.25 each for tips and \$31 each for an airport shuttle. Lecturers also pay for any excursions they elect to take as well as their own bar expenses.

A week before sailing, the Royal Caribbean Web site showed a bargain-basement stateroom cost of \$799 each, so we could say our three 50-minute lectures brought a total return of almost \$1600. Big dividends included outstanding entertainment, sumptuous meals, and meeting some delightful folks during our sessions,

at meals, and elsewhere on a 950-foot-long vessel filled with fetching art deco designs and furniture reminiscent of the original Queen Mary.

Before this Caribbean adventure, a friend had given us the e-mail address of To Sea With Z, a Florida agency led by Diane Zammel. We signed up to deliver the same memoir-writing message in October 2005, on the

health care professionals and college professors.

Her agency also books bridge directors (the card-playing type), dance instructors and dance hosts. The entertainers she books get paid for their efforts.

Both Posh Talks and To Sea With Z emphasize that lecturers must not sell any products or services while on

**“I’m always seeking speakers who can present informative and entertaining lectures to passengers.”**

**– Diane Zammel**

Norwegian Wind as it made its way among the Hawaiian islands. The agency's fee for the 10-day voyage: \$560. We'll pay our airfare to Honolulu, tips, shore excursions, laundry and other miscellaneous costs.

“I'm always seeking speakers who can present informative and entertaining lectures to passengers who may not have the time in their busy lives when they are home to attend such lectures,” says Zammel.

She seeks well-informed, personable folks. The fact that I know one of her lecturers helped my cause. Many of her clients are teachers, lawyers,

board. Another no-no: contacting the ship directly. Lecturers may be viewed as quasi crewmembers, so they're asked to refrain from bingo and casino play. (Imagine the effects of hitting a jackpot that a paying passenger feels she or he would have won.)

Our Caribbean itinerary originally included Key West, the Cayman Islands and Cozumel. Hurricane Ivan changed that. We docked at Belize, a mecca for Mayan civilization buffs; the rapidly developing Costa Maya in Mexico's Quintana Roo state; and Cozumel, a busy, duty-free shopping

*(continued on page 23)*

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# NUMERICA





Use numbers as an opportunity to wow your audience, not put them to sleep. Less is more.

# WALLY SPEAKING

By Michele Caldwell

**D**id you know that Company X made \$1,560,780,000 last year? Did you know that the adult literacy rate in Brazil is 83 percent? Did you know that by the age of 18 American children have seen 200,000 commercials? Did you know that stock has risen 60 percent over the last three years, followed by a period of 15 percent decline? Do you care?

Numbers feel and sound intelligent, appeal to an audience's logic, and when used appropriately in a speech, can be a powerful way to illustrate an important point. But numbers also are difficult to listen to and even more difficult to interpret when we can't read or see them. This includes everything from dates and statistics to money and raw data. Even the savviest number crunchers need help when being introduced to numbers verbally.

Audience members expect speakers to fulfill their responsibility to be clear, relevant and meaningful; therefore, every speaker should make careful decisions about using numbers in a presentation. While numbers have the potential to make audience members tune out, they also have the power to wow them if they are presented sparingly, clearly, vividly, visually and ethically.

**1 Use numbers sparingly.** Just because the numbers are available does not mean you have to use all of them. Dates are one of the most common number traps. For instance, say you are invited to introduce a well-known author. You have been asked to deliver an introduction

extolling her virtues and describing her accomplishments. In your research, you found an overwhelming amount of information, including a detailed résumé of her life. No matter how much the audience loves this author, they do not want to hear "...and in 1973 she won X contest, and in 1978 she wrote this article, and in 1979 she had a baby, and in 1980, she earned a master's degree...." Timelines are boring!

But, say you noticed that she had a very productive 1995 when she wrote her most well-known material. This is an important date and one that should not be left out. Pulling out the most important information and synthesizing it in a way that avoids the overuse of numbers is a hallmark of an advanced speaker.

For some reason, we as a people have decided that those who spout numbers actually know something. Therefore, speakers are tempted to integrate as many empty numbers as possible into a presentation. The irony of this is that while the speaker believes that he or she sounds quite

**"It has been said that statistics are to speakers as lamps are to drunkards - used for support, not illumination."**

intelligent, people hate listening to lots of numbers and automatically tune out. Think of the last time a colleague began running a list of statistics, figures, prices or numerical

records. How fast did you lose interest? The less you use numbers, the better. A few well-placed numbers are more powerful than a battery of stats and figures.

**2 Use numbers clearly.** If a statistic, date or year is critical to your speech, make that number as clear as possible. When your speech is over, audience members will remember that number or set of numbers as an integral part of your message. If the number is hidden among a numerical mess, what makes it stand out as important?

Theme and repetition are two techniques that can ensure clarity. Making your number the star of your speech will guarantee that audience members comprehend the



importance of it. For example, say you are commissioned to deliver a speech celebrating the 100th anniversary of your company. In your introduction, instead of saying, "In 1905, our company was born...", you can say, "One hundred years ago, our company was born." Instead of saying, "We started with 96 people," you can say, "we started with fewer than 100 people." The number 100 is obviously significant; you should use it at every possible opportunity to emphasize it.

Like theme, repeating the number, especially in succession, helps audience members understand the weight of the issue.

Imagine you are in charge of persuading a specific audience to donate to the charitable organization you volunteer for. In your research, you have found that donor support from this population has helped save 526,602 lives worldwide. This is an important number for your potential donors to understand clearly. Since this is an obscure number, audience members will never be able to mentally compute it on the first try. They need your help to visualize the number. Think about how many people in an audience ask for a repeat when told to flip to a certain page or when told "this is on the test." It seems that once we realize the importance of a number, it's already too late. Obviously, this is where deliberate and rehearsed repetition can be used to enhance audience clarity. It is your responsibility as a speaker to make your numbers as clear as possible.

**3 Use numbers vividly.** It has been said that statistics are to speakers as lamps are to drunkards – used for support, not illumination. The numbers you use in your speech should do both. They should support your claims with quantifiable evidence as well as allow audience members to feel as if they've learned something new.

One of the first lessons of developing meaningful content is to avoid abstractions. While numbers seem specific, they can be extremely abstract when standing alone. Making your numbers vivid is the best way to ensure that you and your audience members are on the same wavelength. In other words, are they perceiving what you intend for them to perceive? Using comparisons is the best way to make your numbers vivid. For instance, the price \$456.25 seems like a large sum of money. Compared to 20 dollars, it is. Compared one million dollars, it isn't. Now think of the television commercials that compare prices in order to make numbers more relevant. How often have you heard this? "For the price of a cup of coffee...."

Here is another example: You are trying to persuade council members to fund a sexual-assault hotline for your area. To support your claims, you say, "Twenty-five percent of all women will be sexually assaulted in her lifetime." So? Is that a lot? Is that less than we thought? What does it mean? If your statistic stands alone, it becomes irrelevant to

audience members – support without illumination. Instead, use the statistic to vivify the significance of the issue while making it relevant to audience members. As an alternative, you may say, "Think of four important women in your life. Did you know that 25 percent of all women will be sexually assaulted in her lifetime? That is one of the four women you just imagined: your niece, your best friend, your mother, your wife, your sister, your daughter."

Another way to dramatize your numbers is through delivery techniques such as well-placed pauses, increasing or decreasing volume, change in tone, change in rate, or deliberate gestures or movements.

**4 Use numbers visually.** It is well known that the more modes of sensory contact we have with information, the more likely we are to understand and remember. In concert with your verbal communication, visual aids can help audience members perceive meaning. Often, visual aids are more helpful than words to convey meaning, especially when many numbers are a part of your message. In fact, good visual representations of your numbers have an impact with which words alone cannot compete. A well-designed

chart or graph may stick in the minds of audience members.

For instance, you are in charge of presenting a speech based on the financial growth of your company for the fiscal year. Obviously, numbers will play a significant role in communicating your message. Instead of rattling off a list of rates and figures, a well-planned, clear chart or graph may increase audience understanding of the organizational trend, especially when blended skillfully with your verbal message. In addition to the standard pie chart or bar graph, consider other effective visual demonstrations such as visual timelines, sequence charts, maps or trend diagrams. Remember that your visual aid is designed to do just that: "to aid."

Without clear and meaningful word choices, your visual aid can be equally as confusing and distracting as a list of statistics, figures and rates. Asking yourself honest questions and rehearsing in front of a friend or family member can help you determine the parts of your presentation that are fuzzy and could benefit from support in the form of a visual aid. Though visual aids can be an important part of how your audience perceives and remembers your numerical message, visual aids can be poorly designed, poorly presented and misrepresentative of the numbers you intend to convey. With the advancements in technology, your visual aids should look professional, have one focal point with as few extraneous and distracting features as possible, and express numbers in an ethical manner.

**5 Use numbers ethically.** According to Lord Kelvin, a 19th century physicist, "When you can measure what you are speaking about, and express it in numbers, you know something about it. But, when you cannot measure

**"A few well-placed numbers are more powerful than a battery of stats and figures."**



it, when you cannot express it in numbers, your knowledge is... meager and unsatisfactory." This canon may be useful for physicists, but what does it mean for contemporary speakers who live in an age where statistics are used ubiquitously and often unethically?

Simply because someone uses numbers does not mean he or she understands what those numbers represent. Using statistics ethically means using statistics in a way that is most representative of the truth. Ethics are not black and white, but some ways to ensure you are using numbers in a principled manner include using appropriate measures and paraphrasing accurately.

For instance, say you were responsible for giving a presentation to a group of your employees who were threatening a strike. You can tell them that their salaries for their industry are competitive and salary increases are unwarranted. The statistic you use is an average of industry salaries, which are grossly inflated due to the huge salaries awarded to top executives. Is this an ethical choice? Is this an appropriate measure to use? Instead of using industry averages, you can use median or mode salaries. The median is the number in the middle once all salaries are ranked from highest to lowest. The mode is the number that occurs most frequently. These numbers may be more representative, less persuasive perhaps, but more symbolic of the truth.

Another way to remain an ethical speaker is to paraphrase accurately. Think of movie reviews. A critic might say the movie was, "From beginning to end, a fantastic bore. What was meant to be exhilarating dialogue was disappointing. If you must see it, bring a pillow." You read in an advertisement that the movie was "From beginning to end, fantastic! Exhilarating! A must see!" Speakers can do this with statistics as well. It is easy to transform messages, especially statistics, to fit your goals, but it also compromises your integrity as a speaker.

Not only should you be aware of how you are using statistics to support your claims, but you should also be

aware of how representative the statistic is in the first place. Ways to determine if the statistics you find in your research are representative of the truth include evaluating the source and comparing the statistics to others.

Checking the reliability of a statistical source can be obvious or ambiguous. For instance, it is obvious that the U.S. Department of Health and Human Services would be a better source for statistics concerning the link between cell phone use and cancer than would a cell phone company who has vested interest in whether or not you buy their product. Not-so-obvious decisions present themselves when there are two factions with very differing viewpoints on the truth.

The numbers may be determined by what argument, what candidate, or what ideas are supported. In the case of competing sides with apparent bias, comparing statistics to other reliable sources is a must. What is everyone else saying? Is this number supported by nonpartisan groups? Can this statistic be found in any major writing about the topic? Can I justify my use of this statistic? Asking these questions is essential to planning an honest and meaningful presentation.

Lord Kelvin may have been on the right track when he expressed his perspective on being able to quantify ideas, but as an audience member it is difficult to listen to numbers. Well-placed, clear, vivid, visual and ethically used numbers can be powerful and persuasive. They can support your claims, bolster a weak argument, dramatize a point and create a sense of credibility. When overused, unclear, uninteresting and unethical, numbers can turn off audience members. What your audience perceives about your message is what your audience perceives about you. So use numbers as an opportunity to wow your audience, not put them to sleep. **T**

**Michele Caldwell** is a freelance writer based in Charlotte, North Carolina.



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By Gene Perret

# Give Your Speech Some **Showbiz**

**S**how business is all about “pizzazz,” “razzle-dazzle,” “hoopla,” “fireworks.” Regardless of the catchy moniker you attach to it, it’s about excitement. It’s designed to make the performer look good and the audience feel good. Above all, it’s the antithesis of boredom. Not only does it make the entertainer more entertaining, it also makes the viewers more entertained.

This show-business sparkle, though, doesn’t just happen. It’s purposely generated. I learned a few of the tricks of the performing trade early in my career. As a fledgling comedy writer, I had the opportunity to watch Sammy Davis Jr. perform his nightclub act in Atlantic City, two shows a night for two consecu-

tive weeks. Sammy was an extraordinarily natural showman, who was tremendously at ease on stage.

After each performance I listened to the comments of the patrons as they left the nightclub. The idea I heard voiced most often was, “Boy, that Sammy Davis is quick. He can really ad-lib.”

And it was true. Sammy Davis could ad-lib. In fact, he would ad-lib the same joke at the same point in his act, night after night.



That's showmanship – to have an act so well-written and so well-rehearsed that it appears to come right off the top of the performer's head.

There are many tricks that performers use to add glitter to their shows. Speakers can learn from these legendary entertainers in order to sneak a little spice into their own presentations. Here are a few of them:

**1 Come onto the podium as if you own it.** Great entertainers don't simply come onstage, they burst into the limelight. Frank Sinatra, Judy Garland, Bobby Darin, Liza Minelli – all of the greats explode onto the stage and commandeer the audience. Recall when you've seen live performances of your favorite entertainers. Remember the delightful chill you got the moment that person walked out from the wings? It was glorious, thrilling, captivating. That's exactly what the entertainer wants it to be.

It's not necessarily something that performers are born with; it's a cultivated skill. During one nightclub appearance, Bobby Darin was chided by a husband who reluctantly accompanied his wife to the show. When Darin came onstage, this man said, "Bobby, you'd better be good tonight."

Darin said, "Sir, you don't have to tell me that. I spend a half-hour telling myself that same thing before every show." Darin prepared himself for each stage entrance.

Many times I would sit backstage with Bob Hope after an exhausting day of performances. On the military jaunts, Hope sometimes did five or six shows a day. Hope would be weary, exhausted, his shoulders drooping. Yet when the theme music started and the announcer began the introduction, Hope stood up tall. He appeared to get 10 years younger and four inches taller. Then he strutted toward the microphone with a jaunty bounce in his step that announced to the crowd, "Ladies and gentlemen, we're going to have some laughs."

Entertainer Al Jolson would even verbalize the excitement to come. He'd say, "Ladies and gentlemen, you ain't heard nothin' yet."

Add some showbiz pizzazz to your presentation by stepping onto the podium with confidence and flair. Give the impression that you're eager to be there and that the listeners are undoubtedly in for a special treat.

**2 Impact your audience quickly.** You've brought some excitement to the presentation with your entrance; now capitalize on it. Deliver to your listeners, as quickly as you can, what your electrifying entrance has promised.

Zany comedienne Phyllis Diller is noted for her outlandish costumes. The wackier Phyllis's garb is, the more the audience loves it. It has become, along with her raucous laugh, her trademark.

**"Do you know why the great performers appear so talented?"**

**It's because they don't do anything that makes them appear untalented."**

Phyllis hit upon this gimmick, though, as a way to score quickly with each audience. She firmly believes that comics should begin with a laugh. She's never subscribed to the practice that so many of today's comics employ of opening the act with chatter. "How are you folks doing tonight?" "Are you having a good time tonight?" No, Phyllis Diller wants to make a comedy impact as fast as she can. The outrageous dresses have accomplished that for her.

Sometimes her ensembles have been so surreal that they served as their own sight gag. The dress itself got laughs. But then Phyllis can do a line about her garb and score big laughs right off the bat. Her attire serves as her first straight line.

Phyllis' advice is worthwhile even if you're not a humorous speaker. You still are well served by making an immediate impact on your listeners. Begin with a sentence or a para-

graph that not only epitomizes your message, but also intrigues your audience. Right at the start, let them know that they're going to want to hear what you have to say.

David Letterman recently entertained some of the troops serving in Iraq. He got their attention immediately with this opening line: "Is there anyone here from out of town?"

**3 Keep your audience fresh.** Performers know that pacing is an important part of the act. When is the right time for a ballad; when is an up-tempo tune needed? Audiences tire, they get bored, they get distracted. It's the performer's job to keep them interested and intrigued. It's the entertainer who must keep them entertained. It's also the speaker who must keep them listening.

Bob Hope was once taping his monologue for an upcoming television special. The on-camera monologue ran about eight minutes, but in the studio, Hope often

entertained for 30 to 45 minutes. At this particular taping, Bob Hope ended his monologue and said to the crowd, "I'm going to do a few jokes about President Jerry Ford and his football days. We're making a tape that's going to be played at the White House. If you can hang around for about five minutes, I'd love for you to hear it." Then he exited the stage.

I met Bob Hope as he came off-stage and said, "I didn't know these Ford jokes were going to be shown at the White House."

Hope said, "They're not. The audience was getting tired. This way, when I go back out they'll be eager to hear these jokes, knowing that the president is going to be hearing them too."

Every person stayed to hear those last few gags. They responded with more enthusiasm. Hope had revitalized them with a show-business gimmick.

*(continued on page 19)*



# In Africa, We Tell Stories...

By Douglas Kruger, ATM-S

**Let your audience  
experience your  
ideas – not simply  
encounter them.**

Welcome to the ultimate Toastmasters meeting. It takes place at midnight, around the flickering glow of an African tribal fire. Ties, trophies and Toastmasters pins are unknown out here. Instead, battle-scars, beads and the beat of leopard-skin drums set the scene.

A haggard, wizened old man stands up from the group. If we were to stretch our imaginations, we might call him our Toastmaster for the evening. In fact, he is the dream-weaver; a soothsayer of parables and hoarder of folklore, the venerated bearer of a position of great honor in the tribe. He is the storyteller. And he is greatly respected.

His skin, rigid and brutal as the coarse bark of a weather-beaten Wattle tree, somehow comes alive when he opens his mouth to speak. His eyes are wide and wild. His voice hisses and rolls, grinds and throbs with every word.

This man does not simply tell a tale. He shows it! He virtually lives it! His entire body – old, creaking, dry and dusty – moves with an animated grace as he weaves lithely around the fire, telling of the day the hunters ambushed the angry, wounded lion, or of the crocodile that snatched children right out of the village beds, or any one of his myriad tales gathered from the dust of years in the wild.

This man can literally control a village. He can master minds and

swirl imaginations like you or I would stir coffee. His control over the thoughts and actions of his people is immense. He is extremely powerful.

And why? Because he makes them live every word. He has learned to create the experience.

Top Toastmasters, as well as leaders in the fields of sales and marketing, have begun to see the value of that skill: causing your audience (prospect, target market – whoever is the recipient of your message), to *experience* your ideas, rather than simply encounter them.

## **Provide an Experience, Not an Encounter**

I like to phrase it this way: No one buys Britney Spears off a piece of paper. You've got to see that stomach wiggling for yourself!

You have to hear those husky voice-tones and experience the mind-blowing vibe and sexy visuals of her live performances and music videos. But now that so many people have done just that, what is the result for Britney's bottom-line (the financial one)? Twenty-three-year-old Britney is a multi-millionaire! She has learned to provide an experience. She has learned to market her wiggle.

Your speeches, as well as your business and entrepreneurial efforts, can benefit from that kind of thinking – and you don't need a wiggly stomach to do it! All you need is the vision and originality to find ways to



provide the experience of your speech, product or service to your customers.

Speaking skills, storytelling skills and sales skills are not far removed from one another. African storytellers get their audiences involved. Great speakers, marketers and salespeople do the same. How can you use “the experience” to your benefit?

Let’s explore the idea. You may work as a chef, a CEO or a public relations officer. As the result of my Toastmasters training, I happen to work as a speaker. For a tedious amount of time, I tried to sell myself off a résumé alone. The success was extremely limited, because I was trying to sell the paper.

Then I changed my angle. I decided I would provide the experience of one of my presentations, rather than try to hawk it off A4 office-quality Hammermill. I offered to speak for free at seminars and events – everything from national symposiums to picnics for retired collectors. Why would I choose to do this? The reason is simple: Once people had actually seen for themselves the value of what I had to offer, they were much more willing to consider tagging a monetary value to my product.

And not only that, but I used the “experience philosophy” when writing my speeches as well. At every turn, I painted pictures. I acted out scenarios and recreated events, rather than just describing them. I played the part of a character, rather than just relating the person’s comments indirectly. And as happened for the African storyteller who danced entrancingly around his fire, my speeches started to come alive! People could literally “see” my ideas.

### Appeal to the Senses

And *seeing* is the key word here. Add to it the other sensory apparatus that allow us to experience – touch, feel, taste and hear – and you have the keys to great speaking, as well as to experiential sales and marketing.

The art of creating the experience is nothing more or less than letting your market sample your wares. If they can see and feel it, they’ll learn to love it. If they learn to love it, they’ll be quicker to buy it.

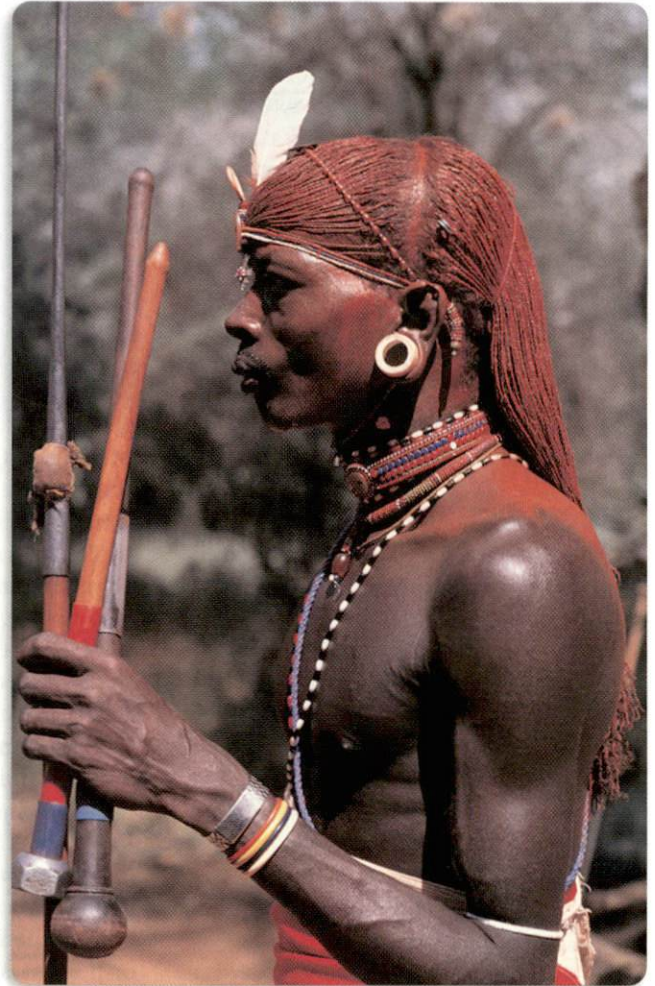
Perhaps that’s why companies such as Volvo have started to say, “If we can get you into a Volvo, we know you’ll buy one.” And maybe that’s why every time you walk through Costco, cheerful employees greet you with offers to sample anything from Brazilian coffee to the latest hair-care products: They want you to experience what they ultimately hope to sell. Our philosophy as speakers is to help audiences to experience our ideas, so that we might effectively sell them.

I recently met a young lady who uses this idea, albeit with a subtle variation in approach. When I asked her what she did for a living, she painted an exciting picture about how she helped stressed-out executives add an extra one-to-two hours worth of productivity to their working day. I was fascinated. What was her vocation? She turned out to be a nutritionist!

In a million years, I would never have been interested in what a nutritionist could offer to me. But I was extremely interested in the mental picture she painted. I was very interested to hear more about how I could add hours to my overall productivity. She has learned to paint the picture, create the mental image and help her clientele to experience the result of what she does. She has learned to sell the wiggle.

Very clever! She is only a few steps removed from our wizened African storyteller, ably creating the experience of the message she wishes to convey.

How can you apply this principle to your speeches? How can you apply it to your business? In your networking efforts, in your PR, in the way you present yourself to people around you



– what is it you’re telling them? Are you trying to sell Britney Spears off a piece of paper? Or have you learned to show them the wiggle? ■

**Douglas Kruger, ATM-S**, placed second in the 2004 World Championship of Public Speaking. He conducts courses in experiential sales and marketing, using African tribal tales to explore this concept. Contact him at [kruger@compute.co.za](mailto:kruger@compute.co.za).



## Consider Acting Techniques:

# Be a Star When You Speak

By Fred Rivera, ATM-B

**With some practice, you can create a “character” that is far more commanding than you could ever be.**

Acting techniques can improve your speaking and make you the best speaker you can be. To bend Shakespeare a bit, if you’ll “lend me your eyes,” I’ll give you ample proof.

Cicero, a fairly well-known speaker, once said, “When I speak of an orator, I speak almost as if I spoke of an actor.” Marcus Tullius Cicero lived from 106 B.C. to 43 B.C., but the above quote is as true today as it was then: Good speakers are good actors.

That last statement might sound wrong to some speakers, because they feel there is something inherently false about acting. As a former actor who is now a public speaking coach, something I hear regularly is, “If I acted in my speech, it wouldn’t be me.” This is a misconception of what good acting is. To these people I say, Don’t we all act in our everyday lives? Don’t we act differently with our mothers than we do with our boyfriends or girlfriends or wives or husbands or children?

We even refer to our different relationships as roles: “Tonight, John Smith is performing the role of Toastmaster.” We may perform the role of peacemaker, employee or boss. Is there something false about these roles? I don’t think so. We usually try to be as honest as possible in them. And that’s exactly what an actor does: He or she tries to be as honest as possible in his or her role. So fundamentally we all act, whether we’re on stage or in everyday life.

One of the key things that will help you be a star when you speak is to understand this connection between acting and everyday life. After reading my comment that we all act, I imagine some people thinking, “Whoa! OK, I can see that I play different roles in my life, but I don’t create them like an actor does.”

Sure you do. We all do. We just don’t usually think about it. If we observe how and why we act in life we’ll see that we have created our life roles. A dramatic example of this is when we’re trying to talk to an infant or small child. We usually raise our voice pitch, get very animated and make sounds and faces we would never make to an adult. What we do in this role is use the aspect of the child in us and, for the most part, leave the adult out so we can communicate with the child. Again, that’s what a good actor does to create a role: He uses certain aspects of himself while leaving others out, because they don’t belong to the character he’s playing. So using acting techniques when speaking is not as big a jump as you may think.

Of course acting on the stage or screen is not exactly the same as doing so in everyday life. One of the differences between us everyday folks playing our roles and actors is that actors consciously choose certain aspects of themselves in creating a character. Also, actors are trained to become familiar with aspects of themselves that they don’t habitually use or





never use. For instance, an actor may have to find the rage within himself or herself to portray a murderer, or the craziness to be a political fanatic, or the command to be a king or queen.

Just as we have learned to choose certain aspects of ourselves to live within the parameters of a given relationship – as we saw with the example of the young child – a star speaker does the same thing within the parameters of a speech. She knows what she wants to get across with her words.

Then, like an actor, the speaker consciously chooses the aspects of herself that will help her to convincingly convey her ideas to the audience. If it's a humorous speech, she'll have to dig to find what triggers that aspect of fun and delight in herself – then she can share this genuine fun with her audience. This digging is an acting technique. You rummage around in your feelings and experiences to see when you've been your funniest. What contributed to it? Maybe you discover it's when you're with friends, where you feel at ease to goof around.

With this understanding you could use your imagination and have your friends “around you” when you write and rehearse your speech. You could “put” them in the audience when you give the speech! If

you succeed in this imaginative exercise, you'll be as loose as a goose and at your funniest. By the way, this digging process will help you get to know yourself better. You'll become a wiser person, as you become a better speaker.

Here's another acting technique that can help you be a star when you speak: Do something as if you were someone else. Let's say you have a speech that demands a good deal of command. Think of what fun it would be to rehearse it as if you were a king or queen or the CEO of a major company. Try it – after all, there's only you and the four walls watching you at home.


Who knows what you might discover. Maybe with some practice you could create a “character” that is far more commanding than you

thought you could ever be. Wouldn't that be fun, to say nothing of useful, if you used that command in your everyday life? Don't try to mimic a king or particular CEO you've read about or seen on TV, but rather try to incorporate the feeling they imparted about themselves. Use your imagination and then let your imagination use you. Become someone other than the life roles you're used to playing. Remember you had to learn those life roles. You can learn another.

I mentioned the role of a political fanatic earlier in this piece. I once played Marat, one of the many voices vying for power in the French Revolution. He was one of the greatest political fanatics of all time. This was a dead serious role, but I had great fun playing him. As Marat, I was right and the rest of the world was wrong. How's that for fun? Who hasn't briefly felt like that a few thousand times? I got to do it for two

**“We all act, whether we're  
on stage or in everyday life.”**

whole hours a night with the rapt attention of hundreds of people – audiences absolutely love crazy people. I'm not asking you to be as wild as Marat in your speech, but you can definitely be a little crazy.

Cut loose in your rehearsals. You can always choose later what you want to keep. Be a star! Find that electric reality where a good actor lives. Act your heart out and you might discover what Oscar Wilde meant when he said, “I love acting. It is so much more real than life.” 

**Fred Rivera, ATM-B**, is New York-based psychotherapist and career coach with a specialty in public speaking. He welcomes your comments at his Web site [www.StandOutSpeaking.com](http://www.StandOutSpeaking.com).



# Steps to Dynamic Story Development

By Ty Howard, CTM

**H**ave you ever seen someone you considered to be a great speaker and wondered, "Wow – how does he do that so effortlessly?" Chances are the speaker was a great storyteller!

You can become a great speaker by learning, applying and mastering the following nine steps for dynamic story development:

- **Set the scene;** create the context for the story. What's the time, location, weather and conditions? What's going on emotionally, physically or spiritually?
- **Introduce the characters.** Help the audience to see them with detailed descriptions. Describe their relationships, their quirks. Become them. Add a character's voice or gestures to make them different from your own. But do this only with key characters, not everyone.
- **Begin the journey.** What is the task, the goal, the journey? Where do you have to go? Who do you have to connect with? What is the challenge?
- **Encounter the obstacle.** Without conflict, the story will be boring. Something must happen to get in your way and make it interesting. The obstacle may be a person, a challenge to overcome or a self-limiting belief. Exaggeration here will make it funny.
- **Overcome the obstacle.** What did you have to do to overcome? What strength did you have to summon? Was there someone who helped you? Perhaps your helper is the hero; perhaps it's you. Be specific. Break your solution down into a few steps in sequence. This is where the teaching happens.
- **Resolve the story.** Tie up any loose ends and make sure your audience knows how everything turned out. What happened to the other people, to your helper? Go back over your story's logic and hear it as the audience will hear it.
- **Make the point.** It's important that your story has one clear point. Too many points confuse the issue. One story – one point. Write out the point and memorize it. Work on the words. Make it simple and easy to remember. This is where you work in your "Phrase That Pays."
- **Ask the question.** Make your story their story by asking the question. "Has that ever happened to you?" Turn the point into a question. Push their buttons.
- **Practice! Practice! Practice!** Tell your stories to family members, co-workers, friends or anyone who is willing to listen. Their response will let you know if you have to go back to make some adjustments. This step will ignite the "Wow!" in your audience.

When I first joined Toastmasters, I would stand before my fellow club members to deliver a prepared speech and, like a swift ninja, slip them my "Knock 'Em Dead Sleeping Pill." After I completed my third speech, a club member whispered in my ear on the way out after the meeting, "You have potential, but you need to invest more time in tightening the structure of your stories." I took her advice, and now I'm better at keeping my audience's attention – thanks to these steps to dynamic story development.

Remember: The best speech you will ever give – is your next speech. It's now time for you to TAP – Think, Act, Prosper. **T**

**Ty Howard, CTM,** is a writer in Baltimore, Maryland.





## Give Your Speech Some Showbiz

(continued from page 13)

As a speaker, you too can find ways to refresh the audience. I listened to one speaker who periodically shouted, "Are you still awake?" and she prompted the audience to yell back, "I'm awake." It was great fun for the listeners to participate and it did keep them alert.

Sometimes an amusing anecdote will revitalize an audience. Perhaps a story that's told as if it's a departure from the presentation will intrigue the listeners. Anything that changes the pattern or tempo can refocus the listeners.

**4** **Work within yourself.** Do you know why the great performers appear so talented? It's because they don't do anything that makes them appear untalented. When I worked for Carol Burnett, people often said,

"Carol Burnett is so versatile; she can do anything."

With all due respect to Carol, she cannot do anything. She appeared versatile because she only attempted to do those things that she could do – and they were many.

One time I wrote a routine for Bob Hope and a famous boxer who was going to appear on the show. One of the gags featured a multi-syllabic word. Hope called me and asked if I had written that particular line. I proudly said I had.

Hope said, "Gene, this guy has trouble with one-syllable words. He'll never spit out that word you gave him."

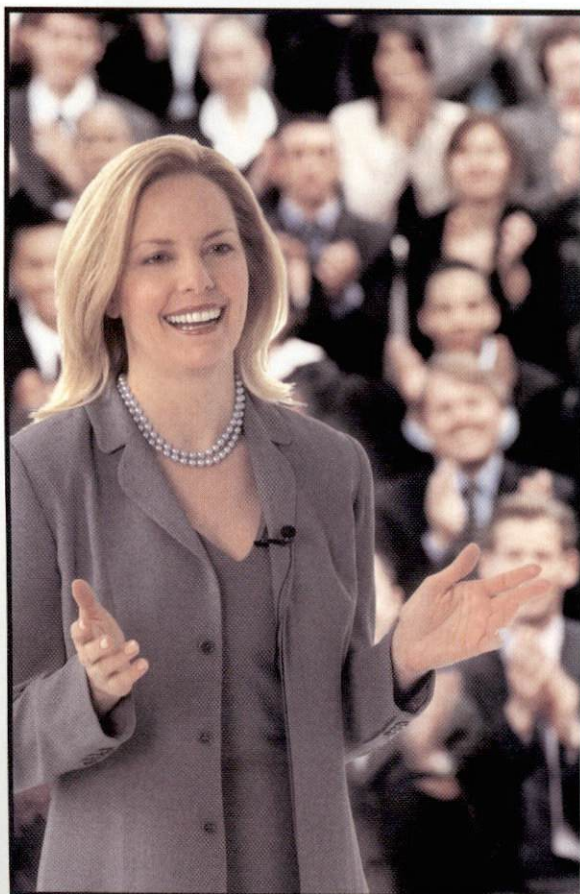
Each of us can do certain things well, certain things modestly, and there are some things we should never try. In one of my speeches I had a punch line that featured the word, "shoulder-holster." Unfortunately, I found out after several performances that my tongue and lips cannot get out the word "shoulder-holster."

Tony Bennett sings the songs that Tony Bennett can sing well. Jerry Seinfeld tells the jokes that Jerry Seinfeld can tell well. A juggler who can juggle five razor-sharp knives should not attempt to juggle six razor-sharp knives.

Know what sort of anecdotes you can tell well, what gestures you can use naturally, what phrases and speech patterns suit your style best, and use them. Avoid any that may be effective for other speakers, but seem awkward to you.

It's just good showmanship. **T**

**Gene Perret** has won several Emmys for his work on *The Carol Burnett Show*. He was Bob Hope's head writer for the last 12 years of Hope's life. His latest book, *Damn! That's Funny!* was published in May. Contact him at [gper276@sbcglobal.net](mailto:gper276@sbcglobal.net).



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If you want a better speech, start with better parts.

# Magie Moments

By David Brooks, DTM

A few years ago, there was a television commercial in which a customer asked a fast-food counter clerk what their chicken nuggets consisted of. The clerk replied, "Parts."

"What kind of parts?" the customer asked.

Puzzled and perplexed, the clerk answered, "Parts... is parts."

That may be true in the fast-food world, but it does not apply to speeches. Because if you want a better speech, you must start with better parts.

You might think this is common sense, but it is not common practice. How many times have you listened to a speech, yet when it was over you couldn't recall a single point, example or memorable image?

You see, this happens all the time and at all levels of the speaking spectrum, from club level to championship competition. In such cases, the speech was forgettable because the speaker didn't understand the necessity of concentrating on the separate components that comprise the whole.



Think of examining the parts of a speech in the same way that a mechanic examines an engine: bad parts produce bad performance. But good parts – working together with precision – produce power.

I discovered the value of examining the separate parts of a speech as I was listening to Italo Magni, a contestant in the 1994 World Championship of Public Speaking. The first few minutes of his speech were adequate and only marginally memorable. Then, just three minutes into his speech, he launched into one of the most dazzling 25-second exhibitions of body language I had ever seen. As the crowd roared its approval, I remarked, “That was a magic moment.” And that was the moment I understood the value of polishing individual parts of a speech.

The lesson was clear: take a speech – any speech – and take it apart. When you listen to a speaker, make a concerted effort to listen and watch for nothing but the good stuff: the “magic moments” in which he or she dazzles the audience with unparalleled excellence. These moments can be as short as a few seconds or as long as several minutes. They may be well hidden, but almost without exception, magic moments are there waiting to be discovered in practically every speech.

So what should you look for? The list is endless, but any examples of superlative writing or delivery that impress or inspire you are worthy of study. Having heard or read thousands of speeches, my list of magic moments is enormous, as yours will be when you start concentrating on the moments of excellence – just the good parts – of any speech.

To illustrate, following are five examples from past World Championships of Public Speaking, and the purpose that these moments served:

**1 Magic moments that illuminate.** Make note of the moments in which a speaker illuminates by using masterful metaphors – figures of speech in which ordinary objects are likened to more memorable images. Hans Lillejord (1994 Finalist) demonstrated a simple, yet colorful metaphor as he explained how “our choice of words can help or hurt others.” That phrase is clear but plain; it is functional yet unexciting. So Hans turned the ordinary into the extraordinary with this metaphor: “Some words are diamonds; some words are stones.” With that one bit of imaginative wordplay, he created a magic moment that is just as powerful today as it was more than a decade ago. His speech is memorable because this one isolated part illuminated his message.

**2 Magic moments that encourage introspection.** Dave Sanfacon (2003 Finalist) illustrated how to appeal to both the head and the heart at the same time when he challenged the audience with the question: “Who’s writing your script?” By likening our lives to a play or a novel (this

is also a metaphor), he appealed to both the head and the heart when he spoke: “Imagine the shock one feels when flipping through the back chapters of his life and realizing... I didn’t write this. Imagine the shock one feels when he realizes that for most of his life, he has been nothing more than the ink... the ink inside of a pen being guided by a bunch of unknown, unnamed, unauthorized biographers. Ladies and gentlemen, have you ever surrendered your pen to satisfy the expectations of others? Who’s writing the script?”

This moment was a mere 75 words but packed a powerful punch both intellectually and emotionally. Dave’s introspective rhetorical questions made the listener think and feel at the same time, and that is magic.

**3 Magic moments that personify.** Personification is bringing an inanimate object to life. Perhaps no one has illustrated this skill more powerfully and poignantly than J.A. Gamache (2001 Finalist). He used a simple prop – a wooden chair – four different ways in a span of just over one minute. Each use was effective, but none more so than when he used the chair to represent his grandfather’s death. He set the stage by gesturing to the chair as he

said, “I can still see him, sitting off to one side of the room.” As he said these words, J.A. sat in the chair.

**“Think of examining the parts of a speech in the same way that a mechanic examines an engine: bad parts produce bad performance. But good parts – working together with precision – produce power.”**

He continued, “A tin of tobacco between his knees, rolling another cigarette... unreachable in his silence, as if his shyness chained him to his chair.” In less than half a minute, he (a) introduced a character, (b) painted a vivid picture, and (c) established that the chair would serve as a surrogate for his grandfather in future references. That’s a lot of ground to cover in less than 30 seconds.

Seconds later, standing beside the chair while lovingly stroking the chair back as if caressing his grandfather’s shoulders, he said, “When Avamar passed on, he was 93 years old. I will never forget that day.” And as he haltingly spoke those somber words, he reverently tipped the chair backward to the floor.

I never would have believed that the act of tipping a chair backward could produce such a stunning effect, but it did and the moment was magic. This was a turning point in his speech – because from that moment on, the audience knew they were a part of something very special. And from that moment on, J.A. could get the audience to do whatever he wanted.

**4 Magic moments that evoke emotion.** To evoke powerful emotions such as anger or disgust is always a challenge, but to accomplish both in 30 seconds is extraordi-



narily difficult. Yet this is precisely what Ed Tate (2000 Champion) did as he described, through dialogue, a moment in which he witnessed this exchange at an airport ticket counter. Ed explained that he was standing behind an angry passenger who said:

*"You had better figure out a way to get us on that plane." The customer service agent said, "Sir, the next flight that I can get both of you on is at 6 o'clock." He said, "Do the math, lady, the wedding is at five!" Then he committed the unpardonable sin. (2-second pause) He called her the "B-word." (3-second pause) And the silence was deafening. (7-second pause). Then he stormed off...and I was next!*

This moment is a mere half-minute long, yet in it Ed accomplished two tasks: First, he illustrated the classic speakers' adage: "Don't tell us, take us." That is, he took us into the scene and let us experience the moment as if we were there. It was his use of dialogue that established immediacy on the moment that far exceeded what mere narration could have done. But Ed's second, and more noteworthy, achievement was his exceptional use of silence through a series of three successive pauses, each longer than the last. He used a device, the pause, to illustrate his message. The silence was deafening. Then, exercising extraordinary restraint, he let us feel the tension that developed as he allowed us to experience a thunderous seven-second silence.

To accomplish either feat is commendable; to accomplish both is remarkable; to accomplish both in half a minute is phenomenal.

## 5 Magic moments that provide relief.

Good speakers know how to bring an audience down; great speakers know how and when to bring them back up. In the example above, Ed Tate illustrated how to create anger and tension. But he knew that the audience did not want to remain in that uncomfortable emotional state. So that was the reason for his next line, "Then he stormed off...and I was next!" The final four words of that line serve one important purpose: to provide an emotional relief through laughter.

This is a technique also illustrated by Jeremiah Bacon (1997 Finalist). He set the stage by telling a sad story of being placed in an orphanage by his mother, who was no longer able to take care of him. He took the audience on a journey from anger to sadness. Then, when the mood in the audience was at its most somber, he told of a tender moment in which his mother came to visit him and he showed her his first report card in the orphanage. "It was the worst report card I ever had," he said. "But she looked at the report card...and she

looked at me...and said, 'I'm proud of you son. I can tell by your grades that you don't cheat!'" The audience roared its approval. It was a funny line, but the laughter was exponentially louder because it gave us an emotional release at the moment we needed it most.

In each of these five examples, what made the speakers memorable were the moments in which they mesmerized the audience. None of the moments cited were lengthy – most were well under a minute – yet all were extraordinarily powerful. That is because these speakers knew that great speeches are built not of concepts but of moments – moments that are so carefully conceived, so perfectly polished, and so exceptionally executed that they command the listeners' attention.

Each speaker created at least one moment that provided a foundation upon which an effective message was built. Yet, their speeches endure not so much because of their overall message. These speeches were most effective because they demonstrated the power of component parts. As these examples showed, the best parts come from the best moments. And the best moments...are simply magic. **T**

**David Brooks, DTM**, 1990 World Champion of Public Speaking, is a member of West Austin II Club 6379 in Austin, Texas.

*Want to see the video clips cited in this article? See the ad below for Magic Moments 1 and 2.*

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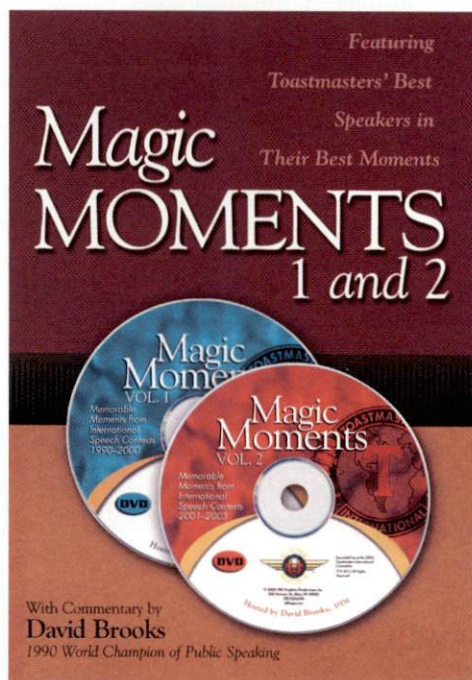
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## Cruising for (Almost) Free

(continued from page 7)

port on a 30-by-9-mile island with a population of 90,000.

We came within 150 miles of Ivan on September 13. For a few hours, 30-foot waves exerted a mini roller coaster effect and caused wobbling for wanderers. All of us applauded the ship's captain, crew and its stabilizers during an evening get-acquainted session in the same lounge where we lectured.

The next morning, three intrepid souls, including Dayle, our regular dinner companion, showed up for Memoir Writing (which was still being listed as Creative Writing). Dayle is planning a neighborhood history that will include stories about families living on her block. Tammy has 72 pages completed on a fantasy that unites an American Indian chief from the 1800s with his great-great-great-great-great grandson. Sherry's idea encompasses a church-related history. All of which opened interesting discussion while rendering my lesson plan useless.

On the third and final session, seven people arrived. John looked hung over and dozed now and then. I distributed my handouts as we dis-

cussed options, such as tape recording or videotaping one's life story, family newsletters, and round-robin letters. Norma read from her "Memoirs of a Farm Girl" about a brush fire that threatened her home. I emphasized the writer's mantra, "Show, don't tell," put in a plug for active verbs, and suggested forgoing the use of "very" and "really."

Tammy wound things up by speaking the words every writer/lecturer longs to hear: "I really enjoyed it."

### Topics One Agency Seeks

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**Ted Fuller, CTM**, is a member of Sunrise Club 362 in Walnut Creek, California. His memoir is called *Searching for Answers in All the Write Places*.

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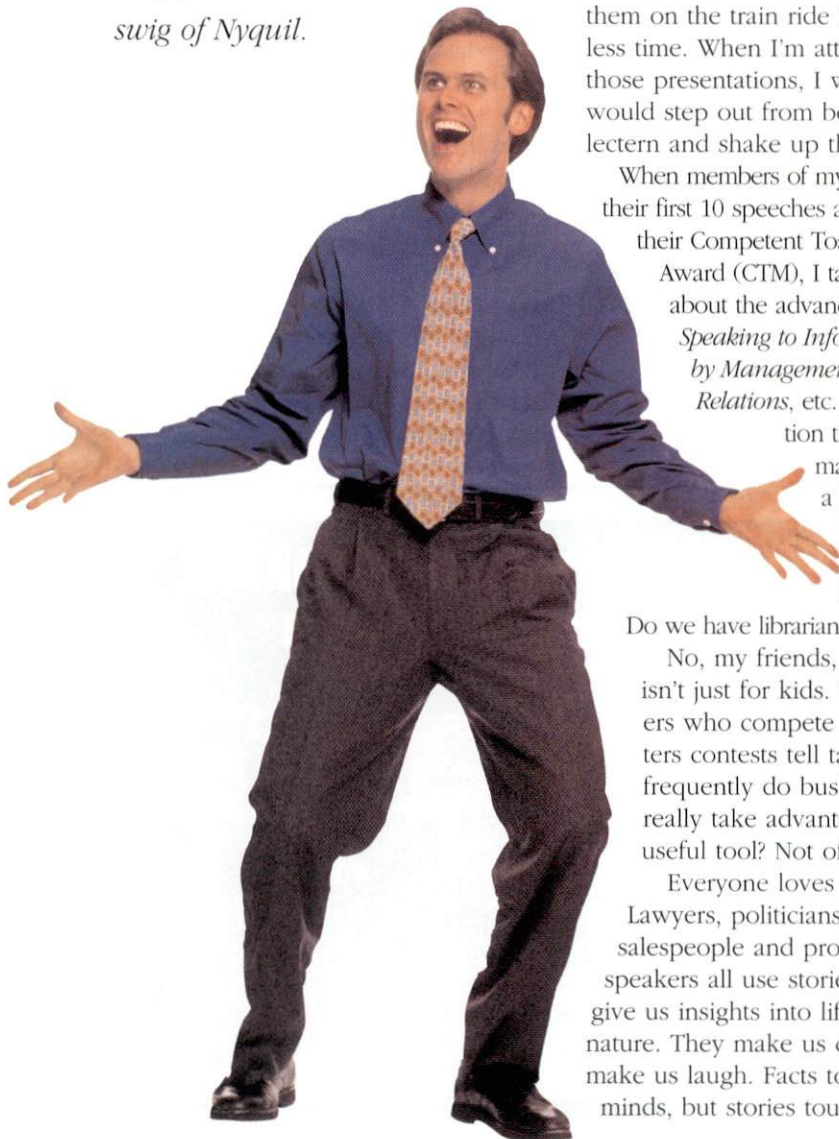


Facts touch our minds, but stories touch our hearts.

By Carolyn Callan, ATM-B

# Beyond the Bullet Point

**A**nyone who's worked in the business world knows that many presentations put you to sleep faster than a swig of Nyquil.



There's that overhead projector again. Oh, and there's that handout! Watch Joe Speaker show a series of PowerPoint slides, each listing four or five points – and then we're done. They're informative, but really, just hand me the overheads. I can read them on the train ride home in far less time. When I'm attending one of those presentations, I wish someone would step out from behind that lectern and shake up the room!

When members of my club complete their first 10 speeches and receive their Competent Toastmaster Award (CTM), I talk to them about the advanced manuals: *Speaking to Inform*, *Speeches by Management*, *Public Relations*, etc. When I mention the *Storytelling* manual, most get a blank look in their eyes.

"The storytelling manual? Do we have librarians in the group?"

No, my friends, storytelling isn't just for kids. Some speakers who compete in Toastmasters contests tell tales, but how frequently do businesspeople really take advantage of this useful tool? Not often enough.

Everyone loves a story.

Lawyers, politicians, teachers, salespeople and professional speakers all use stories. Stories give us insights into life and human nature. They make us cry and they make us laugh. Facts touch our minds, but stories touch our hearts.

So go beyond the bullet point and grab a vital tool from our public speaking toolbox: storytelling.

■ **Tell stories to inspire, persuade, motivate or entertain.**

*Enemy fire exploded overhead as a young naval officer turned his boat around to help a fellow soldier in Vietnam. He extended his wounded arm to the man floundering in the Mekong Delta and pulled him to safety.*

The story of Jim Rassman, the man whose life was saved, was broadcast to millions of American television households and changed the course of political history. That young naval officer, who later received a Bronze Star medal for his heroism, was former Democratic presidential candidate John Kerry, whose ailing political career was revived by the telling of this tale. If storytelling can change a presidential campaign, it can definitely transform your presentations.

Do you work with software engineers? Tell them a story about the young engineer who started a company in his garage and how Microsoft has changed the world. Are you in sales? Talk about the most successful salespeople in your company and why they have succeeded. Use stories to illustrate a point you want to make, a message you want to send.

■ **Tell a story from your own experience.**

Paw Paw Pinkerton, a professional storyteller and former corporate executive, entertained our Toastmasters club in Norwalk, Connecticut (a New York City suburb), with a story called



The Polaroid Pal. He captivated the audience with his tale of an eccentric man who rides the commuter train from Connecticut to New York and takes pictures of people's hands. It was a good example of a tale that corporate warriors who commute every day could relate to. You too can find colorful stories and people in your neighborhood.

■ **A gesture means more than flipping a transparency on an overhead projector.**

Writers rely on words to communicate, but storytellers must also know how to effectively use gestures, facial expressions and tone of voice. Use these tools for a more energetic and forceful presentation.

When Pinkerton told the story of the Polaroid Pal to our Toastmasters group, he sat on a chair and pretended to hold a newspaper. His eyes widened as he described how the man looked in his direction. He then shifted his body away from the strange man, and the audience howled as we imagined the scene in our minds. The story would not have been as effective if he had just stood in front of the room.

Don't just tell the audience about the difficult clients you've worked with; get up there and show them! Go ahead and use the voices and mannerisms of the clients, friends and family members you're telling the story about.

■ **Listen to professional storytellers.**

There are storytelling festivals for adults held all over the U.S and probably in other countries as well, where you can learn more about and enjoy the art from professional storytellers. Talk to someone who is a storyteller and get his or her opinions. What makes a good story? Who's good and why? What books should you read and what tapes should you listen to? Which storytellers should you watch and emulate?

■ **Use description and dialog.**

If your audience can see, hear or smell the images in a scene, they can better visualize and imagine the

story. In The Polaroid Pal, Pinkerton describes the seating arrangement on the train, the other passengers, the ways commuters hold the *New York Daily News*, the *New York Post* and the *New York Times*, the camera the man is carrying and how he takes the pictures. He uses just the right details to help us visualize the scene.

Later in the story, The Polaroid Pal tells the other passengers, "The human hand is the most beautiful part of the body, don't you think?" A little dialog tells us what he was up to and the audience howls with laughter.

■ **Don't memorize a story, visualize!**

When you start to work with a story, read through it carefully. What's important? What do you want to emphasize?

If you've memorized a tale and forget one word, your mind may go blank. Instead visualize the scenes like a series of storyboards, and describe them to the audience. Remember key sentences and points to pull you through.

■ **Get ready for your presentation.**

Most storytellers practice their tale dozens of times - until it's natural. As the storyteller, you can use pacing and rhythm to communicate your message to your audience. Practice aloud with a tape recorder. How do you sound? Is your pacing too fast, too slow? Have you varied your tone of voice? Now rehearse with other supportive Toastmasters - they will probably point out a few things you've missed.

■ **It's not about you; it's about the audience.**


Don't worry about what the audience is thinking. You have a great story to tell, an important message to convey. If you concentrate on your listeners, you're less likely to have stage fright. And when you are relaxed and confident, the audience will feel comfortable and be more receptive.

Before a presentation, spend a few quiet moments alone. Listen to a Walkman with some quiet soothing sounds in the background and visualize yourself giving the presentation and feeling good about it afterwards.

■ **Create and use new stories.**

One of my fellow Toastmasters told me recently, "One of the salesmen in our department has been telling the same canned stories for years, and it makes us crazy."

Life is too short and too interesting to keep using the same old stuff. That salesman must have dozens of stories to tell about his years of experience - and so do you. So keep your eyes open for fresh tales and know that most storytellers have at least 20 or 25 stories in their repertoire, ready to use, depending on the audience.

So, from time to time, step down from that podium and wake up the audience a little. Tell a story! 

**Resources:**

[www.tellabration.org](http://www.tellabration.org)  
[www.pawpawpinkerton.com](http://www.pawpawpinkerton.com)  
[www.storynet.org](http://www.storynet.org)

**Carolyn Callan, ATM-B**, is a member of Norwalk Club 2785 in Norwalk, Connecticut.

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Limited presentation time?

# Create a Speech on Short Notice

By Angela Libby Jankousky, ATM-S

*Dost thou love life? Then do not squander time, for that is the stuff life is made of.*

— Benjamin Franklin

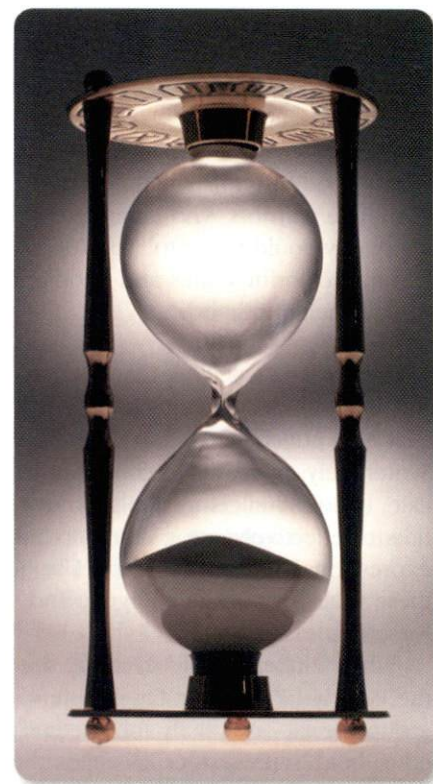
**Consider the 3 P's: purpose, practice and polish.**

One summer when wildfires were raging across Colorado, I was talking with a friend on the phone. Her home was near one of the largest fires. She hadn't been ordered to evacuate, but was told she might be asked to leave on short notice if the wind direction changed. She told me that she was watching the house of a neighbor who had left town before the fire started. She had called the neighbor for instructions on what to snatch out of the house in the event of an evacuation. The neighbor faxed a list that was organized as follows:

- If you have only one minute, take Nana's needlework. It's hanging in the entry.
- If you have five minutes, take Nana's needlework, the photograph albums on the coffee table and the candlesticks on the mantle.
- If you have an hour, take ... and here there was a detailed list that specified the location of each item.

**Purpose**

I liked the way the neighbor had organized her list. Nana's needlework was an embroidered wall hanging



her dear grandmother had made while losing a battle with cancer. To the neighbor, it was the most important thing in the house. If you have just a few minutes to prepare for a speech, spend your time zeroing in on your purpose. Ask yourself, "What do I want to accomplish? How do I want my listeners to be different after they've heard what I have to say? What is the Nana's needlework of this presentation?"

The answer to that question isn't always obvious. Before I joined Toastmasters, I was asked on a number of occasions to provide status reports to my company's senior leadership. I would spend significant time preparing. Like the good engineer that I am, I buried those folks in data and smothered them with detail. Finally, my exasperated boss said: "Look, these big shots are not about to make detailed decisions on these matters, that's your job. In fact, there are only two things they can do. They can fire you or they can give you a promotion. Which do you want it to be?" My next presentation was a well-focused status report, and I got the promotion.

Your purpose for each speech is different. You may want to propose a



course of action, to entertain, to inform or to inspire. If you can't state your purpose in one succinct sentence, you may be trying to do too much. My purpose for this article is this: I want you to be able to give the most effective speech you can – whether you have minutes, hours or days to prepare.

If I have only a few minutes to prepare, I concentrate only on achieving my purpose. If I can think of a good example to illustrate my point, I use it. If not, I make my point as clearly as I can and then I shut up. Listeners appreciate a speaker who doesn't ramble.

### Practice

If I have a few hours of preparation time, I still begin by writing one sentence that states my purpose. After that, I type out my thoughts on the computer. You may organize your thoughts on the back of an envelope or any way that suits you. As you prepare your speech, ask yourself whether each additional point furthers your purpose. If so, use it. If not, leave it out.

I try to be sure that I have included stories or personal experiences to illustrate each of my points. In this article, I used the Nana's needlework story to illustrate my point about zeroing in on your purpose. One well-illustrated point is stronger and more memorable than multiple points that are explained, but not illustrated.

Toastmasters' *Better Speaker Series* on "Preparation and Practice" contains useful suggestions on how to practice a speech:

■ **Practice ideas, not words.** A memorized speech is dangerous. If you lose your place, you're sunk. Additionally, you lose the spontaneity of being in the present. When you actually give your speech, you'll be able to insert comments about something from earlier in the meeting, as in, "This is consistent with the point Bill was making just a moment ago."

■ When you practice, **say your speech aloud to yourself.** I go through the

speech several times silently using my written notes and make changes and improvements as I go. Then I make a crib sheet of my main points and run through the speech out loud. The first run-through is painfully rough – I'm glad no one is listening.

■ **Run through the speech several more times, finishing it each time.** If you miss a point, keep going. Then go back to the section you had trouble with and work on it until it's smooth. When you're happy with it, go back to the top. That way you get practice in recovering from missteps and you spend equal time on each part of the speech.

If I had only one or two hours to prepare a short speech, that's probably the most I'd accomplish. I'd really know my purpose, and I'd have prepared and practiced a speech that hammered home that point. I'd probably practice it a time or two in the car on the way to the meeting. I used to worry that people would think I was talking to myself. Now I figure they'll think I'm talking on a hands-free cell phone.

### Polish

Contest speeches, important presentations or presentations to large audiences merit the highest level of preparation: polishing. Your investment of time to polish your speech honors your audience. Their time will be well spent listening to a speech that is succinct, stays on point, and is fluid, well-practiced and illustrated with memorable stories.

To polish a speech, practice it a number of times, working on gestures, inflection and pacing. Winston Churchill was one of the greatest public speakers of the last century. His rule of thumb for speech preparation was to spend one hour preparing to speak for each minute of his speech. He would spend 20 hours preparing to give a 20-minute speech!

The *Better Speaker Series* on "Preparation and Practice" suggests that you focus on one aspect of

delivery at a time. On your first run, work on vocal variety. Next time, practice gestures that enhance your meaning. Then, experiment with pacing.

If at all possible, rehearse your speech in front of several different audiences prior to the one that really counts. Each audience is different, and you will learn something new from each session. In 2001, Ed Tate won Toastmasters' International Speech Contest and was named the World Champion of Public Speaking. Ed not only practiced at his own club but also at as many other clubs and venues that would hear him. It paid off. He not only won the championship, he is now a sought-after professional speaker.

I'd like to conclude with a quote from Sir Winston Churchill, who said:

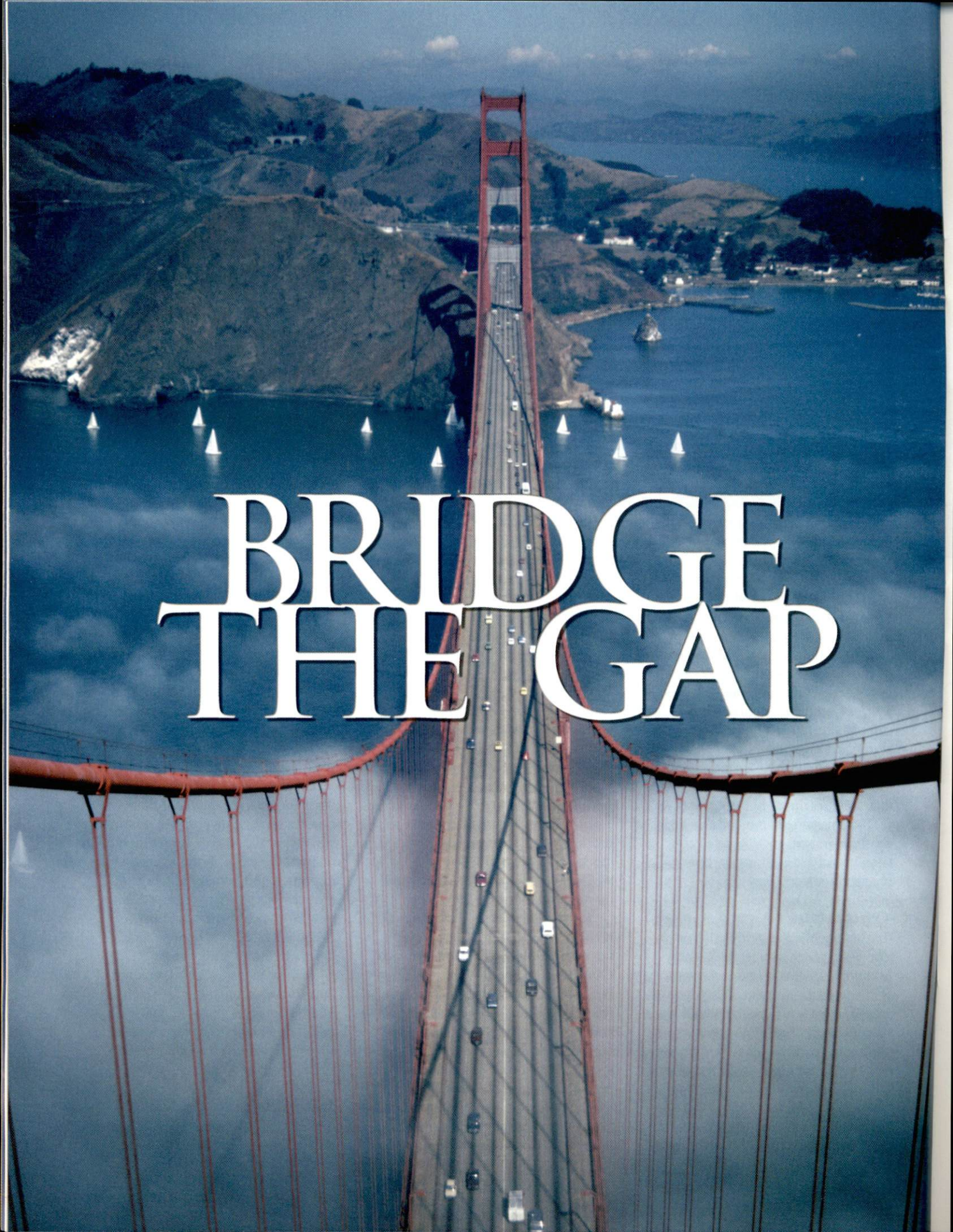
*If you have an important point to make, don't try to be subtle or clever. Use the pile driver. Hit the point once. Then come back and hit it again. Then hit it a third time – a tremendous whack.*

If you have only a few minutes to prepare to speak, focus hard on your purpose: your single most important point. What's the Nana's needlework of your presentation? If you have several hours, develop a speech that really supports your main point. Make sure it contains compelling illustrations and omits fluff that doesn't serve your purpose. Practice conveying the ideas without memorizing the speech. If the speech is important and you have adequate time, polish your speech. Add gestures, vocal variety and pauses. Arrange to rehearse your speech before different audiences.

Each of us has a limited amount of time to use or squander as we choose. The discipline of purpose, practice and polish allows me to create an effective speech, whether I have minutes, hours or days to prepare. ■

**Angela Libby Jankousky, ATM-S**, is a member of ASC Speakeasy Club 8361 in Lakewood, Colorado.



An aerial photograph of the Golden Gate Bridge, showing the roadway and suspension cables leading up to a tower. The bridge spans across a body of water with several sailboats. In the background, there are rolling hills and a coastline with buildings. The title "BRIDGE THE GAP" is superimposed in a large, white, serif font across the center of the image.

# BRIDGE THE GAP



## When one idea leads to the next, you've got flow.

**T**he day I dreaded arrived: I was assigned to evaluate Aaron's speech. His previous speeches were so jumbled, they were hard to follow. I worried that my mind would wander during his speech and I wouldn't have any useful comments. Once he started speaking, I outlined what he said. It made sense – for the first time! I told him so in my evaluation. Later, I spoke with fellow club members and they said his speech didn't make sense to them. Why not?

I later realized Aaron's speech lacked transitions. He had the facts; he had them in order. But he didn't relate them to each other, and in doing so, minds wandered and got lost. Most likely you, too, have heard speeches that left you wondering why you couldn't follow the speaker. Even if the subject is interesting, the speaker can throw you off the path. How? With a lack of transitions. A transition is a bridge that links one thought to another. If you miss the bridge, you miss the next thought completely, or grasp it too late to understand the whole idea.

The purpose of transitions is to create a smooth flow of thoughts, one into the next. Without transitions, you'll blurt out idea after idea after idea – all of which will seem unrelated.

### Importance

"The audience is dying to know the relationship between ideas," says professional speaker and speaking coach Max Dixon. "Their brains are hard-wired for that. It's more important when you are speaking than when you are writing because the listeners can't go back – they have to get it when it happens."

Too many facts at once bombard an audience into a stupor. Inside, they are saying Huh???

"If the brain is bored, or gets tired because it's overwhelmed, or gets confused – it can't stay in that place," says Dixon, "so it daydreams, creating its own interest."

"The auditory processing is complicated," says Dr. Carol Kauffman, psychologist and assistant clinical professor at Harvard Medical School. "People need a 'heads-up' when the course of the conversation is going to change. We're

used to it in movies, where music is often the transitional signal. Think of the movie *Jaws* – when you hear that theme, you know what's coming!"

Without transitions, audiences have difficulty understanding what you are talking about, says Dr. Larina Kase, psychologist and personal coach. "They hear various pieces of information and don't understand how they fit together. This is like looking at the pieces of a puzzle. Without putting it together, you can't see what it portrays."

How do you put ideas together? Start with a caring attitude.

"When I hear a disjointed speech, it seems that the speaker is more interested in getting their speech out than with connecting with the audience," says Elena Michaels, CTM, and member of the National Speakers Association. "Speakers have a tendency to be more connected to the speech than the audience is. That's why practice is so important. When you practice your speech and are so familiar with it that you could do it while sleepwalking, then you're not connected to your speech any more. Then you have the opportunity to connect with the audience."

"Listeners need to be guided," says Dixon. "When the speaker takes care of the listeners in that way, and makes sure they always know where the speaker is in the speech, it builds the audience's trust toward the speaker. They trust you to be the guide on this journey. So they relax a little bit more. When they relax, they are more open to be influenced by the speech."

### Bridging Techniques

Transition techniques can be divided into two categories: four techniques that pull the audience along, and three that push. Transition words or phrases are the most common **pulling technique**. These include:

<i>first</i>	<i>next</i>	<i>finally</i>
<i>also</i>	<i>in addition</i>	<i>besides</i>
<i>just as important</i>	<i>still</i>	<i>these include</i>
<i>likewise</i>	<i>sometimes</i>	<i>on the other hand</i>
<i>even so</i>	<i>however</i>	<i>that's why...</i>
<i>an example is...</i>	<i>speaking of...</i>	<i>reminds me of...</i>
	<i>what a contrast that is to...</i>	
	<i>meanwhile, back at the ranch...</i>	



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Other “pulling” techniques include:

■ **Silence.** Keynote speaker John Chappellear suggests the use of silence occasionally.

“You may say something thought-provoking,” he says. “Without giving transition time, the audience will be back with that thought while you have moved on. The use of silence as a transition is powerful. But being able to stand silently in front of a large audience for 15-45 seconds requires practice.”

■ **Movement.** Gestures, like dipping the head when saying “Meanwhile...” or “that’s why...” emphasizes a transition.

“I think body movement is a great way to transition,” says Michaels. “If, for example, the speaker walks a few steps to the left, and lifts up his arm with the lifted index

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**“Any length of speech with transitions is more interesting than one without them.”**

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finger of the left hand, the audience cannot ignore that action. The movement carries the audience with him. A few steps over, a few steps back – use your space, and the audience will transition with you.”

However, David Brooks, 1990 World Champion of Public Speaking and professional speaker, urges subtlety with gestures in countries outside the U.S.

“The main difference in speaking in Asia or Europe,” he says, “is they don’t care for physical actions as much as they care for the quality of the content. Here in the U.S., there’s a lot more ‘showbiz’ speaking than is wanted or even tolerated in other parts of the world. In Europe, they just want good information. They don’t want you to move around, pound your chest or shake your fist.”

■ **Internal summaries.** In a long or complex speech, it’s important to remind listeners of the points you have covered before presenting new information.

Dixon offers an example: “Let’s say you have the five secrets of something. You’ve just finished talking about secret number three. Just before the transition you might say, “So what have we looked at so far? We’ve seen how...” and you say a sentence or two about numbers one and two. “Now let’s look at where this logically takes us...”

One thing the brain really needs is a sense of order and pattern, Dixon continues. “The brain hears a topic being dealt with. As soon as the speaker says something like, ‘Let’s look at the three of this’ or ‘the four of that’ the listener’s brain whispers, ‘Oh, thank you! There’s going to be an outline here.’”

“You set up their hopes but you have to satisfy them,” he continues. “So occasionally you have to say, ‘Now, we’re still on number one.’ Then the audience feels like they’re being taken care of. Even though it’s basic, it still answers that part of us that asks, ‘Where are we now? What did you just say?’”

“**Pushy” transitions** set up an expectation for the audience to look for. These include:

■ **Visual Aids.** Something to look at creates expectations in the listeners. Pick up a stuffed snake or prop up a poster listing three points and all eyes will brighten.

■ **Questions.** Ask a question to shift to the next point. “How much money did they lose?” you may wonder. The audience expects the next part of your speech to answer the question.

■ **Sequence.** If you tell the audience to expect five of something, they’ll start counting.

“If they can see you’ve organized your speech,” Dixon says, “that allows them a sigh of relief.”

### When Transitions Don’t Work

Sometimes, you’ll find a fact or anecdote that is fabulously interesting or exotically entertaining. But it’s hard to fit into the speech, even with a transition. The truth is, it probably doesn’t belong.

For example, the ancient art of mummification is a step-by-step process. A speech about the process wouldn’t include a hilarious review of the movie *The Mummy*. If the fact doesn’t contribute to the main topic, leave it out. Use it some other time. Write out a single sentence that summarizes your speech. This will help you decide what goes in the speech.

Adding transitions alters the text, makes it more conversational and easier to understand. Of course, transitions add words and length to your speech. But it’s better to cut out a few facts than to cut out transitions.

“Any length of speech with transitions is more interesting than one without them,” insists Michaels.

Steven L. Katz, professional speaker and author of books on management, says, “In the end, good speakers are characterized by their ability to link facts and information together in ways that make the listener think ‘Aha!’”

What transitions give you is a seamless speech. You know it’s seamless when you get to the end and the timer has become so engrossed with your speech, she forgot to watch the time. ■

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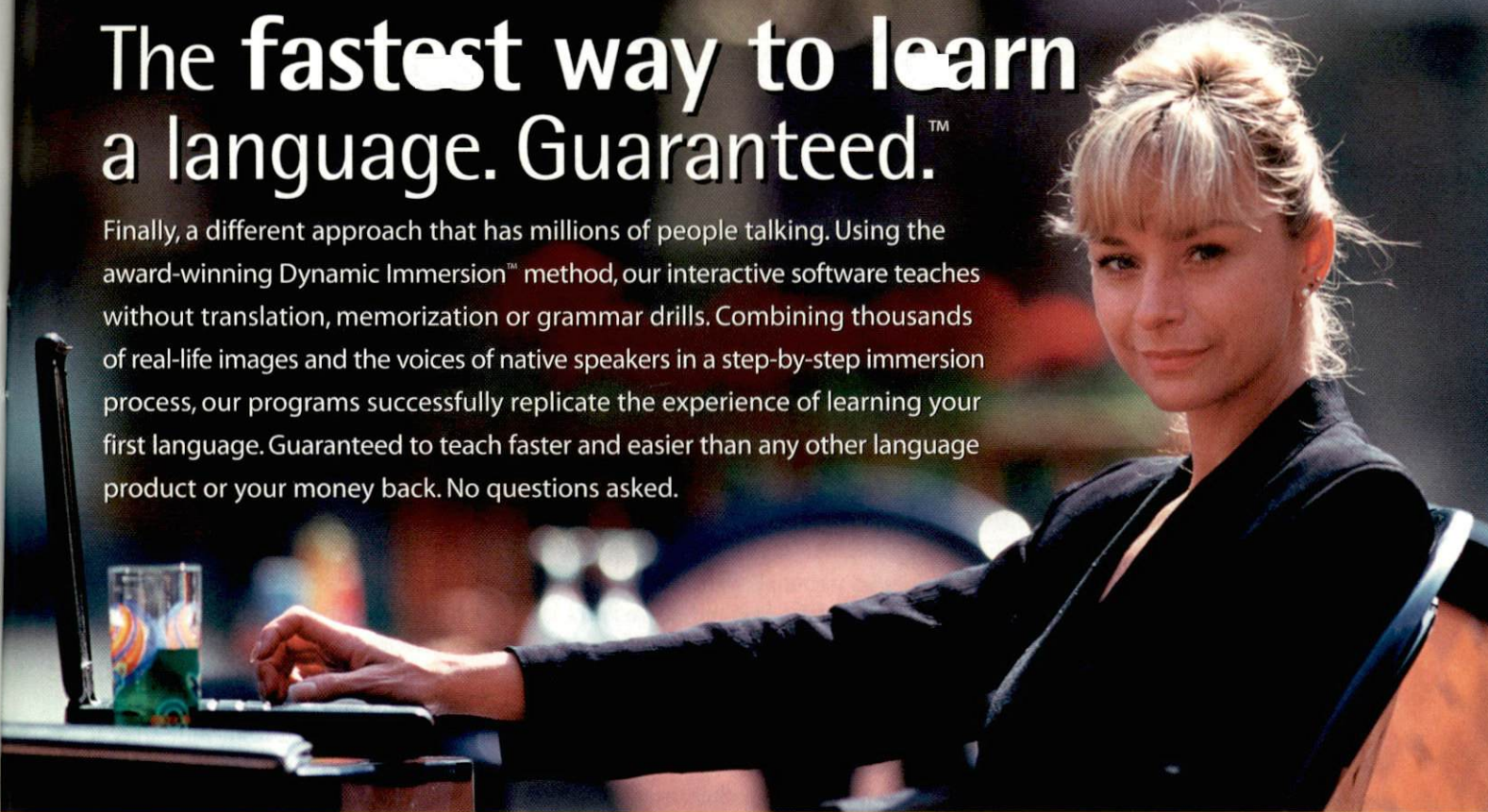
**Paula Syptak Price, ATM-S,** writes from San Antonio, Texas. Contact her at [psprice@ev1.net](mailto:psprice@ev1.net).

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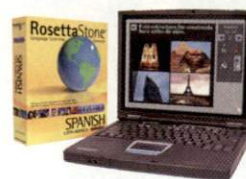
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# Playing with a Full Deck

By Richard Lederer, Ph.D.

**The language of poker has become a pervasive metaphor in the English language.**

My son, Howard, and daughter, Annie, live and move and have their beings in that windowless, clockless pleasure dome known as Las Vegas. I'm pleased to report that they are the only sibling pair ever both to reach the finals of a World Series of Poker event and to have won national tournaments with capacious and impressive names, such as the 1991 Diamond Jim Brady Texas Hold'em Shootout, the Four Queens Poker Classic in High-Limit Omaha, and the Hall of Fame Classic Deuce-to-Seven Lowball Draw No-Limit.

My children's achievements in the gaming halls inspire me to deal from a full deck of vivid words and phrases that have made the trip from the poker table into our everyday conversation and writing. The color and high-risk excitement of poker have made the language of the game one of the most pervasive metaphors in the English language.

The basic elements of poker are the cards, the chips and the play of the hand, and each has become embedded in our daily parlance.

Beginning with the cards themselves, the verb *to discard* descends from *decard* – away card – and first meant to reject a card from one's hand. Gradually, the meaning of discard has broadened to include rejection beyond card-playing. A *card-sharp* who is out to cheat you may be *dealing from the bottom of the deck* and giving you a *fast shuffle*, in which case you may get *lost in the shuffle*. You might call such a low-down skunk a *four-flusher*. Flush, a hand of five cards that are all of one suit, flows from the Latin *fluxus* because all the cards flow together. Four-flusher characterizes a poker player who pretends to such good fortune but in fact holds a worthless hand of four same-suit cards and one that doesn't match.

All of these terms originated with poker and other betting card games and have undergone a process that linguists call broadening. A good example of movement from one specific argot to another is *wild-card berth* or *wild-card player* as used in football and tennis. In these sports, a team hopes for back-to-back victories – from a fortuitous ace-down-ace-up as the first two cards in a game of five-card stud.

Now that I've laid my cards on the table, let's see what happens when the chips are down. Why do we call a gilt-edged, sure-thing stock a *blue-chip stock*? Because poker chips are white, red and blue, and the blue ones are the most valuable.





Why, when we compare the value and power of two things, do we often ask how one *stacks up* against the other, as in “How do the Red Sox stack up against the Yankees?” Here the reference is to the columns of chips piled up before the players around a poker table. These stacks of plastic betting markers also account for the expressions *bottom dollar* and *top dollar*. Betting one’s bottom dollar means wagering the entire stack, and the top dollar, or chip, is the one that sits atop the highest pile on the table. Indeed, the metaphor of poker chips is so powerful that one of the euphemisms we use for death is *cashing in one’s chips*.

The guts of poker is the betting. “You bet!” has become a standard affirmative in American English, and it is far from being the only betting metaphor that has traveled from the gaming halls to our common vocabulary. If you want to *call my bluff* on that one and insist that I *put up or shut up*, I’ll be happy to *put my money where my mouth is*.

Say you’re involved in a big business deal. You let the other guy know that you’re not a *piker* running a

you *play it close to the vest* without *showing your hand*. You maintain an inscrutable *poker face*, keep everything *aboveboard* and hope to *bit the jackpot*.

The hole in the phrase *in the hole* refers to a slot cut in the middle of poker tables through which checks and cash are deposited into a box, to be transferred later to the coffers of the house. *In hock* descends from the game of faro, a cousin of poker. The last card in the box was known as the hocketty card. The player who bet that card was said to be in hock, at a disadvantage that could lose him his shirt.

*Stand pat* comes from the strategy of keeping one’s original (pat) hand in draw poker rather than making an exchange. Because card sharps are known to engage in chicanery when their hands are out of sight and under the table, or board, *aboveboard* has come to mean open honesty and *under the table* the opposite.

*Playing it close to the vest* ensures that no one else will peek at the contents of a player’s hand. *Jackpot* originally described the reward to the big winner in a game of progressive poker, in which you need a pair of

order of betting and to keep one person from dealing all the time, thus transferring the disadvantages of being the first to wager and cutting down on the chances of cheating. During the heyday of poker in the 19th century, the marker was often a hunting knife whose handle was made of a buck’s horn. The marker defined the game as Buckhorn Poker or Buck Poker and gave us the expression *pass the buck*.

In the Old West, silver dollars often replaced buckhorn knives as tokens, and these coins took on the slang name *buck* for their own.

President Harry S. Truman, reputed to be skillful poker player, adopted the now-famous motto “The buck stops here,” meaning that the ultimate responsibility rested with the president.

The cleverest application of poker terminology I have ever encountered appears on the truck of a New Hampshire plumbing company: “A Flush Is Better Than a Full House.” In poker that isn’t true, but a homeowner would recognize its wisdom.

Great poker players must have a firm grounding in the statistics of card

## “The democratic poetry of poker is a vivid emblem of the games that we, as a civilization, watch and play.”


*penny ante* operation and that he’d better *ante up* big. One theory traces piker, one who habitually makes small bets, to westward migrants from Pike County, Missouri. These small farmers were less inclined than hardened veterans to risk high stakes, and the county name became eponymously synonymous with penny-pinching cheapness. *Ante*, from the Latin for “before,” refers to chips placed in the middle of the poker table before the betting begins, so a penny-ante game is fit only for pikers.

The negotiations continue, and you *sweeten the pot* by *upping the stakes*. You don’t want to *blow your wad* and *go in the hole* or *in hock*, but you don’t want to *stand pat* either. Rather than *passing the buck*,

jacks or better to “open the pot.” Because the stakes grow higher until the requisite pair is dealt, *jackpot* has gradually expanded to include the pots of gold in slot machines, game shows and state lotteries.

*Pass the buck* is a common cliché that means “to shift responsibility.” But why, you may have asked yourself, should handing someone a dollar bill indicate that responsibility is in any way transferred? Once again the answer can be found in high-stakes gaming halls and riverboats. The buck in *pass the buck* was originally a poker term designating a marker that was placed in front of the player whose turn it was to deal the next hand. This was done to vary the

distribution and probability. But, as my son and daughter, the poker champions, explain, “To play poker at the highest level is to read people – their faces, their body language and their behavior patterns.” Language and people are inextricably intertwined. The democratic poetry of poker that pervades our American language is a vivid emblem of the games that we, as a civilization, watch and play.

It’s in the cards. You can bet on it. 

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**Richard Lederer, Ph.D.** is Toastmasters’ 2002 Golden Gavel recipient and the father of two world-class poker players. His most recent book is *Comma Sense: A Fun-damental Guide to Punctuation*.



The Book Review:

*The Know-It-All: One Man's Humble Quest to Become the Smartest Person in the World* by A.J. Jacobs

"Read books, good books. Books that motivate you. Books that inspire you. Read them when you wake every morning or every night before you go to sleep."

— MARK VICTOR HANSEN

One of the characteristics of the best speakers is that they are knowledgeable – not in the sense of know-it-alls, but in the spirit that they research their topics, know how to blend a light-hearted phrase and balance main ideas with memorable quotations, facts and well-told anecdotes. None of this is easy in the beginning; it takes patient practice to perfect any skill, but it starts with knowledge: reading and researching, asking questions and learning about the world.

In *The Know-It-All: One Man's Humble Quest to Become the Smartest Person in the World*, A.J. Jacobs has written a good-humored memoir relating what he found most remarkable as he took a year to read the *Encyclopedia Britannica* (EB). For those who like to count things, the EB contains 33 thousand pages, 44 million words and 10 billion years of history.

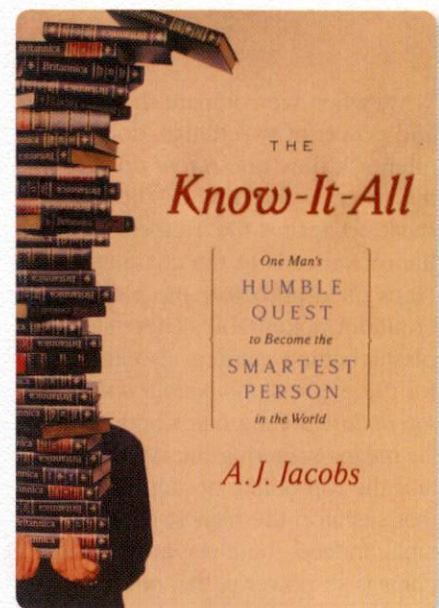
*The Know-It-All* gives readers insight into an important feature of our humanity as Jacobs comes to a painful realization that in the big scheme of things, we're all fairly limited in what we know about most subjects. To test his evolving knowledge base, he joined Mensa – the society for bona fide geniuses and became a candidate on the television program *Who Wants to be a Millionaire*. His quest to be a contestant on *Jeopardy!* failed. The theme in these moments of truth was that the more knowledgeable he became, the more he realized how much he

didn't know. We don't need to read *The Know-It-All* to acquire wisdom, but reading the book makes validation a more pleasing experience.

Reading EB volumes A through Z, Jacobs continued his day job as a senior editor at *Esquire* magazine. As he read, he recounted giving better business briefs and sometimes, but not often, impressing his wife, Julie, with superficial insights into odd customs and historical trivia. He compares his knowledge with that of his pretty-smart father, an attorney who started to read EB in his youth, and his brother-in-law nemesis, Eric.

*The Know-It-All* is a story within a story – it's about the daily grind of reading thousands of informative pages, and it's about doubts, fears and false pride. Jacobs is part of the human family and through his writing of this book we learn about ourselves – the feelings of inadequacy that we all possess. The book also inspires with the audacity of his quest. We learn that it's OK not to be the smartest person in the world.

Because human knowledge was derived from every corner of the earth, *The Know-It-All* has something from everywhere. Toastmasters from around the world will appreciate the international flavor that global knowledge represents. Jacobs generously shares a small portion of what he learned about art, people, geography, space, politics, global culture and internationalism. Although there are hundreds of



little-known facts in *The Know-It-All*, one that got my attention was that lightning goes up. According to Jacobs and EB: "To be technical, it does first go down – there's an initial bolt called the 'leader' that zips from the cloud to the ground. But the bright part, the part that flashes, is the 'return stroke,' which goes from the ground back to the cloud." Who would have thought?

And how many know that Ian Fleming, author of the *James Bond* books, also wrote the flying-car novel *Chitty Chitty Bang Bang*? In the department of things that aren't always what they seem, Jacobs describes some ironic facts such as: French horns are from Germany, starfish are not fish, the electric eel is not an eel, a cold is not caused by being cold, and a Great Dane has no relation to Denmark.

I don't remember reading a book with more diversity or richly loaded with light-hearted topics. With all its sugar-and-spice ingredients of knowledge, readers will surely improve the taste of their speeches and day-to-day conversations. *The Know-It-All* is well organized, had a superb index and is available in hardback (386 pages) for less than \$20 from Internet booksellers. **T**

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



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Club PR:

# Share the Power!

Do you feel the power of Toastmasters in your life? Now there is an easy way to share that power with others: Toastmasters' new marketing cards (Catalog No. 125). The marketing card is an effective membership-building tool that will help you share the benefits of Toastmasters within your circle of influence, as well as casual acquaintances.

**WHAT** are marketing cards? They are convenient small cards that can be carried in your pocket, purse or planner. Slightly bigger than a business card, they make it easy to get Toastmasters contact information into the hands of another. The cards use the same artwork associated with TI's marketing posters.

**WHY?** Marketing cards are a convenient and professional way to introduce your associates and friends to your club. In the blank space on the back of each card, you can write in your club's contact information.

**HOW?** Give them to anyone you meet. The card lists the address to Toastmasters' Web site, [www.toastmasters.org](http://www.toastmasters.org), with a blank space for you to add your club's contact information.

**WHEN and WHERE?** Marketing cards can be handed out at the grocery store, on a plane, at the spa, after a church meeting, at a seminar, in hotel lobbies, at family reunions, during interviews with the boss or employee – even in an elevator. The possibilities are as vast as your travels and contacts!

It has been reported that one out of three people who respond to the cards become involved in Toastmasters. This will increase the likelihood

of empowering other people to experience the benefits of Toastmasters.

Have fun and enjoy the process of sharing Toastmasters with your friends and co-workers.

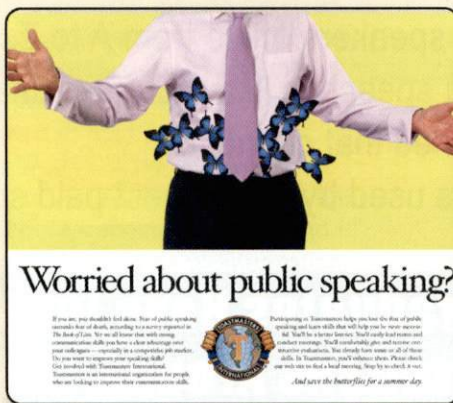
Helpful hints to increase the number of people you empower.

- Keep several cards with you at all times.
- Share these cards with a caring attitude.
- Keep your contact information current and simple.
- Keep a record of the people who respond to your club.



- Have a contest to see who can recruit the most members through the use of these cards.
- Order plenty of marketing cards so that all members will have some when they need them!

**Mick Fetty, DTM**, a member of several clubs in Prescott, Arizona, is distributing these cards to nearly everyone he meets.



## Toastmasters Ads on Boston Trains

We all know that Toastmasters is a well-kept secret. Here in District 31 (Eastern Massachusetts and Rhode Island) we decided to do something about it. We recently experimented with using print advertising on the commuter rail system.

The Commuter Rail System (MBTA) in the Boston area serves 200,000 people daily. Several times each day, 90 trains leave and arrive from North and South stations in Boston. On each one of those trains of four to five cars, we placed one eye-catching print ad with a few sentences about Toastmasters and a link to a Web site. Approximately 40,000 commuters viewed our posters each day for about 30 days, beginning in mid-April 2005.

A design firm, owned by a former Toastmaster, donated their design services; our only costs were image acquisition, printing and the not-for-profit advertising rate. We also arranged with World Headquarters to track page hits on a special Web address, as a means to evaluate the ad campaigns effectiveness. Only time will tell if the investment was a good one or a great one!

**Chris Lowe, DTM**, is the current District 31 Governor.

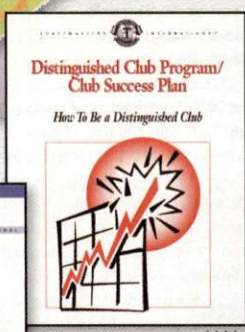
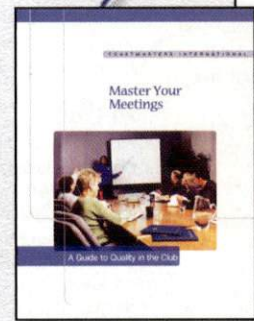
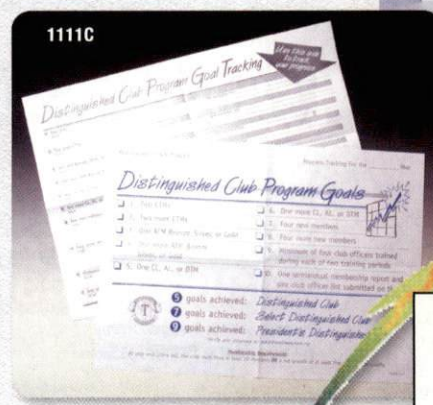


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 Jean J. Kolar 4284-24, Lincoln, Nebraska  
 Maurice E. Taitt 1415-25, Irving, Texas  
 Carla G. Gibbs 3546-25, Waco, Texas  
 Stevie Collins 7160-25, Grand Prairie, Texas  
 Cheryl Ann Kinchen 2021-27, Arlington, Virginia  
 Ismael R. Dieppa 4817-27, Falls Church, Virginia  
 Juan Anastacio Escobedo Diaz 8191-34, Morelia, Mexico  
 Jose Luis Benitez Garcia 735455-34, Puebla, Mexico  
 Barbara B. Pfarr 176-36, Bowie, Maryland  
 Kristine E. Nicholson 4153-36, Germantown, Maryland  
 David Nemitz 1100-38, Washington Crossing, Pennsylvania  
 Brian Lin 3954-38, Princeton, New Jersey  
 Girish N. Modi 9346-38, Harrisburg, Pennsylvania  
 Karen L. Daly 3943-39, Stockton, California  
 Joseph J. Schwerling 453-40, Erlanger, Kentucky  
 Michelle Churma 1028-40, Worthington, Ohio  
 David D. Vassar 5586-40, Wright Patterson AFB, Ohio  
 Patricia Eileen Foley 3144-42, Regina, SK, Canada  
 Edna Jolly 5374-42, Edmonton, AB, Canada  
 Jacqueline L. Schneider 9905-42, Calgary, AB, Canada  
 Heather P.R. Drope 3798-45, Halifax, NS, Canada  
 Butch L. Artes 1503-46, Newark, New Jersey  
 Patrick Argabright 6522-46, Freehold, New Jersey  
 Godfrey A. Springer 1600-47, Nassau, Bahamas  
 Laura L. Finney 6261-47, Tampa, Florida  
 Jeannette M. Boucher 6544-47, Naples, Florida  
 Wentworth Stubbs 6796-47, Nassau, Bahamas  
 JoAnna Lands 123-49, Honolulu, Hawaii  
 Tom G. Hall 4008-50, Richardson, Texas  
 Melanie Dunn 8202-50, Dallas, Texas  
 Will J. Ryan 8792-53, Great Barrington, Massachusetts  
 Danny W. Barron 505-56, Houston, Texas  
 Mago Johnson 7814-56, Houston, Texas

John R. Potts 4143-57, Danville, California  
 Mei Jo Huang 5229-57, Alameda, California  
 Brendan J. Murphy 6135-57, San Ramon, California  
 Denise D. Abero 8597-57, Hayward, California  
 William H. Smith Jr. 9389-57, Oakland, California  
 Elizabeth Simonson 1575-59, Paris, France  
 Luciana Husfeld 9725-59, Munich, Germany  
 Ann Marie MacDonald 3597-60, Toronto, ON, Canada  
 Frank K. Weikel 1995-62, Cadillac, Michigan  
 Al E. Arens 9403-62, Alma, Michigan  
 Anita Monohan 7805-63, Old Hickory, Tennessee  
 Alice Blake 1961-66, Richmond, Virginia  
 Kenneth D. Leathwood 5926-68, Lafayette, Louisiana  
 Robert Green 3887-69, Mitchelton, QLD, Australia  
 Jeff Parry 8126-69, Charleville, QLD, Australia  
 Martin T. Faber 4796-70, Springwood, NSW, Australia  
 Pamela J. Barton 4875-70, Blacktown, NSW, Australia  
 Imke Halberstadt 7749-71, Harrow Weald, England  
 Yvonne F. Wadsworth 3185-72, Richmond, New Zealand  
 Helen P. Tonkin 3593-72, Auckland, New Zealand  
 Mia Johanna Colberts 7144-72, Christchurch, New Zealand  
 Clynton G. Robinson 567-73, Eltham, VIC, Australia  
 Murray C. Jorgensen 6428-73, Perth, WA, Australia  
 Ro M. Leonora 3128-75, Bacolod City, Philippines  
 Kenneth K. Quaschnik 8648-78, Great Falls, Montana  
 Samer Younis 4429-79, Amman, Jordan  
 Zulfikarali Moiz Bahrainwala 666251-79, Manama, Bahrain

## Anniversaries

June 2005

### 65 YEAR

First S. Paul 167-6, White Bear Lake, Minnesota  
 Long Grove/Lake Zurich 169-30, Lake Zurich, Illinois

### 60 YEAR

Nampa 324-15, Nampa, Idaho  
 Billings 319-78, Billings, Montana

### 55 YEAR

Grants Pass 852-7, Grants Pass, Oregon  
 Oconomowoc 834-35, Oconomowoc, Wisconsin  
 Northwest 859-40, Upper Arlington, Ohio  
 Westchester 863-46, West Harrison, New York  
 Up and At Them 842-65, New Orleans, Louisiana

### 50 YEAR

Albany 1827-14, Albany, Georgia  
 Greater Newark 1833-18, Newark, Delaware  
 Tri Cities 274-9, Pasco, Washington  
 Natural Gassers 1875-44, Amarillo, Texas  
 Van Nuys Burnt 914-52, Tarzana, California  
 Downtown Toronto 1744-60, Toronto, ON, Canada  
 Quebec 1838-61, Quebec, QC, Canada

### 45 YEAR

Wallingford 252-2, Seattle, Washington  
 Annandale 3122-27, Alexandria, Virginia  
 Amcats 3151-27, Alexandria, Virginia  
 Bristol 3153-53, Bristol, Connecticut  
 Laemthong 1635-80, Bangkok, Thailand

### 40 YEAR

North Valley 2038-4, San Jose, California  
 Pleasant Valley 2560-10, Brooklyn, Ohio  
 Old Economy 2682-13, Ambridge, Pennsylvania  
 Dinosaur 3903-42, Brooks, AB, Canada

Gator 3915-47, Gainesville, Florida  
 Mare Island 2839-57, Vallejo, California  
 Microcentury 3797-57, Livermore, California  
 Rotorua 3353-72, Rotorua, New Zealand

### 35 YEAR

Yellowknife 3829-U, Yellowknife, NT, Canada  
 Gats Sunrisers 1120-26, Denver, Colorado  
 Channel Islands 2858-33, Port Hueneme, California  
 Blue Bell 397-38, Lansdale, Pennsylvania  
 Orange Park 1980-47, Orange Park, Florida

### 30 YEAR

San Francisco 1771-4, San Francisco, California  
 Southwestern Bell 3287-8, St. Louis, Missouri  
 Northwest 30-11, Indianapolis, Indiana  
 Temecula 1677-12, Murrieta, California  
 Conyers-Rockdale 2579-14, Conyers, Georgia  
 Spoke N Word 2087-15, Ogden, Utah  
 Top O' The Rock 2155-47, Jacksonville, Florida  
 Federal Center 1260-36, Hyattsville, Maryland  
 Hawaiian Electric 1416-49, Honolulu, Hawaii  
 Mohawk 1931-53, Schenectady, New York  
 De Kalb Area 3190-54, De Kalb, Illinois  
 St. Helena 756-57, Saint Helena, California  
 Fussa Speakers 583-76, Fussa City, Japan

### 25 YEAR

Costa Mesa Communicators 4274-F, Costa Mesa, California  
 Opportunity Speakers 4282-4, San Francisco, California  
 Sunset 4304-4, Menlo Park, California  
 Crest O' The Hill 981-6, Richfield, Minnesota  
 Capitol 4258-7, Montgomery, Alabama  
 Noontime 4287-7, Portland, Oregon  
 Expressers 4241-11, Louisville, Kentucky  
 Desert Off The Cuff 4264-12, Rancho Mirage, California  
 Questar 4265-15, Salt Lake City, Utah  
 The Red Butte Speakers 4309-15, Salt Lake City, Utah  
 Carroll County 2851-18, Westminster, Maryland  
 Thiokol 4240-18, Elkton, Maryland  
 Sun Masters 4248-23, El Paso, Texas  
 Ad-Libbers 2499-24, Omaha, Nebraska  
 Bodyshops 821-26, Denver, Colorado  
 Lakeview 4243-30, Chicago, Illinois  
 Northwest 4283-35, Milwaukee, Wisconsin  
 NRC I 4266-36, Washington, D.C.  
 Sunrise 4262-37, Greensboro, North Carolina  
 Lodi 4299-39, Lodi, California  
 TM of The Bluegrass 4271-40, Lexington, Kentucky  
 Morning Star 4269-44, Abilene, Texas  
 TM of Manchester 4227-45, Manchester, New Hampshire  
 Fairleigh Early Birds 4229-46, Rutherford, New Jersey  
 Mercury 4279-52, Los Angeles, California  
 Key City 3479-54, Kankakee, Illinois  
 Morris Area 4290-54, Morris, Illinois  
 Highroller 3730-55, Austin, Texas  
 Austin 4256-55, Austin, Texas  
 Ad Pro 400 400-57, Concord, California  
 Oakland Uptown 4293-57, Oakland, California  
 Nashville Elec Service 4253-63, Nashville, Tennessee  
 Whiteshell 4249-64, Pinawa, MB, Canada  
 Belconnen 4237-70, Canberra, ACT, Australia  
 Bay Way 4252-77, Mobile, Alabama

### 20 YEAR

Estrella 5909-3, Goodyear, Arizona  
 Blues Communication Plus 3561-6, Eagan, Minnesota  
 Speak Up and Out 2509-6, Saint Paul, Minnesota  
 Cargill Trade Masters 5913-6, Wayzata, Minnesota  
 Talk-In-Tel 1567-7, Hillsboro, Oregon



Firelands Sandusky 391-10, Sandusky, Ohio  
 U.S. Six Shooters 4845-11, Kendallville, Indiana  
 Tippecanoe Talkers 5882-11, Lafayette, Indiana  
 Waynesboro 5901-14, Waynesboro, Georgia  
 MD Advanced Speakers 5902-18, Baltimore, Maryland  
 Prince Rupert 5873-21, Prince Rupert, BC, Canada  
 Fairview 4284-24, Lincoln, Nebraska  
 DEA 3356-27, Arlington, Virginia  
 Sun Life 2352-31, Wellesley Hills, Massachusetts  
 Cross Talk 5878-36, Silver Spring, Maryland  
 New Vision 5898-36, Washington, D.C.  
 Picket Post 1191-37, Strafford, Pennsylvania  
 McGraw-Hill Companies 1042-38, Hightstown, New Jersey  
 Downtown 2126-40, Cincinnati, Ohio  
 Park Place 4662-42, Regina, SK, Canada  
 Big Thinkers 5921-42, Saskatoon, SK, Canada  
 Seminole-SPC 5899-47, Seminole, Florida  
 Taman Indrahana 5895-51, Petaling Jaya, Malaysia  
 D'Utama 5912-51, Petaling Jaya, Malaysia  
 Aetna Middletown 5908-53, Middletown, Connecticut  
 Sunrise 2124-58, Greenville, South Carolina  
 Arrowwood 3960-58, Columbia, South Carolina  
 Energy Valley 3753-63, Oak Ridge, Tennessee  
 Wayne Articulators 5888-65, Newark, New York  
 Taoyuan 5876-67, Taoyuan City, Taiwan  
 Emeryville 4422-57, Berkeley, California  
 Sunrise 3844-69, Carindale, QLD, Australia  
 Ballina 4412-69, Ballina, NSW, Australia  
 Novocastrian 4411-70, Newcastle, NSW, Australia  
 Cape Town 2249-74, Cape Town, South Africa  
 MSU-B 5904-78, Billings, Montana

## July 2005

### 60 YEAR

Augusta 326-14, August, Georgia

### 55 YEAR

Temple City 554-F, Temple City, California  
 Orange Belt 828-33, Lindsay, California  
 Battleship Missouri 123-49, Honolulu, Hawaii  
 Greater Stamford 865-53, Stamford, Connecticut  
 Harlingen 860-55, Harlingen, Texas  
 Tuscaloosa 858-77, Tuscaloosa, Alabama

### 50 YEAR

Lancaster Red Rose 1723-38, Lancaster, Pennsylvania

### 45 YEAR

Northrup Grumman Gaveliers 3160-18, Linthicum, Maryland  
 Hi-Noon 2217-43, Little Rock, Arkansas  
 Pop-Up 3165-44, Midland, Texas  
 Cronulla 3034-70, Woollooware, NSW, Australia

### 40 YEAR

Bridgetown 2660-U, Bridgetown, Barbados  
 Greater Houston 5386-56, Houston, Texas  
 Devonport 3913-73, Devonport, TAS, New Zealand

### 35 YEAR

The Governors 3031-16, Oklahoma City, Oklahoma  
 Truckee Meadows 178-39, Reno, Nevada

### 30 YEAR

Apple Valley 50-9, Yakima, Washington  
 Bryant Park 3895-46, New York, New York  
 Glendale Civic Center 1256-52, Glendale, California  
 Grand 1447-67, Taipei, Taiwan  
 Dandenong 1269-73, Dandenong, VIC, Australia  
 Vereeniging 1834-74, Vereeniging, South Africa  
 Protea 2132-74, Port Elizabeth, South Africa

### 25 YEAR

CSC/Infonet Communicators 153-1, El Segundo, California  
 Tri City 4318-3, Scottsdale, Arizona  
 Early Birds 4321-16, Midwest City, Oklahoma  
 Cleco of Cenla 4315-68, Pineville, Louisiana  
 Nowra 4317-70, Bomaderry, NSW, Australia  
 Maharlika 7313-75, Manila, Philippines

### 20 YEAR

My Time-Our Time 5927-9, Kennewick, Washington  
 Zia 5929-23, Santa Fe, New Mexico  
 Bell Plaza 5928-50, Dallas, Texas  
 North Country 5924-61, Massena, New York  
 NASA Langley 3184-66, Hampton, Virginia  
 Evangeline 5926-68, Lafayette, Louisiana  
 Citytalk 5934-70, Sydney, NSW, Australia

## Smedley Fund

### Associate

Rise N' Shine Club 7443-6  
 Kevin M. Auslander

Saturday Morning Live Club 9196-6  
 David Brooks, in memory of David Abel, DTM, District  
 56 Governor 1985-86  
 Mike Schultz and Linda Schultz, in memory of Tim Daly  
 UNMIK Club #1 9738-U  
 District 6 Governors Club, in memory of Lou Novak,  
 DTM, International Director 1985-87  
 Jim Key, in honor of David Brooks, 1990 World  
 Champion of Public Speaking  
 Pimiteoui Club 2068-54, in memory of Julia Krupa  
 Canadian Forces Second Career Assistance Network

## Contributor

Raymunda A. Van Hoven  
 Leading Edge Club 908-21, in memory of Graham  
 Anderson  
 Craig A. Harrison, in honor of Lions Center for the Blind  
 Club No. 7509-57  
 Lorraine Wong Myers  
 Past International President Robert W. Blakeley, DTM, in  
 memory of Charles Allen, International Director 1974-76  
 Richard T. Karon, in memory of Michael Spaziante  
 Past International Director Ned E. Wallace Jr., DTM, and  
 Dr. Ann F. Wallace, ATM, in memory of Carl W. Miller,  
 DTM, International Director 1986-88  
 Martin Klepach, in memory of Stanley Sawicz  
 Past International Director Frances Weaver, DTM, and Ed  
 Weaver, DTM, in memory of Carl Miller, International  
 Director 1986-88  
 Mogul Meister Ski Club, on behalf of Bill Henning  
 District 6 Governors Club, in memory of Stan Dickenson  
 Viroqua Club 1559-35, in memory of Carroll Zietlow  
 Past International Director Renate Daniels, DTM, in  
 memory of Frank Parych, DTM, District 5 Governor  
 1991-92  
 Past International Director Renate Daniels, DTM, in  
 memory of Mimi Sen

## Contributing Club

High Noon Club 6852-37, in honor of Angus Jackson  
 Northwest Casas Adobes Club 5417-3, in memory of  
 Marcia Golombik  
 Central Florida Facilitators Club 9958-47  
 Island Foghorns Club 1109, in memory of Michael  
 Spaziante  
 Saturday Brunch Bunch Club 6868-31, in memory of  
 David Archambault

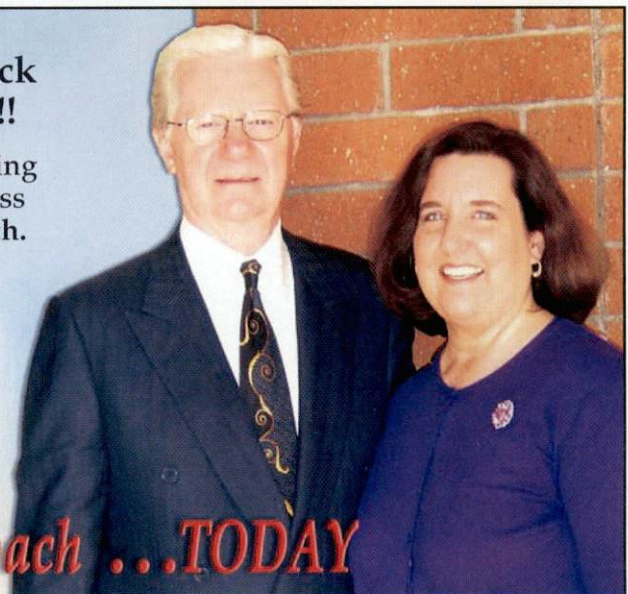
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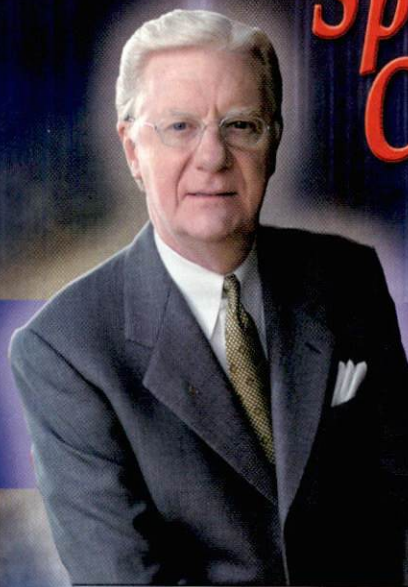
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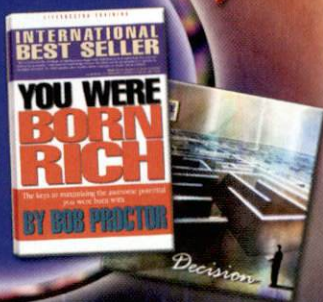
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