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December 2007



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On the Road... with Toastmasters



✦ In any given year, the International President enjoys the privilege of visiting about a dozen Toastmasters districts around the world. It's an opportunity to see first-hand what sort of shape our members are in and how they are shaping their worlds. At the time of writing this (on a plane somewhere between Vancouver and Los Angeles), Carole and I have already visited Districts 11, 43, 40 and 21. From Louisville to Memphis, from Dayton to Harrison Hot Springs, we have been warmly welcomed, delightfully entertained, well fed, worked hard – and met hundreds of Toastmasters in the process!

No matter where we go, we are continually impressed with our members' enthusiasm for the Toastmasters program, and our volunteer leaders' energetic spirit. We also notice the differences in the "culture" from district to district, the different ways of delivering our tried and true Toastmasters programs. To me this once again proves the versatility and adaptability of our programs: what works in Little Rock, Arkansas, also works in Campbell River, British Columbia. By extension, the formula also succeeds in Taipei and Munich, Chicago and Ottawa...and wherever you live!

Why is this? I think it's because Toastmasters International has come of age as a truly international organization. Our communication and leadership tracks are designed to enable men and women to shape themselves, regardless of where they live in this world. In fact, the growing appetite for our programs and services is a huge blessing to our organization – and it presents a huge challenge. Your Board of Directors, supported by the fine folks at WHQ, is responding to this challenge through our "governance reshaping project"; I'll write more about this in future Viewpoints.

From my conversations with so many first-timers at these conferences, it's obvious to me that the conference itself has a shaping effect on our newer members, and that they in turn help to shape the conference and the district. Personally, I find it very refreshing to hear the views of men and women who have only just discovered Toastmasters. Note to all of us who have been around for five years or longer: Listen to the newcomers – they have great ideas about the shaping influence of Toastmasters on themselves, and the shape of our organization as a whole! Note to those of you who have not yet attended your first district conference: Don't miss the next one! It will open your eyes to the world of opportunities beyond the club!

By the time you read this, the holiday season will be here for most of our members. Whether you celebrate Hanukkah or Christmas, Chinese New Year or countless other seasonal events, Carole and I wish the very best for you and your families. It's a great time of year to be thankful for the opportunities we have to shape ourselves and our world!

Chris K. Ford, DTM
International President

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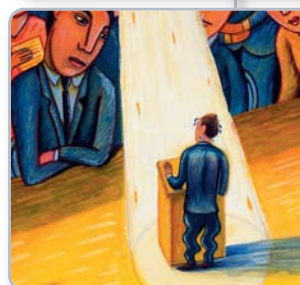


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The Toastmasters Vision:

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 with your name, address and club affiliation and send it to letters@toastmasters.org.

Let Me Tell You...

Although profoundly on target overall, I found Toastmaster Hobson's article on evaluating (November) significantly off the mark when it comes to the actual delivery of the feedback. To suggest that a first-person style can lead to conflict, a loss of sharing by the larger group, and the potential for a "threat of superiority," are the most foreign concepts I can imagine connected to an evaluation.

I recommend we refrain from suggesting that one style is better than others. And if I could see you, Toastmaster Hobson, I would say that directly to you with the greater audience listening in.

Bob Turel, DTM • Tampa Bay Toastmasters Club • St. Petersburg, Florida

A Powerful Process

Shawn Doyle's article, "Secrets of the Pros" (October) says, "Stop using PowerPoint" because "very few people know how to use PowerPoint effectively." Before we put PowerPoint out to pasture, consider this: A lot of what we learn about speech development and delivery comes from the written and oral evaluations of our fellow Toastmasters. Therefore, if members don't know how to use PowerPoint effectively, they should create a PowerPoint presentation for their next Toastmasters speech. The feedback they get will help them improve their skills.

James Thomas, ACB, ALB • Fantastic Toastmasters • Newark, California

Salute to "Submarine"

The Toastmaster Tribute to William Snader in the October issue made me want to salute a Toastmaster in my small town. Her name is Suga Shiota, a founding member of our club, who died in a car accident a week ago. Her nickname "Submarine" refers to a Japanese humble expression and reflects her personal

nature. Suga Shiota was a real role model of Toastmasters. Now, deep sorrow of her death is changing to a spontaneous move to found the "Submarine Memorial Fund" to honor her legacy.

Taka Asai, ATMS/CL • Tokushima Club • Tokushima-shi, Japan

Chris Ford at Conference

This past weekend (October 12-13), District 11 was very fortunate to host International President Chris Ford at our fall conference. Wow!! For someone who has accomplished so much in his career, Chris is so very down-to-earth. His participation in Friday's Fun Night really added to the evening – only to be outdone by his talks and training presentation on Saturday. He is a charismatic motivator who represents Toastmasters with great enthusiasm and sincerity.

If memory serves me correctly, Chris mentioned that ours was the first of 12 district conferences he was planning to attend. If you have a chance to attend one of the remaining eleven conferences, you are in for a treat. I strongly encourage you to spread the word and make sure as many Toastmasters as possible get a chance to meet him. You will be glad you did!

Cathy Thuerbach, CC, CL • T.A.L.K.S. Club • Indianapolis, Indiana

A Friend to Many Toastmasters

On August 31, 2007, I had the honour to deliver a eulogy at the memorial service of a very dear friend, Van Hoven Petteway, DTM.

He was one of the first persons I met when I joined Toastmasters. Van became like a brother to me. He was always supporting me in every way he could. The day I received my DTM, he immediately picked up the phone to congratulate me. When he found out that I was starting a

new Toastmasters club, he came to the meetings on a regular basis and gave me his full support. He was such a wonderful example for people to follow, with his outstanding organization, leadership and communication skills. He was instrumental in setting up five Toastmasters clubs. He was working on his fifth DTM and his sixth club. Van would always say: Whatever the mind of man can conceive, the mind of man can achieve.

William (Bill) Spears, DTM • Lachine Voyageur Toastmasters Club Lachine, Quebec, Canada

Two Toastmasters Leaders

The articles "Legacy of Champions" and "Shaping Ourselves... Shaping Our World" in the September issue are indicative of two great leaders shaping the future of Toastmasters. Coach Jacques Curtis in the "Legacy of Champions" epitomizes the quintessential mentor shaping the lives of his women's basketball team.

International President Chris Ford uniquely provides the gift of leadership as an example to all of us as he presides over our global organization. His answers to the questions posed in this article are clearly "take-away" items representing the embodiment of Toastmasters International.

Bowman Olds, ATM • Speak Out at SAIC (SOS) Toastmasters McLean, Virginia

Stepping up to Speaking Success

I just finished reading the article on Sarah Taylor – "Getting Paid to Speak" – in the October magazine. Taylor's five tips for breaking into professional speaking were insightful in outlining key steps to enter into and become successful in professional speaking. This was a very timely article for me since I am working on developing my professional speaking career.

Thanks very much!

Carlton Dennis, DTM • Big Blue Toastmasters • Philadelphia, Pennsylvania

When a sound can confound.

Do You Hear What I Hear?

It's not that I don't hear. I do. But sometimes I have trouble distinguishing what's being said. When that happens, my brain tries to decipher the syllables I've just heard. Sometimes it works. When it doesn't, anything can happen – especially if I get my *m*'s and *n*'s mixed up. I'm learning how not to slide from a little slip-up to a big, fat blunder. But sometimes the learning process is painfully slow.

What began as an innocent visit by a friend's parents almost ended up in a nudist camp. "My parents are coming this weekend," Cheryl said one day. "It's the only time they can come naked."

"But it's winter," I replied.

"What does that have to do with it?" she asked, giving me that peculiar look I've grown accustomed to when I've heard something wrong.

Suddenly, my ears understood. "Oh," I said, "you mean that's when they can make it."

You know the saying, "Hear no evil." That's especially true in church. An announcement by the pastor one Sunday had me seriously questioning his life's calling. "The Annual Nude Women's Camp will be held this weekend," he said a little too brightly.

Say what?!

I flipped open my bulletin, my inquiring eyes scanning the column of upcoming events. When they stopped on some bold letters, I read "Annual Youth Winter Camp."

I once had a boss who said I heard only what I wanted to hear. I guess she didn't like my quizzical look when she announced that she was bringing a gelatin salad with imaginary oranges to the Christmas party.

"Imaginary oranges?" I asked. "Wouldn't real ones taste better?"

She must have been all ears, because I found bits of mandarin orange in her Christmas salad that year.

Another boss asked me, when I returned to work after a bout with the flu, if I was feeling a *litter* better. "I don't have a dog," I replied, "but that virus sure had me in the doghouse."

My biggest hearing bloopers occur when I'm extremely tired. Sometimes a few hours go by before I can decode a "what-did-you-say-ism."

That's exactly what happened when a radio broadcaster reported that 34 overweight ducks were being ordered off Minnesota highways. Even though it sounded like fowl play, I knew better than to quack about it. Good thing, too, because several hours later my tired brain delivered the correct answer: "34 overweight trucks."

When I want more than hearsay, I talk to kids. Because they're still learning to enunciate, slip-ups are bound to happen. My niece Vanessa found that out one day when she asked for a "girl" cheese sandwich.


I told her she was much too young to be a feminist and offered her a "boy" cheese sandwich instead. But she wouldn't hear of it.

When someone offers me a can of "Choke," I try to disarm them with "Spite." I've discovered that decapitated coffee doesn't taste nearly as good as decaffeinated, and when my back goes out, choir practice is no substitute for the chiropractor. I've confused "groan" with "grown" and "plasma" with "plaza."

I no longer gasp when an

editor asks about my writing "fleas." And when a loved one tells me they "loathe" me, I just love 'em back. It's the leash I can do.

For more truth in hearing, I confess that a pathetic minister once turned out to be quite prophetic. I never look at a businessman's feet if he's talking about "his shoes." I've learned that he may have other "issues" on his mind.

So the next time you miss an earful, do what I do – play it by ear. It's the only way to shave the day! 

Marion Amberg is a Minneapolis-based freelance writer.



How one Toastmaster shares her message through song.

From Producer to Pianist

The first time Terri Marie composed a song on the piano, she thought the composition was a fluke. "I didn't think I'd be writing another," says the pianist and songwriter, who at the time produced music for other performers but had no plans to create her own melodies.

"Inspired by how breathtaking the California landscape looks after a night of rain, I called the song 'Silver Morning,'" says Marie.

"I thought it was just a one-time reaction to a beautiful image; I had no idea that it would lead to much more."



Since that first song, Marie has performed at the Nixon Library and composed the score for a children's movie. She credits Toastmasters for encouraging her to pursue her dreams.

Marie was initially surprised when she suddenly started composing music in the 1990s.

"After that first song, the music just kept coming, and it hasn't stopped," says Marie, a Toastmaster who attends clubs in San Clemente, California, and Sedona, Arizona, where she holds residences. "Now almost every time I sit down at the piano, a song comes through."

Marie is a gifted musician, says Jerry Velasco, an actor and musician. "She is an innovative composer and has excellent presentation skills."

One song Marie is especially proud of is her tribute to former president Ronald Reagan.

"On Tuesday June 8, 2004, while happily playing my piano, a new song started to come through," recalls Marie. "After quickly recording a couple of lines, I went back to my familiar songs, but the new song insisted on being noticed. It started with a

bit of sadness, but then became uplifting."

It wasn't until the words came that Marie realized she was composing a tribute to Ronald Reagan, who had died three days earlier. "I was absolutely floored!" she says. "The first time I played the whole song through, I cried."

Marie remained constantly surprised by what she calls "the little miracles" that occurred around the creation of the song. "After I recorded the song, I looked down at the measures bar and noted that it read 93," she says. "Ronald Reagan died at the age of 93." The night after she finished the song, Marie went to her first Toastmasters meeting at the Talega Gallery Club in San Clemente, where she noticed another sign.

"The information at the club was exactly what I needed to hear," says Marie. "Someone read a quote by Ronald Reagan, and the club president said that she was moved to tears by Reagan's devotion to Nancy, which I mention in the song."

Something else happened at the meeting that didn't seem that extraordinary at the time, but proved invaluable to Marie. "A member gave an intriguing presentation called the 'One-Minute Toastmaster,'" she remembers. "The speaker suggested practicing a speech all the way through, rather than stopping and starting over when you make a mistake, because when you do that you only practice the beginning of the

speech. That advice helped me quickly learn my song and perform it flawlessly.”

The next day Marie called her father, who told her that she had created something powerful and that she should share it.

After making several phone calls to a variety of contacts, Marie was invited to perform the song at a tribute for Reagan at the Nixon Library.

“Before I could stop myself, I agreed to perform my song, despite the fact that I had never played in public before,” says Marie, who admits to waking up the next morning in a panic. “I felt overwhelmed to know that I’d be performing on the same stage where [Henry] Kissinger had spoken.”

Needing to learn the song quickly, Marie practiced her composition multiple times, using advice from her fellow Toastmaster’s “One Minute Toastmaster” speech. Then, the big day arrived. On Sunday, June 13, 2004 she walked onstage at the Nixon Library.

“I had just 15 minutes to talk about how I wrote the song and then perform it,” she says, noting how thankful she was for her Toastmasters training, especially Table Topics. “I was able to talk casually from my piano seat to the audience and explain how and when I wrote the song,” she says. “I shared that the song provided me a way to honor the life of a great man who truly loved America and shared an incredible bond with his wife. Then I played “Reagan’s Ride” for the first time in public.”

When Marie finished, the crowd remained silent for a moment and then began clapping wildly. “As I walked down the aisle to leave, I noticed an older couple with tears in their eyes and a young woman who mouthed the words ‘thank you’ to me,” she says. “Seeing those

Steps to Greater Creativity

Like other art forms, speech writing is a creative process. “Through our speeches we have the gift and responsibility to touch and inspire others,” says Toastmaster Terri Marie. She suggests the following tips to build creativity and write better speeches:

1. Trust in your abilities.
2. Find something that sparks your interest
3. Take that first step and start.
4. Never deny the muse. When it knocks, answer the door no matter what time it is.
5. Do not judge your work.
6. Give creativity time and gain inspiration from nature or cultural events.
7. Know that your passion is the map to your creativity.

reactions made the experience well worth it.”


Marie’s voyage with her song didn’t end there. For two years she attempted to contact Nancy Reagan so that she could give the former first lady a copy of the song. She finally succeeded and was told Mrs. Reagan greatly appreciated the recording.

“Terri Marie is a great example of how the skills you learn in Toastmasters can help you in the real world,” says former International President Alfred Herzog, a member of the Yorba Linda Achievers Club, who mentored Terri Marie when she first joined the organization. “Terri was a good speaker from the beginning, but I saw her gain further confidence and broaden her skill set by practicing in our club as she worked the Toastmaster program.”

Jack Nichols, a member of the Founder’s District Professional Speakers club, which meets in Orange, California, agrees. “Out of all the people I’ve seen grow through Toastmasters – and I’ve seen many – I would have to say

that Terri has taken it the furthest,” he says. “She’s a real creative machine. I’ve watched her broaden all of her talents, including music, speaking and writing.”

In addition to speaking on a regular basis and composing her music, Marie is author of the book, *Be the Hero of Your Own Game*, as well as a regular newspaper column on local heroes for the *San Clemente Sun Post News*. She is also currently recording some of her own music on CD.

“I wouldn’t be as far as I am today without Toastmasters,” says Marie. “The organization not only gives you the tools to communicate effectively, it enables you to reach your dreams and share your own song in whatever form it may take. Listen carefully because you never know when you’ll receive a piece of advice from Toastmasters that could change your life.” 

Julie Bawden Davis is a freelance writer and longtime contributor to this magazine. She lives in Southern California. Reach her at Julie@JulieBawdenDavis.com.



Who's YOUR Audience?

Ways to win your audience through inclusion.

By Craig Harrison, DTM

Most speakers want unanimous approval, a standing ovation and all the advantages that accrue from a successful speech. Yet speakers often sabotage themselves in their quest to connect. Sometimes they inadvertently alienate or even polarize an audience through ill-conceived remarks or lack of sensitivity. The results?

Lukewarm receptions, sparse applause and in the case of contests, a seat outside the winner's circle.

Speakers often presume that audiences share their belief systems, values or political preferences. Sometimes it's because their audience members look like they do, or because in their city, most people do share beliefs. But often looks belie reality. You cannot read people's hearts or minds. When you *presume*, you run the risk of offending audience members without even knowing it.

I've listened to speakers who presumed everyone in the room voted for the same candidate in the most recent



▲ Toastmasters Accredited Speaker Anne Barab, DTM, wows the audience during the 2007 International Convention in Phoenix, Arizona.

national or local election, or that everyone in the club shared his belief about an upcoming holiday, or her stance on a war or national policy. It turned out the audience's opinion was far from unanimous.

Speaking In the Lion's Den

Sometimes we find ourselves speaking to an audience with different beliefs, perspectives or experiences. In the United States you might be:

- A lone Republican speaking to an audience of Democrats, or vice versa
- A manager speaking to employees
- A Northerner speaking in the deep South
- A woman speaking to an all-male audience

Internationally, you may find yourself across a fence from an audience for a variety of reasons:

- A Muslim speaking to a Christian audience, or vice versa
- An Aborigine speaking to Australians of English heritage
- A Korean speaking to a largely Japanese audience

In each case, there may be differing customs, values and even accents. To ignore such differences would be like ignoring an elephant in the room. The lack of acknowledgement would distract from your actual message. The wise approach is to acknowledge differences in a respectful way.

Inclusivity

Think for a moment about the way Toastmasters often open their speeches: "Madam Toastmaster, fellow Toastmasters and most welcomed guests." This opening is designed to include all who may find themselves in your audience, and it welcomes each. That's good! We want to similarly cast a wide net when speaking to audiences who may be skeptical, doubtful or reluctant to embrace our message because of their own background, disposition or past experiences. Craft your opening to engage all, especially those who may be in the minority in terms of gender, religion, age or political preference.

Reputations Help and Hinder

I grew up and continue to reside in Berkeley, California – home of the University of California, and the free speech movement, protests and riots of the 1960s. Was I a part of the riots of the late '60s? No! I was seven years old. I was busy selling lemonade on the corner like any child of my age. Yet some audiences presume that all people from Berkeley are long-haired hippies who are rebels, radicals and draft dodgers with no respect for authority. Some dislike me before I've spoken a word, based on reputation. (I dispel their fears with humor and self-effacement in my speech's introduction.)

The Elephant in the Room

Speechwriter Tom Roberts of Oakland, California, hails from Arkansas, where as a college professor he taught public speaking, oral interpretation and broadcast journalism. Audiences always have two questions: "Why don't you sound like you're from the South?" And, "Do you know President Bill Clinton?" After 17 years as a national broadcaster, Tom has trimmed his regional accent, yet based on credentials, these questions color peoples' introductory impressions of him. Tom anticipates the questions and answers them at the outset to refocus his audiences.

Dynamic professional speaker Mikki Williams of Chicago, with her big hair and big jewelry, has audiences pondering her resemblance to actress Laynie Kazan, or singers Barbara Streisand or Bette Midler. Knowing this, at the outset, she eggs the audience on: "OK, who do I look like?" She poses a little and the audience shouts out

The Case For – and Against – Whiskey

Noah S. “Soggy” Sweat Jr. delivered this famous “Whiskey Speech” on April 4, 1952, at a banquet while the prohibition issue was before the Mississippi legislature:

“My friends,

“I had not intended to discuss this controversial subject at this particular time. However, I want you to know that I do not shun controversy. On the contrary, I will take a stand on any issue at any time, regardless of how fraught with controversy it might be. You have asked me how I feel about whiskey. All right, here is how I feel about whiskey.

“If when you say whiskey you mean the devil’s brew, the poison scourge, the bloody monster that defiles innocence, dethrones reason, destroys the home, creates misery and poverty, yea, literally takes the bread from the mouths of little children; if you mean the evil drink that topples the Christian man and woman from the pinnacle of righteous, gracious living into the bottomless pit of degradation, and despair, and shame and helplessness, and hopelessness, then certainly I am against it.

“But;

“If when you say whiskey you mean the oil of conversation, the philosophic wine, the ale that is consumed when good fellows get together, that puts a song in their hearts and laughter on their lips, and the warm glow of contentment in their eyes; if you mean Christmas cheer; if you mean the stimulating drink that puts the spring in the old gentleman’s step on a frosty, crispy morning; if you mean the drink which enables a man to magnify his joy, and his happiness, and to forget, if only for a little while, life’s great tragedies, and heartaches, and sorrows; if you mean that drink, the sale of which pours into our treasuries untold millions of dollars, which are used to provide tender care for our little crippled children, our blind, our deaf, our dumb, our pitiful aged and infirm; to build highways and hospitals and schools, then certainly I am for it.

This is my stand. I will not retreat from it. I will not compromise.”

names. In her speaking school, she coaches all speakers to “go with the obvious. Call on your attributes. So you’re bald, pregnant or have a pronounced accent, reference it. Use self-directed humor to connect with your audience.” If you’re vertically challenged you might open with “Can you see me now?” Then, stand on your tip-toes and ask again!

Blues musicians Howlin’ Wolf and Willie Dixon long ago taught that “you can’t judge a book by lookin’ at its cover,” yet initially that is all audience members have to go on. Your mission is to help audiences get to know, trust and like you through your graciousness, inclusive engagement and appropriate disclosures. Especially at the beginning of your speech, these qualities help you bond with your audience, who will see you’re more alike than different from them.

What are your presumptions about people of other religions, a certain age or orientation? What presumptions might people have of you, based solely on your age, gender, ethnicity, orientation or occupation? Whether or not it’s accurate, it’s affecting how you are heard, seen

and perceived. It also affects how you, the speaker, see and perceive your audience.

The Olive Branch

The best speeches are inclusive, bringing audiences together or else offering something for multiple perspectives, beliefs or preferences. In cases where you are speaking to a hostile or opposing party, praise them! It will disarm them. You can kill them with kindness. When you are conciliatory or otherwise generous with your acknowledgement, their respect for you grows. By being magnanimous, you show yourself worthy of further consideration.

A Toast to Differing Tastes

A great, if exaggerated, example of catering to multiple factions within an audience can be found in the famous “Whiskey Speech” of Judge Noah S. “Soggy” Sweat Jr. Delivered to the Mississippi legislature on April 4, 1952, this speech takes a stand on the controversial prohibition topic of legalizing liquor (then illegal in that state). In successive paragraphs he appears to be either pummeling or praising the effects of alcohol. He seemingly appealed to both sides while maintaining his neutrality. Though his speech takes political doublespeak to comic proportions, the lesson remains: Know your audience and give something of value to all.

Appealing to Our Commonalities

When speaking to audiences who appear to be different from you, seek out your commonalities and build upon them. For instance, you may be speaking to an audience comprised predominantly of people whose political beliefs are opposite yours, and this is known to all. Your opening greeting may begin “Good evening friends and fellow citizens...” Indeed you are all citizens. This is why many speeches given by United States presidents begin with, “My fellow Americans...” Other things you may have in common: you are all taxpayers, voters and survivors of that evening’s Chicken à la Firestone. Look for common ground to launch your speech and you and your audience will start the journey together.

When you speak to audiences from other countries, take the time to learn enough of their language to welcome them and help them feel at home. Whether you are using sign language for the deaf, colloquialisms that reflect the locality your audience is from, or you dress the part through a hat, tie, scarf or other sartorial garnishes, you are embracing the audience for who they are, and they will appreciate it – when it’s done with sincerity.

Lisa Jeffery, speech professor from Miami Beach, Florida, explains: “Consider a female health care professional speaking to Baptist ministers on the controversial topic of abortion. She’s got to start out on common ground. Likeability is important. She should strive to garner some ‘amens’ early in her speech through praise, respect and a focus on what is shared by the speaker and audience.”

She coaches her clients and students to focus on achievable goals. In this case, getting the ministers to open their minds enough to consider the validity of a divergent point of view may be attainable. Converting them through her speech alone to change their belief system is far less likely.

For the Benefit of a Few


You may speak about an event, experience or phenomenon that most – but not everyone – knows, understands or is familiar with. Consider the phrase “blue moon.” Rather than assume everyone knows it, or worse yet, asking: Is there anyone here who *doesn't* know what a “blue moon” is? Explain if for all: “For those of you unfamiliar with expression ‘once in a blue moon,’ it refers to the second moon in a month, a rare occurrence.” You might phrase it simply: “. . . it was as rare as a blue moon.”

That way you don’t embarrass, demean or ostracize the person who doesn’t understand or hasn’t been versed in your history, points of reference or colloquialism. Few people wish to admit in a crowd that they don’t understand something. Yet it may inhibit their ability (or desire) to follow your speech, embrace your argument or support your cause.

Insights on Inside Jokes

Another way speakers alienate their audiences is through excessive use of inside jokes or references to events or knowledge known by some – but not most – of the audience. Your goal is to help everyone feel like an insider. Too many references to people or topics not known to most audience members estrange them from the speaker. Help people feel included, not excluded. So leave the insider jokes out.

Speak to Win!

Professional speaker Simma Lieberman of Berkeley, California, is known as “The Inclusionist.” She trains organizations worldwide in how to succeed through inclusion. Lieberman knows the value of helping audiences feel better about themselves. “To be an inclusive speaker means that you know how to create community in the short time you are in front of people, by engaging them and making them feel like you are talking to [all of] them.” Simma takes great pains to learn as much about her audience as possible. Before the event, she asks questions. Then she greets everyone upon arrival and uses questions in her opening remarks to engage and include all members of the audience. As a result, she wins their attention, respect and adoration. You can too! When you unite your audience, your applause will be unanimous! 

Craig Harrison, DTM, AL, founded LaughLovers Toastmasters 596430 in Oakland, California, to help speakers connect to their audiences through laughter. Reach him via his website www.ExpressionsOfExcellence.com.

Tips for Better Knowing Your Audience

- **Learn about your audience before you speak.** Ask questions, meet them informally, use polls, surveys and questionnaires. Google “online survey service” to find companies that will help you set up Web surveys.
- **Meet your audience members on the way into the room.** Chat with them one-on-one and in small groups to learn more about them and identify commonalities.
- **Use the technique of “Call and Response” to engage and include your audience.** “How many of you have children? (Wait for response.) How many of you are children?” (Wait for laughter!)
- **Include your audience through generous eye contact that shows you see them as individuals.**
- **Speak to an audience member in the front, the middle and the back; speak to people on the left, the right and in the center.** Vary where you direct your remarks.
- **Remember, the shortest distance between people is often a smile.** When you smile at someone, they should smile back.
- **If you’re from out of town, reference something local about the town, region or state.**
- **Topical references often connect you with your audience.** Reference, for example, the local weather (which we all experience), the traffic jam on the way to the program, a recent event or other common experience. But be careful to reference something that’s truly universal within your audience.
- **Remember, you’re not a speaker without an audience.** They are the most valuable people in the room. Speaking is a collaborative experience. Share the spotlight with them and they’ll respond appreciatively!

By Carl Duivenvoorden, DTM

A front row seat at the world's most famous multimedia presentation.

► The author with Nobel Peace Prize winner Al Gore (left).



An Inconvenient Truth

*Just about everyone has seen or heard of former U.S. Vice President and Nobel Peace Prize winner Al Gore's Oscar-winning movie, *An Inconvenient Truth*. But imagine having a front row seat at a live version of that presentation, presented by Mr. Gore himself.*

I was lucky enough to have had just that opportunity when I attended a training session in Nashville, Tennessee, last April.

It all started when I read *An Inconvenient Truth* not long after the book was published. I was immediately captivated by how it presented an issue as complex as climate change in clear, easy-to-understand ways. It was like *Global Warming 101* – and it incorporated a lot of the communication techniques we strive to learn through Toastmasters.

Soon after, I found out that Mr. Gore would be training 1000 people to be “climate change messengers,” giving live presentations of *An Inconvenient Truth* in their own communities. So I submitted an application – headlined, of course,

by my Toastmasters experience! I was fortunate to have been selected for Class 6, the final group to be trained. I credit my “Toastmasters resume” for helping me stand out among the thousands of highly qualified people who applied.

The three-day program was led by Mr. Gore and a team of scientists and environmental educators. It was filled with highlights from start to finish, but three parts were especially noteworthy. The first involved seeing Mr. Gore present the *Inconvenient Truth* multimedia show in person at the opening session. (I made sure to arrive early for a front-row seat.) The second highlight was spending a full day with Mr. Gore as he trained our group and explained every slide meticulously: the science, the visual, the key message and

even the transitions. The third part was a workshop presented by author Andy Goodman on techniques for effective speaking. The Toastmasters evaluator in me couldn't help but make a few notes on what I saw and heard during those three days.

The Speaker's Budgets

Mr. Gore described the three “budgets” presenters have when they speak: time, complexity and hope.

- The **time budget** refers to the importance of always respecting the audience and finishing at the appointed time. (I couldn't help thinking that our Toastmasters timing signals would be helpful here.)
- The **complexity budget** refers to presenting information in a way that the audience can grasp and retain. In presenting a topic as complicated as our global climate, it's easy to cause eyes to glaze over – but Mr. Gore pointed out how even the most complicated elements could be made understandable to most audiences if they were broken down to

basic concepts, and then presented with the right words and visuals.

- The **hope budget**, more specific to this topic, refers to the need to ensure that the audience leaves not with a sense of despair, but with a feeling of hope and empowerment. I believe that the motivational speaking techniques I have learned through Toastmasters will help me respect this budget.

Powerful Visuals

Perhaps the one element that has made *An Inconvenient Truth* stand out from other books or documentaries is its use of clear and dramatic visuals to engage and persuade the audience. From the awe-inspiring “Earth Rise” photograph to the jagged red line of data showing rising CO₂ levels, the visuals speak to the point. Messages are presented with powerful tables and charts, and reinforced with vivid photographs or video clips. A single slide with animated global ocean currents provides a nice dramatization of a complicated system.

Schematic diagrams follow the viewer’s natural gaze across the screen: either flowing from top left to bottom right, or flowing horizontally from left to right. In some horizontally flowing slides, barriers are shown as obstacles to be vaulted over to rise to a higher level. In all visuals, text is used sparingly, allowing the audience’s focus to remain on the visual as it is explained verbally.

Transitions

An Inconvenient Truth actually contains several “chapters” – What is global warming? What are the signs? How will it affect us? What can we do about it? But they flow together seamlessly, thanks to smooth transitions. Navigation from slide to slide is effortless, with special transitions strategically inserted to focus attention. As an example, Mr. Gore

pointed to a slide where the map of Greenland dramatically drops in beside Antarctica, and another where a garden shovel is abruptly replaced by a massive excavator. There is even a transition where a vertical line of data swirls 90 degrees and becomes horizontal, to emphasize that it is the same data and prevent a ‘disconnect’ in the eye of the viewer.

Speaking to the Heart

Beyond facts and figures, a speaker must use conviction and passion to convince an audience. Mr. Gore used vocal variety masterfully, from softly spoken messages of hope to powerful calls for action. He referenced great American triumphs such as the Constitution, civil rights laws and the Apollo moon landings as proof of a society’s ability to meet a challenge as formidable as climate change. And he motivated his audience to action by linking the acceptance of a “truth” with a moral obligation to act upon it.

Speaking Technique

Both Al Gore and Andy Goodman touched upon many of the techniques emphasized within Toastmasters, such as:

- The use of pauses, to allow the audience to process complicated or high-impact visuals.
- The use of humor, including self-deprecating humor, to build rapport with the audience and get their permission to go where you are going to go.
- The use of the “Tell them what you’re going to say – tell them – tell them what you said” trio. This technique was applied to the entire presentation, and especially to complicated ideas. For example, one of the more complex slides in the presentation was introduced and explained with the following sequence:

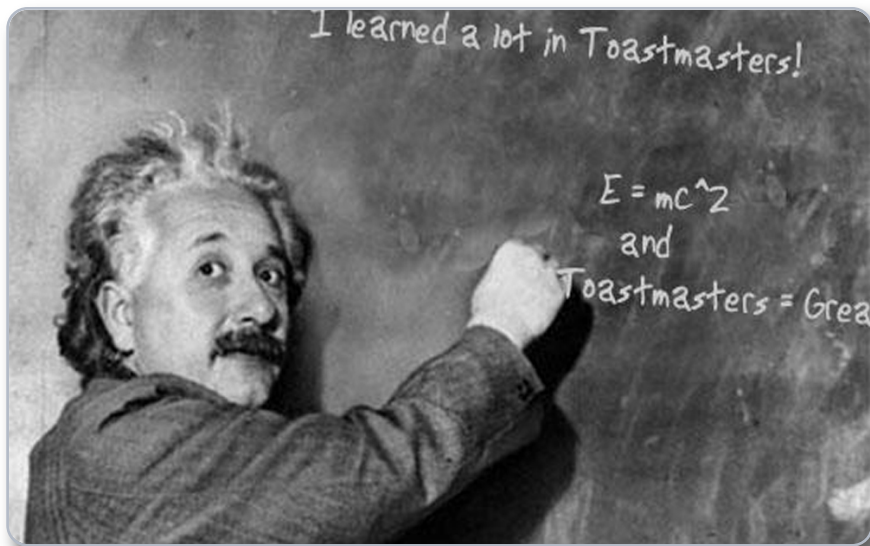
1. Transitioning to the slide: He said, “On the next slide, you’re going to see three trends...” (with a brief explanation)
2. While viewing the slide: He said, “This graph demonstrates those three trends,” (with a more detailed explanation)
3. Transitioning from the slide: He said, “Now that you’ve seen how these trends are clear... (with a quick recap of the key message before moving on)

- The use of rhetorical questions to help bridge transitions and lead the audience from one point to the next. For example, “So why should the average citizen care about this trend? Well, for starters...”
- The use of examples, analogies and similes an audience could relate to, such as comparing the annual layers in a core of ancient ice to the growth rings of a tree.

For three days last April, I had the privilege of a front row seat at the world’s most famous multimedia show. It was a wonderful opportunity to watch a skilled presenter face-to-face, to absorb a mass of information and to study some of the techniques that helped make *An Inconvenient Truth* a worldwide hit. And it reaffirmed many of the skills and methods I’ve learned through Toastmasters.

Now it’s up to me to continue sharing this information with audiences all across North America! **T**

Past District 45 Governor **Carl Duivenvoorden, DTM**, lives in Upper Kingsclear, New Brunswick, Canada. Since April, he has presented “*An Inconvenient Truth*” to more than 60 public and school audiences. To find out more, visit www.changeyourcorner.com.



Generating Fun for PowerPoint

You're sitting in the audience at a meeting. The speaker gets up, turns on the LCD projector and fires up the PowerPoint. About 200 slides later, you wonder if you've died but didn't go to heaven. This is commonly known as "death by PowerPoint." The speaker drones on and you're almost literally bored to death by an endless display of slides.

But what if the slides were funny? What if "death by PowerPoint" meant killing an audience with laughter? That's the goal I set when writing *Don't Worry, Be Funny: Web Sites That Can Automatically Generate Humorous Material For Your Next Presentation And How To Use Them – Even If You Can't Tell A Joke*. Well, maybe the goal isn't really killing the audience, but making them chuckle a bit.

As a humor consultant, the two questions I'm asked most often are: (1) How can I use humor in a presentation if I can't tell a joke? and (2) How can I find material? The answer to both of these questions

can be found on the Web; specifically with an online tool called a generator.

Web Generators

Web generators let you create, produce or generate something – hence the name. For example, you can visit a Web site that lets you upload a photograph and then change it into a pencil sketch. Another Web site lets you key in your initials and then generates an image of how it would look carved in cuneiform – the writing of ancient Babylonians. Another lets you key in your name and puts it on the image of a chocolate bar. There are hundreds of these types of sites on the Web.

Unfortunately, most of them don't generate humorous material of use to presenters. But some of them do. Those are the ones that I've gathered in *Don't Worry, Be Funny*.

One of my favorites is the Einstein Dynamic Photo Generator.

Don't worry, be funny!

Here's how it works. Go to <http://www.hetemeel.com/einsteinform.php> and you'll see a photo of Albert Einstein writing on a chalk board. The site lets you key in whatever words you choose so it looks like Albert Einstein wrote them on the board. Then you can download the image and use it in a PowerPoint presentation.

This is a great tool for anyone who has to present a formula; use it for budgets, projects, training programs, anything! Just make an equation using the first letters of the words you want to emphasize. Then say that it's Einstein's *other* formula.

For example, say you're presenting a budget to an audience who will inevitably increase the amount of their demands. Start out with a PowerPoint of Einstein at the chalk board writing the formula $B=TSFYP$. Then tell them, "Everyone knows $E=MC^2$. Most people don't know Einstein's second most famous formula $B=TSFYP$. Budget = Too Small For Your Project." That will defuse them in advance and pave the way for a much smoother discussion of your budget numbers.

But here's the main benefit: Anyone can use this type of humor successfully. You don't have to be able to tell a joke. And your audience will appreciate the "humor break" in your set of PowerPoint slides. By the way, there are a lot of other ways to use the image of Einstein at the chalkboard. It's only limited by your imagination.

More Humor Generators

Another clever generator is the Bumper Sticker Maker. This one has

a picture of a bumper sticker on the rear of an automobile, and you can write the sticker's message. In fact, you get four choices. The quick choices allow you to complete a bumper sticker message of "Honk If You Love..." or "I Brake For..." or "Happiness is..." The final sticker is blank and you can make it say whatever you desire. Once you complete one, you can then download the image and use it in PowerPoint.

This is a great tool for poking fun at colleagues or competitors or even yourself.

For example, you can show a slide of a bumper sticker saying "I Brake For Children and Engineers" and claim that it's on the back of a marketing manager's car. Or if you're in accounting and viewed as stodgy, you might put up a slide that's supposedly from your own car: "Honk If You Love Optimizing ROI." Whether it's political, poetic or pathetic, a funny bumper sticker provides a simple way to attribute a funny message to someone else or yourself. You can find the Bumper Sticker Maker at <http://www.redkid.net/generator/bumper/>.

How about one more? The Wanted Poster Generator does just what its name suggests – it lets you upload a photo of a person and turn it into a wanted poster.

You can customize the person's "crime," an alias and a reward amount. This is great for meetings where everyone knows each other, such as clubs, associations and work groups. Just make a wanted poster for someone with a strong trait that's familiar to everyone. For example, someone could be wanted for leaving big tips, adopting too many pets or talking too long. This type of (inside) humor is always effective. You don't even have to say anything. If you choose the right person and the right trait, your audience will start laughing as soon as they see the slide.

Again, use your imagination. A wanted poster isn't limited to people. You can make a wanted poster for pets, products, ideas – anything! In a technology company, an engineer might show a wanted poster that offers a reward for a coherent marketing plan. You can also get laughs by playing around with the reward amount and "crime"

for which a person or object is wanted. You can find the Wanted Poster Generator at <http://www.glassgiant.com/wanted>.

So What Are You Waiting For?

An ancient Chinese philosopher once said, "A journey of a thousand miles begins with a single step." Let's change that slightly. My version is, "A journey of a thousand smiles begins with the first funny slide." This is especially true if you view a presentation as a journey. And you should. It has a beginning. It has an ending. And when you're presenting, you're the guide that takes the audience between these two points.

The journey will be more fun for everyone if you include a few stops for humor along the way. Just use a few humor generators. They can provide an endless amount of material that's easy to use and easy to customize. And that's no joke. **T**

Malcolm Kushner, is the author of *Public Speaking For Dummies* and *Presentations For Dummies*. His latest book, *Don't Worry, Be Funny*, is available at www.museumofhumor.com.

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Conversation



Speech

One of the most important aspects of knowing your audience is knowing the number of people expected to attend.

Size Up By Cliff Suttle, ATMG/CL Your Audience

A while ago, I was helping Joe with his first International Contest speech. During our coaching session, he shared an observation that confused him. It seems that last fall, he watched me compete in the Humorous Speech Contest at my advanced club. I lost that contest. However, I eventually advanced through a different

club, and two rounds later at the division contest, I defeated the exact same person with the exact same speech. Joe wanted to know how that could happen. Was it due to a different set of judges? Was the other speaker just having an off day? Did I practice more? Did I make a lot of speech changes? What changed? The difference between the club contest and the division contest wasn't the speeches, it was the size of the audience.

Creating your first speech toward the International Contest is unlike working on any other speech. For most speeches, you plan your speech for the audience to



which it will be delivered. Whether your speech is for a Toastmasters club, a board of directors meeting or a chamber of commerce, you need to do your homework. You should research your audience and adapt your speech to be effective for that group. One of the most important aspects of knowing your audience is to know the number of people expected to attend. This is the key to answering Joe's question.

Different-sized audiences will respond better to different delivery styles. Here's the basic, breakdown:

- Talking to 10 people or fewer is a **conversation**.
- Getting up in front of 20 people is a **speech**.
- If there are 40 people in the audience, it's is a **performance**.
- 100 people or more is a **show**.

Size does matter. In the humorous speech contest Joe referred to, I designed my speech to win the district contest – not to win the club. My competitor, on the other hand, had created a speech to win the club. Whereas the opponent's speech did win the club, it did not translate well to the division stage, where the audience size had grown considerably. Therefore, with each level that the two of us advanced, my speech grew stronger while my opponent's speech declined in audience response. By the time we reached division level and competed in front of 60 to 70 people, my speech was nearing its peak. The crowd responded better, I earned bigger laughs, my big hand gestures and exaggerated facial expressions could be seen all the way at the back of the room. My competitor's speech looked flat and lifeless, especially to the people seated in the back. Hint: some judges do sit in the back.



Joe understood but wanted more details. "How do you tailor your speech to each audience?" he asked. So, for Joe and everyone else, let's look at each group and discuss the differences.

The Conversation:

A small group of fewer than 10 people isn't a speech at all. The best presentation for this size audience is more of a conversation. Highly planned-out topics don't work well here. Loosely organized talks that allow the speaker to change direction quickly work best to keep up with changes in the audience's interests. In a professional setting, a question-and-answer session is sometimes the best way to handle a small group. In a Toastmasters contest, you probably will not encounter this size audience except in the smallest of clubs.

The Speech:

Once you have an audience of 20 or more, this is where true, Toastmasters-style speeches begin. You can still have a conversational tone to your speech, but now there are too many people to have a conversation with each person. Use large hand gestures. Moving around the podium area to connect with different groups works well too. Eye contact should be limited to no more than

five-to-eight seconds on any given person. Eye contact longer than that will cause an audience member to feel singled out. This speech needs to be planned. The audience will no longer be interested in a conversation but

“It’s much easier to tone down a big speech than ramp up a small one.”

will want you to lead them down the path to your message. Groups of 20 to 30 people are common at club and small area contests.

The Performance:

When the audience exceeds 40, you need to memorize your speech. Planned speeches can look very inauthentic to smaller groups, but at this point, you’re on stage. Your speech is now a performance. Slight hitches in your performance will be noticeable, especially in a contest speech. Pausing for more than four seconds, looking at the floor while you remember your next line, or using an odd hand gesture will be instantly noticed. Your gestures and facial expressions need to be seen by everyone, so they need to be bigger.

Eye contact on any one person is now limited to three or four seconds. Laughter is contagious; the more people you have, the bigger the laugh. Take time for these laughs to reach their natural conclusion. Pauses up to 10 seconds long can be expected to allow audience members to get their giggles out of their systems. You need to practice facial expressions to use during these long pauses to let the audience know you are still connected with them. Posture becomes more important. You need to appear completely confident.

The Show:

When your audience grows to more than 100, it’s time to raise the curtain and put on a show. Take the stage like you own it! Confidence is the number one effective skill on the platform. Minor glitches in your confidence will be seen from a mile away. A big audience can be like a big dog; they can smell your fear. Your gestures and facial expressions need to be huge. Have you ever seen stage makeup on an actor in a play? During the play they look great, but if you visit back stage after the show, the actors look like clowns. Giant red spots on their cheeks, crow’s feet that go half way across the sides of their heads. Stage makeup needs to be seen all the way in the back row, so the makeup has to be exaggerated. So if you want to be seen in the back row, your gestures and facial expressions have to stand out too.

This also applies to your vocal expression. More variations in volume and pitch are necessary to get your point across. Forget one-on-one eye contact. It is now about relating to the group. Because of the decreased angle


from your eyes to theirs created by the greater distance, everyone in a section of the audience will feel like you’ve made eye contact. Be well rehearsed, but try to make it look as if you just

thought it up on the fly. This is a tricky thing to accomplish; it takes a lot of practice.

The big question is, how do you design a speech that will knock them dead at the district level in front of 250 people, but still play well at the club level for as few as 15? This is the trick.

Here are a couple of ideas I’ve uncovered over the years:

- **First, plan for the big stage.** Go for the gold, play to win, reach for the brass ring, etc. It’s much easier to tone down a big speech than ramp up a small one. Work on your speech from day one as if you have already made it to the district finals.
- **Now, go back through the speech and tone it down for your club and area contests.** Make movements smaller, the inflection narrower and stage movement less dramatic.
- **Next, look for opportunities to work in one-on-one crowd interactions at the club level.** This will help to take it from a big-audience speech to more of a club-level speech. Be willing to ad-lib a bit, to coincide with the audience’s reaction. To do this, you will have to make sure the speech is well under the seven-minute and 30-second limit, so you’ll have plenty of time.

Some clubs and club contest judges already understand that they are looking to advance someone to the next level who can win at the next level. These clubs and judges may be looking for the big speech as apposed to the smaller, flatter speeches. This is a situation you will have to determine by knowing your club and anticipating the tastes of the people who may be selected to judge. It’s always a delicate balancing act. But for the most part, you’ll want to remember that people who play big, win big. 

Cliff Suttle, ATM-G/CL, is a District 28 Humorous, International Speech and Table Topics speech contest champion, and a professional public speaker and speaking coach. Reach him at www.CliffSuttle.com.

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You speak before a group. You present your message. You might be selling your product or service. How do you present yourself with power?

Avoid the Temptations

Don't be fooled by the name – there is no implied power in PowerPoint. Have you noticed how many use PowerPoint who do not have power? That should be your first clue. If everyone is doing something, it is too common to be powerful.

PowerPoint is easy-to-use software. It seduces you into believing

that your presentation is all about nice graphics. That's your second mistake. If it focuses on ease of use, it's not targeting what the presentation needs to be powerful.

The third deception is that bad presenters can hide behind their flashy PowerPoint presentations. A bad golfer doesn't get better by using expensive clubs or wearing a Nike cap. Hone the fundamental skills. Relying on colorful slides will not make your presentation powerful.

Power Comes From Within You

The only power that counts in your presentation – and everything you

do – is the power that comes from within you. That is real and recognizable power.

This is real power because no one can take it away from you. They can admire it and covet it but they cannot take it away from you. That is what makes you powerful.

How Do You Convey Power to Your Audience?

The first way you convey power is in the confidence you project. Stand and look good – even if you don't feel good. Projecting power is based more on how you look and sound than how you feel. Most people look more confident than they feel. This is surprising to most presenters – and it is a welcome relief. No one else knows; only you can hear your inner voice berating you.

So even when you don't feel so good, always try to look good. It works in your favor.

Appear Powerful

Your physical appearance is the first and strongest way to project power. Smile. By smiling, you seem relaxed and competent. Nothing conveys trust and confidence more than a smile.

Another physical projection of power is the way you stand. Stand away from the lectern so the audience can see you. When you appear more open, you appear more believable.

Also, be sure to stand tall and strong. Shoulders back and chest



out, looking as tall and big as you can. We put more faith in someone who appears to be big: bigger and stronger seems more confident.

Stand with your hands and arms open most of the time. Crossed arms appear guarded, as if you are hiding something. Keep your hands out of your pockets.

Sound Powerful

Your voice is the next component to power and credibility. Power comes from the appearance of confidence. You sound more powerful when you sound more confident. You sound more confident when you speak slower and deeper – and say less. Speaking slower shows that you are willing to let listeners digest what you say, that you are not afraid of interruptions. Speaking slower also lowers the tone of your voice – which makes you sound more believable. Who sounds more powerful – the slow pounding march of the elephant or the skittering of the mouse?

Pause more. That displays confidence and allows your listeners to think about what you say. It is never about what you tell them. It is about what they convince themselves. And they convince themselves while you are not talking. You do not convince with your words. They need the silences to think.

Hum the first four notes to Beethoven's Fifth symphony. Feel the power in those simple, clear four notes. Compare that to the plodding monotone of rap music. Have you noticed that the only power in most popular music is from the slow deep thud of the base? In speaking you can harness the full power of musicality to suit your needs. Use your voice to build commanding highs and lows that will emphasize your points and dramatize your emotions for the audience's ear.

“You sound more confident when you speak slower and deeper – and say less.”

Use Words of Power

Pick words that convey power. Short, simple, clear words display more power than longer words. *Love, hate, grow, kill, stop, go*, are more powerful than *infatuation, ill feelings, cultivation, exterminate, discontinue, departure*. Simple phrases and short sentences have more power than long, vague convoluted meanderings. What's more powerful, “Our mission is to be the supplier of choice to our customers, show respect for our employees, work fairly with our suppliers, be recognized as a leader in the marketplace and generate a consistently above average return on investment to our shareholders.” Or, “We're here to win.”

Verbs are more powerful than nouns, adjectives and adverbs. Action is power. Use *talk* instead of *communication*. Use *say* instead of *verbalization*. Use *sell* instead of *solicitation*. Those words ending in “-tion” are poison. They melt away the power from your message.

You Are the Power

You can be more powerful when you speak – if you focus on what you say and how you look and sound. Power is a feeling. If your audience believes you to be powerful by how you make them feel, you will be powerful.

I am not suggesting that you intimidate. The power of fear is not the way to inspire teams – unless you want to inspire them to destroy you.

Don't hide behind PowerPoint slides hoping they will grant you power. Only your personal power will move your audience to buy

into your message. Tap into that personal power to make you believable and compelling. **T**

George Torok, CTM, delivers powerful presentations, with and without PowerPoint. He is a member of Skyway Toastmasters in Burlington, Ontario Canada.

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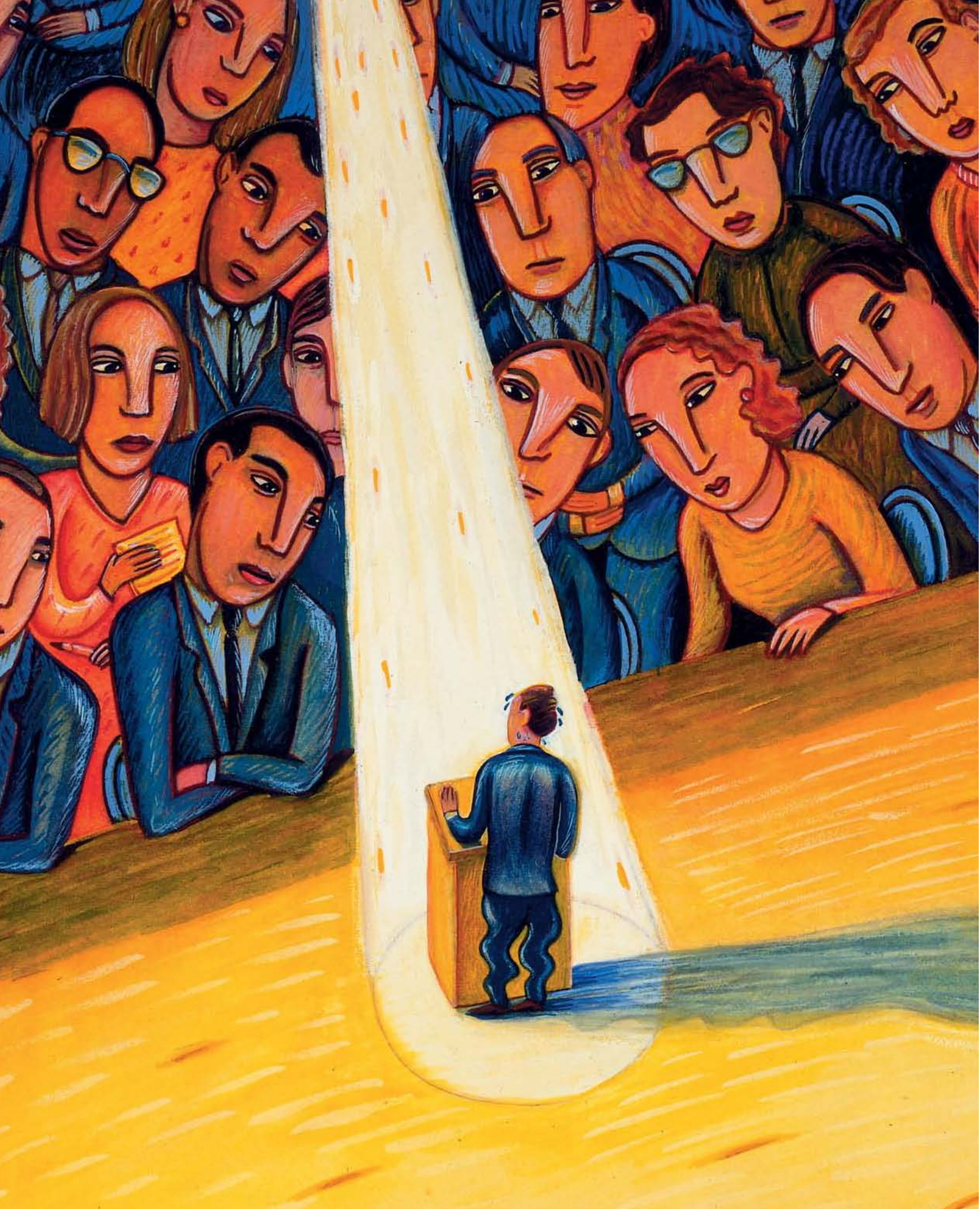
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November 26, 2007



By Judith E. Pearson, Ph.D., DTM

A therapist tells all...

Reframing Three Major Fears About Public Speaking

The fear of public speaking is irrational, because public speaking does not threaten life and limb. Yet many people are terrified of speaking in front of a group and will do almost anything to avoid it.

An irrational fear is generally known as a phobia. In my practice, as a counselor and life coach specializing in Neuro-Linguistic Programming and hypnotherapy, I receive plenty of requests to work with phobias, fears and anxiety. One of the most common sources of phobias and fears I work with is that of public speaking.

My office is in a suburb just outside of Washington, D.C., less than 30 minutes from the United States Capitol building and the White House. My clientele often consists of government, military and federal contractor folks looking for upward mobility – public speaking is a necessary skill for their advancement. They come from high-pressure work environments.

When I work with phobias and fears around public speaking, I encourage my clients to join a Toastmasters club. I see each client for about five one-hour individual sessions, to help him or her become more confident in front of an audience. During the initial interview with each client, I listen for the irrational thinking that goes along with the fear.

In the 20 years I have worked with clients battling their fear of public speaking, I have narrowed the irrational thinking into three main categories:

- It's all about me.
- My speaking abilities are ruined by a past disaster.
- I can't stand the thought of making a mistake in front of others.

My first task as a therapist is to help change my clients' thinking: a process called reframing (or "cognitive restructuring"). When I can help someone to think differently, it's easy to change their behavior and emotions. Once my clients begin to think differently about public speaking, then I can use relaxation training, guided visualization, behavioral conditioning, and hypnotic suggestions to help them access feelings of confidence in their abilities and optimism about the excitement and fun of speaking to groups.

For the remainder of this article, I'd like to elaborate on each of the irrational thoughts above, tell you how people express those thoughts, and what I say to them to steer their thinking in another direction. I hope this information will help new Toastmasters and prospective Toastmasters to think about public speaking in a new and positive way. Here's a glimpse of what goes on in my office when people tell me they are terrified of public speaking:

"It's All About Me"

Many people tell me they shun the spotlight and avoid public speaking because they feel self-conscious. They assume that when all eyes are upon them, they are being judged and made subject to disapproval. My clients usually tell me something like, "I get so nervous that I can't stop thinking about how nervous I feel and how everyone is staring at me, and how foolish I must look."

Strategies for Overcoming Fear of Public Speaking

By Carl Duivenvoorden, DTM

Do butterflies attack your stomach whenever you even think about having to address a group? If so, here are a few strategies to help you make them fly in formation:

- **Be thoroughly prepared.** The more ready you feel, the more confident you will feel.
 - ▶ **Know your subject and material.** Be familiar with the technical content of your presentation. Know more than you will be presenting.
 - ▶ **Know your audience.** Who are they? Why are they there? Why have you been chosen to speak to them? What do they know? What is their attitude about your subject?
 - ▶ **Know the room.** If possible, check it out in advance. Get behind the lectern, check the microphone and visualize your audience.
 - ▶ **Be organized;** focus on the task.
 - ▶ **Practice, practice, practice** until you feel comfortable that you know your presentation. Speak in front of a mirror, record or videotape yourself and use the results to improve your delivery.
- **Visualize the outcome you want.** Believe in yourself. Envision yourself succeeding, and you'll increase the likelihood that you will!
- **Focus on the message, not on yourself.** Show your audience that your message is important by getting excited about it and putting your energy into it.
- **Connect with your audience.** Remember that audiences almost always want a speaker to succeed, and they want to hear the speaker's message. Find a few friendly faces in the audience and focus on them during your presentation.
- **Put the past behind you.** Ignore past bad experiences. Even professional speakers started out as nervous beginners.
- **Look your best.** Dress appropriately for the occasion. If you look good, you will feel good – and it will show!
- **Breathe deeply.** Take a few deep breaths just before you step up to the lectern, to help you start with a strong, clear voice.
- **Give up the belief that you have to be perfect.** Even professional speakers run into glitches and problems from time to time. Keep small setbacks in perspective.

Carl Duivenvoorden, DTM, is a member of the Fredericton Club in New Brunswick, Canada.

One client who told me these things did so while curled up on the couch, in a fetal position, crying that he couldn't stand the thought of "people doing those things to me." I always acknowledge such fears. Then, here's what I say:

If you think it's all about you, then you are approaching public speaking from the wrong end of things. It isn't all about you. It's all about your audience and the message you give them. They aren't there to judge you. They are there to get the message, and they really don't care who delivers it. They are there because they want to be informed, taught, inspired or entertained. Stop thinking about yourself and start thinking about them. Stop thinking like a victim in front of a firing squad and start thinking like someone who has something worthwhile to

say to people who want to hear it. When you start focusing on the needs of the audience, and get your mind off yourself, your nervousness will go way down.

"My Speaking Abilities are Ruined by a Past Disaster"

Many of my clients believe they're emotionally scarred by some past humiliation or embarrassment – something that occurred in front of others – often in childhood, but sometimes even in adulthood. And that event, for them, created a phobic response to the thought of being the center of attention. In fact, phobias are usually formed by a single rather traumatic event accompanied by a highly-charged, negative emotion.

One client of mine, for example, was a highly sought-after speaker in the government, giving briefings to the

United States Congress, the press and White House staffers. One day, when she was briefing an audience of VIPs, things went terribly wrong. Her briefing was delayed, the equipment didn't work properly, she hadn't eaten lunch, the room was hot and poorly ventilated, and she became dizzy and disoriented during her speech and had to be helped off the stage. From that day on, she believed she was unfit to speak in public. Her only thought was that, if she ever spoke again to an audience, it would simply be a repeat of that horrible day. Her career had come to a standstill.

I always agree with my clients that any humiliation or embarrassment is a terrible ordeal. Then I remind them of a few things they haven't realized, and here is what I say:

First, no one plans to fail and you cannot always control circumstances. Second, you survived and therefore you have another opportunity to meet the challenge. Third, that event is over and in the past. It has already happened and therefore, that same exact event can never happen again. So where you go from here is up to you.

If you focus on what you did or what happened to you that was horrible, it will make you lose sight of all the times when you have excelled at something. Give yourself credit for having learned something from experience, good and bad, and for the ability to use that information to do better next time. Failure is no reason to quit. Every failure we encounter gives us valuable information for future improvement. It is only when you focus on your strengths and your achievements that you will have the courage to face the challenge.

"I Can't Stand the Thought of Making a Mistake in Front of Others"

I always tell my clients that their fear of making mistakes is one side of a two-sided coin. The other side of that coin is a strong desire to excel and make a good impression. Then I add that nervousness and fear do not make a good impression. Here's what I say next:

One key to a polished presentation is to practice. Practice reduces mistakes. Another key is to get feedback from others. Toastmasters meetings are great venues to practice speeches that you plan to give to other groups, because your evaluator can point out where you can improve.

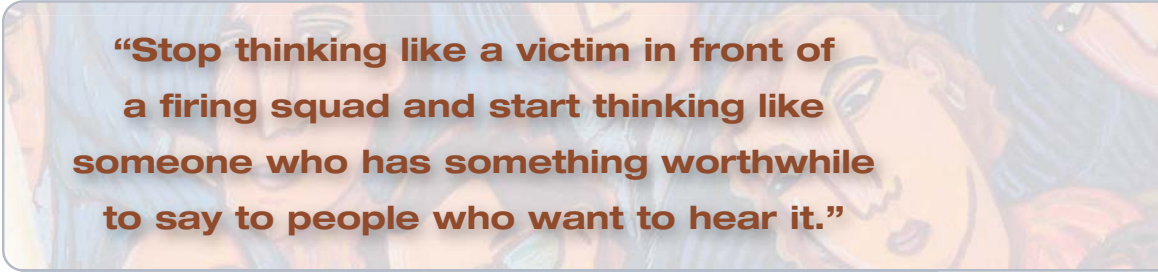
To reconcile with the fear of making mistakes, it's best to accept the fact that mistakes happen, even to the most

skilled speakers. It's what you do with mistakes that matters to others, not whether you make them. The more you cringe and fidget over a mistake, the more your audience becomes aware of your discomfort.

The way to recover from a mistake is to observe your mistake dispassionately, take whatever corrective action is necessary, regain your composure, focus on what to say next and go on. Leave the mistake behind and move forward through your material. Audiences can be forgiving. Many listeners will admire the way you continue on so easily, or may even be relieved to know you are human. The secret to superb speaking is to give yourself permission to make mistakes and learn to recover from them quickly.

You Can Reframe, Rehearse and...Regain Your Voice!

Now to many seasoned Toastmasters, such fears may seem quite foolish, but for the person who is truly afraid of public speaking, these fears are often over-



“Stop thinking like a victim in front of a firing squad and start thinking like someone who has something worthwhile to say to people who want to hear it.”

whelming. What always surprises me, however, is that when I reframe these fears, every client looks at me in amazement and says “Gee, I never thought about it like that!” When I hear that, I know I've done a good job. And it's a thrill to watch them break free from their fears.

I've been successful in helping my clients overcome fears of public speaking. The client who curled up on the couch spoke at his industry conference a few weeks later and proudly showed me the certificate that proved his participation. He hung it on the wall of his office, to prove that he really could speak to groups. The second client, with embarrassing experience, gradually got back into giving briefings. She asked her supervisor to allow her to return to her previous responsibilities. She started out giving brief presentations to small groups and gradually worked her way up to much more challenging assignments, testing the waters as she went along. Her career is back on track. 📌

Judith E, Pearson, Ph.D., DTM, is a member of Galloping Governors Toastmasters Club. She has a private counseling practice in Springfield, Virginia. Reach her at judy@engagethepower.com.

Beauty and the Beast

By Judi Bailey

Speaker Bobby Earl talks about how he, early in his career, used to awaken to find his “mind” sitting on the bedpost above him. “I’ve been waiting for you,” it announced daily, then went on to project an escalation of problems: *You don’t feel like getting out of bed; maybe you are sick. You probably have some rare and incurable disease that will cost you your income. Then you will have to foreclose on the house, file for bankruptcy and likely end up living on the street.*

The whole process took less than 30 seconds.

Isn’t this the same thing we do on the eve of, or day before, the Big Speech? We project disaster. We expect the roof to fall in. We anticipate some kind of rare but fatal rejection. Usually these pre-game jitters loom larger than the talk itself.

For neophytes, the apprehension can be stifling; seasoned speakers frequently experience the jitters as eagerness. Most of us realize a little of both.

Beauty:

Exhilaration. Thrill. Excitement. Inspiration. Stimulation. Kick. Adventure. Apprehension is not only a negative reaction to a perceived disaster, it can be positive as well.

“On the night before a new class,” says Samara Bennette, speaker and educator, “I make myself look at my presentation in a positive manner by telling myself ‘Oh cool. Tomorrow’s the first day of this class.’”

**Changing your fear
from fiend to friend.**

“If I go to bed with that attitude,” Bennette says, “I wake up with the energy I need to perform the task. I don’t have to work to pump myself up because the excitement about the positive aspects carries over to the day of the talk.”

Having the jitters tells you that your energy is eager to be let loose. This added drive has many benefits. Anticipation can be ...

- A source of motivation that leads to action.
- The force that leads you to apply yourself in a focused manner.
- An antidote to indifference.
- A message that you care about the quality of your speech.
- An indication that you will put a good amount of energy into your endeavor.

For example, the former lead singer of Fleetwood Mac, Stevie Nicks, believed that the anxiety she experienced prior to appearing on stage helped her perform better. If she didn’t experience this excitement and nervousness, she worried about the success of the concert.



The Beast:

Dread. Anxiety. Nervousness. Fear. Apprehension. Tension. The jitters. But “the beast,” by any name, feels miserable.

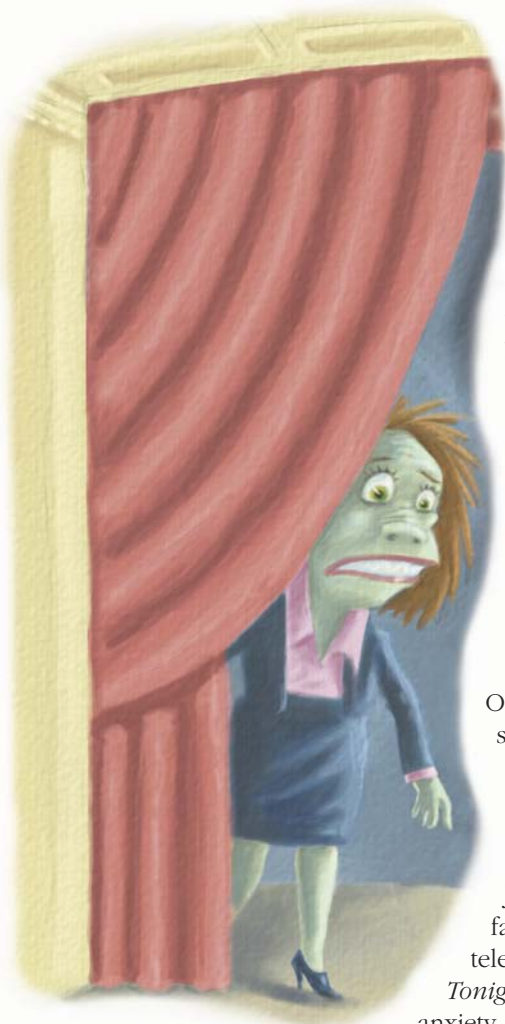
“It’s all about the ‘what ifs,’” says Maggie Dennison, a marketing consultant and writer who’s working on her last assignment for the Distinguished Toastmaster award. She’s a member of the Unity Speakeasy Toastmasters club in Santa Barbara, California.

“I used to have a lot of fear and anxiety about speaking,” she says, “because I wasn’t living in the present. I was either obsessing about the past or worrying about the future.”

When it came to speaking assignments, the “what ifs” would hit Dennison hard. She’d have thoughts like:

- What if they think I’m stupid?
- What if I blank out?
- What if they don’t like how I dress?
- What if I trip while walking across the stage?
- What if they think I’m boring?
- What if I forget to say something?

Dennison calls it “catastrophizing:” projecting what mishap might occur in the future. “But now I attempt to concentrate on the task at hand,” she says.



A sense of foreboding can freeze us in our shoes. And it freezes some of the most experienced performers, as well. Actress Kim Basinger planned to say a few pre-rehearsed remarks when she received her

Oscar, but she was so anxious she couldn't remember what she wanted to say.

The late Johnny Carson, famous American television host of the *Tonight Show*, suffered anxiety prior to each of his performances on his

program. Sir Lawrence Olivier, Joan Rivers, Helen Hayes, Sidney Poitier and quite a few other actors suffered apprehension prior to their performances.

The Jitters in General

Anxiety is a normal reaction to any new situation or to an event that triggers some previous trauma. You're likely to be unaware of the underlying roots of your anxiety. What you're more likely to experience is the feeling of *panic*.

Communication experts report that severe fright prior to a particular talk can be traced to one of three causes.

- **A past intense and unresolved trauma.** During a trauma our nervous system learns to sidestep potentially painful events in the future. Simply *considering* giving a talk triggers the past sensations of the original trauma, making the thought of performing terribly frightening.
- **Association with fear-driven people.** Fear and nervousness are extremely contagious. Spending

time with fear-oriented people can exacerbate your own anxieties.

- **Escalation.** It becomes a self-fulfilling prophecy. Each fear-filled presentation reinforces the jitters, making it more and more difficult to give any kind of talk. In 1967, Barbra Streisand forgot lyrics while performing and for 27 years, she was so afraid of repeating the embarrassment that she refused to sing in public. Her fear snowballed.

Psychologists talk about "trait" and "state" apprehension. *Trait* anxiety refers to an anxiety that lies within the individual that typically makes speaking with nearly anyone nerve-wracking. This is a type of social anxiety.

“Most people won’t even notice your jitters; anxiety often comes off as enthusiasm and the excitement to express your message.”

State anxiety relates to the specific context, or state, of the anticipation. This includes the type and size of the audience plus the particular setting. For instance, you might be comfortable speaking to a large, anonymous group but not to an intimate round-table gathering. Or you may feel anxious giving a talk in front of your colleagues but not to a group of lay people.

The good news is that the jitters are a learned behavior. And anything learned can be unlearned.

Junking the Jitters

You know you've got 'em. And now you can better understand them. You know the rich and famous have them, too. Now what should you do about them?

Sometimes we get stuck in "that's just the way I am" thinking. But you were not born with a bent against public speaking or destined to worry yourself to death!

Change is more than possible – it's probable. Self-transformation is hard work but it works, and it's worth it.

Of course one of the best ways to knock out the nervousness is to practice your material. In a recent article in *Prevention* magazine, Dr. Peter Desberg, professor at Cal State University at Dominguez Hills, California, said "Repetition is the mother of retention." He claimed that knowing your talk well "beats back the jitters."

Here are some additional points to consider:

Relaxation

- On the evening (or day) before your engagement, engross yourself in an activity that puts you at ease, such as reading a good book, taking a nature hike,

daydreaming (but not about fearful fantasies) or participating in a sport.

- Study and use some of the more popular practices of unwinding such as yoga, progressive relaxation and deep breathing.
- Meditate. There are as many ways to meditate as there are people who indulge in the practice:
 - ▶ Watch the sunset.
 - ▶ Ponder a positive idea such as love or friendship.
 - ▶ Allow your mind to go blank.
 - ▶ Count backward from 100.

Suspension of Doubt

- “Right your brain,” says Bennette, the educator. Don’t wait for an hour before your talk – start the day before. Start setting yourself up to succeed as soon as you agree to make the speech. Remember that the work you do on this carries over to the day of your talk.
- Normalize your emotions by reminding yourself that most speakers experience nervousness to some degree.
- Don’t use up your energy worrying that your nervousness will make you look like a fool. Most people won’t even notice your jitters; anxiety often comes off as enthusiasm and the excitement to express your message.
- Run continuous positive affirmations and self-talk through your mind. Say things to yourself like “I’m doing okay” or “I always do better than I think I do.”


Visualization

- Experts say that our brains can’t tell the difference between what we tell ourselves happens and what actually happens. So if you picture yourself giving

your speech full of energy and competence, your brain will accept that as a real experience even if it’s never occurred before. (Plus, when you give the speech it’ll seem like you’ve done it before.)

- Picture feeling confident as you walk to the stage, walking tall and holding your chin up as the crowd eagerly awaits your presentation. Expect to succeed.
- Envision being totally involved in giving help or providing joy to the audience rather than *getting* praise.
- Those who study the workings of the mind say that for a more vivid visualization, use as many details in what you imagine as possible:
 - ▶ Your appearance, stance and posture
 - ▶ A soft cloud of calming aromas surrounding you
 - ▶ The sound of the applause of the audience
 - ▶ The audience members nodding in agreement and smiling warmly
 - ▶ The contentment you feel inside
 - ▶ Your solid, clear and strong voice

Dennison readily admits to practicing the technique of visualization, which has improved her concentration and allows her to live more easily in the moment. She says the mind can only hold one thought at a time. Now, rather than anticipating disaster, Dennison switches her attention. “I concentrate on what I am doing now, then when finished, what I need to do next.”

Her advice to speakers old and new: “Picture giving a rockin’ speech to an audience that really enjoys it.” 

Judi Bailey is a writer in Lakewood, Ohio, and a frequent contributor to this magazine. Reach her at author48@cox.net

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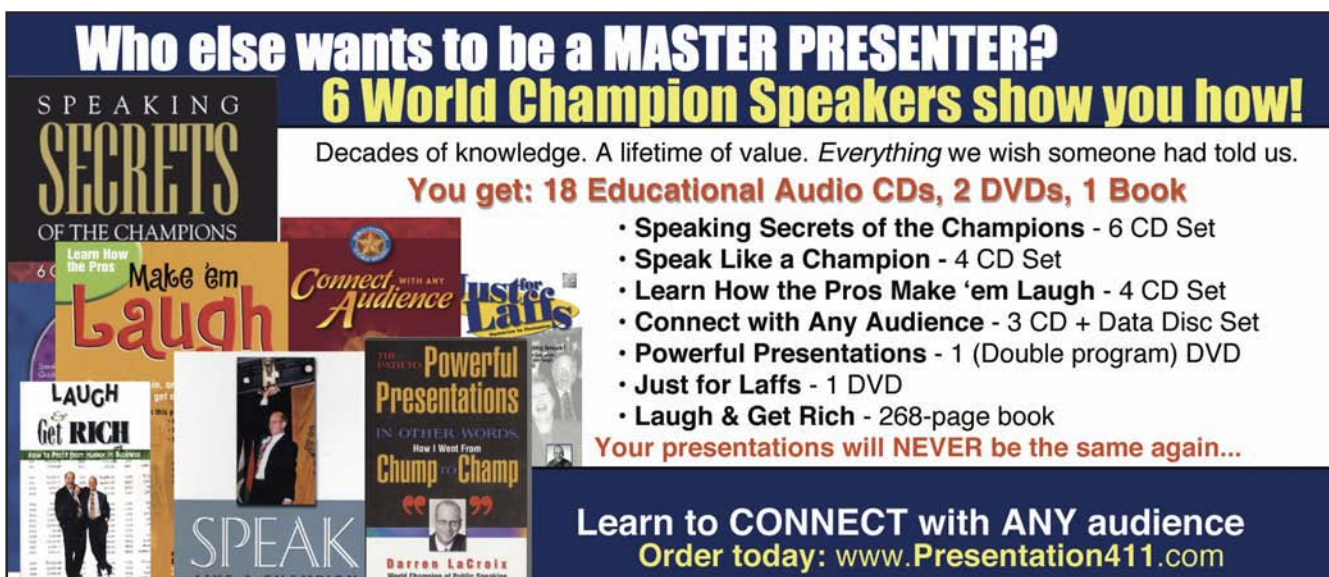
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Experiencing the Competent Leadership Manual

✦ Why is the *Competent Leadership* manual important? Why should we use it?

In January 2006, a new member joined my club. Of course, this meant he received two manuals: *Competent Communication* and *Competent Leadership*. The new member came to me, the president, and asked how to use the *Competent Leadership* manual. As the advanced, experienced Toastmaster I am, I gave him the highly articulate answer of “Huh? Duh, ah, well, gee, I don’t know. But I hear it’s only 10 projects.”

Wanting to be a good leader, I immediately ordered the manual and studied the projects. When I saw that each project consists of doing multiple roles, I panicked. How is anyone supposed to complete this? However, I began bringing the manual to each meeting and asking for an evaluator to fill in my required assignments. It was a slow process, but the roles started to gather checkmarks.

One day I read the entire *Competent Leadership* manual! My first reaction was “Boy, Sam needs to read this! I wish Mary would learn that! I caught myself thinking, “Wow, I didn’t know you should do that role that way! I’ll start paying more attention to how I perform meeting roles.” Yes, this experienced Toastmaster, already a Competent Leader (old style), learned a whole lot of new information. I’ve performed club meeting roles for years, but I learned many things and many new ways of looking at each role.

As I read the manual, I discovered that it’s not just about leadership. It’s also about how to be a good

Toastmaster – a competent member of Toastmasters International.

There are a couple of places where you have to specifically lead a project, but most of the manual is about how to perform the standard meeting roles.

Most roles in a Toastmasters meeting are listed in at least one project. Most are listed in multiple projects. You may look at each project as a whole and study how the topic


applies to the roles listed in the evaluation section. For example, Topic One is “Listening and Leadership.” Study the information in the chapter, and then see how the skills apply to the four roles listed by looking at the questions asked in the evaluations. The roles are speech evaluator, grammarian, Ah-Counter and Table Topics speaker.

Another way to use the manual is to pick a role, (evaluator,) and study each chapter/project with that role in mind. The evaluator role applies to Chapter One – “Listening and Leadership,” Chapter Two – “Critical Thinking,” Chapter Three – “Giving Feedback” and Chapter Eight – “Motivating People.” There are a few other roles outside of a meeting that may be performed to complete the manual, but the majority of the projects are performed within the meeting itself. These are roles we will all perform at one time or another during our meetings, so why not learn all we can about the roles? Quite

frankly, I never thought about how listening is an important skill for a Table Topics speaker.

Since starting to use the manual as intended, I have found that not only am I doing a better job in each role, my speeches are better! Not only have I learned how to perform a role in the club more efficiently and effectively, I have now learned what others are looking for in a speech. My speeches have improved as well as my other skills in the various meeting roles.

What is in the *Competent Leadership* manual for you? Better listening skills, better evaluating skills, better motivating skills, better time management skills, better planning, organizing and delegating skills. And better speaking skills. I believe each new member will progress faster as a Toastmaster by using the *Competent Leadership* manual. For veteran Toastmasters, this manual will reinforce what we already know about meeting roles, make us better speakers and better mentors of newer members.

If you are coming to Toastmasters to improve yourself and your speaking skills, use the new *Competent Leadership* manual. After all, one of the reasons for being a Toastmaster is our continuing education. And studying and working the *Competent Leadership* manual will do just that. 



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The Holidays Are Coming!

Visit TI's online store at www.members.toastmasters.org for last-minute gift ideas. Here are some:

Sculpted Frame and Clock (Item 6627). This curved brushed silver aluminum frame with analog clock would make an excellent gift! It comes in an attractive blue gift box and includes one AA battery. To make it extra special, try including a meaningful photo in the frame. \$8.00.

Wheeled Backpack (Item 6631). This durable navy blue and gray backpack has sturdy Inline skate wheels. Perfect for hiking, biking or just on the go. At \$35.00, you can't go wrong with this gift. For an added "wow factor," present with a Toastmasters Gift Certificate in one of the pockets.

Mini Umbrella (Item 6633). This compact 8" black umbrella has "Toastmasters" imprinted in white on one panel. \$12.00.

Travel Mug (Item 6717). This 15 oz. travel mug is ideal for any hot or cold beverage. Stainless steel exterior and black plastic interior make it lightweight. For \$6.00, you can afford to add a hot or cold beverage mix.

4-in-1 Laser Pen (Item 6629). This convenient 4-in-1 silver laser pen is displayed in a sturdy plastic case. It features a light, laser pointer, black-ink ball pen and a stylus "pen" for your PDA. \$8.00.

Declaration Ring Necklace (Item 5760). This nickel/silver ring features a nylon string with plastic clasp. The words "Talk Talk Talk" are on one side and "Toastmasters" on the other \$3.00.

Ladies V-Neck (Items 7046A-E). This red v-neck T-shirt features a slightly tapered waist, cap sleeves, "Toastmasters" embroidered in red for a tone-on-tone look and a price of \$12.00. Also available in black. (Items 7047A-E).

Men's Peruvian Cotton Polo (Items 7044B-E). 100% Peruvian combed cotton gives a soft feel to this striking red polo. Features include navy trim on the collar, cuffs and placket, as well as three Dura-pearl buttons and "Toastmasters" embroidered in navy. Also available in navy w/white trim (Items 7045B-E). \$40.00.

Men's Sava Silk Shirt (Items 7043B-E). This 100% sava silk ivory shirt combines the luxurious feel of silk with the rich texture of a dobby weave, providing a casual, elegant look. "Toastmasters" embroidered in ivory over left pocket. \$40.00.

Gift Certificates (Items 6630, 6632, and 6634). Gift certificates are perfect for those "hard-to-buy for" Toastmasters. Available in \$5, \$10, and \$25 denominations.

**Note: As part of TI's inventory process, which is required by law, we will be unable to process purchases starting December 19th, 2007 through January 4, 2008. Orders requiring engraving must be received by Friday, December 14, 2007.



6627



6631



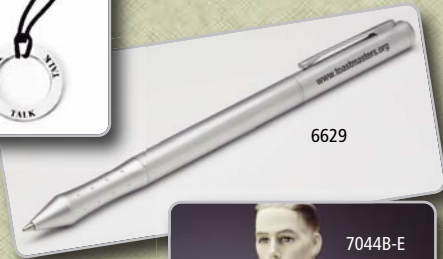
6633



6717



5760



6629



7046A-E



7044B-E



7043B-E

Items are not shown to scale.



6630, 6632, 6634

HALL OF FAME

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

DTM

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

Marsha L. DeGon 2565-F, Brea, California
Michael Alexander 3364-F, Rosemead, California
Stuart A. Horn 3828-F, Cerritos, California
Carroll Schmidt 3882-U, Anchorage, Alaska
Duane J. Epton 4960-U, Anchorage, Alaska
Louis Stanley Zielinski 5263-U, Fairbanks, Alaska
W. D. McCoy 5942-I, Los Angeles, California
Paul S. Baeder 1994-2, Kent, Washington
Paul K. Tanner 861232-2, Redmond, Washington
Laurie J. Carr 104-3, Prescott, Arizona
Kathi S. Ferreira 355-3, Tempe, Arizona
Fadimatou Hattendorf 441-3, Phoenix, Arizona
Julie A. Schreul 7406-3, Phoenix, Arizona
Kristin Lill 7744-3, Chandler, Arizona
Mary Ann Bivans-Grimm 9007-3, Prescott Valley, Arizona
Richard Geno 6654-4, Los Gatos, California
Mark S. Kramer 457-5, San Diego, California
Judy Toneck 623-5, San Diego, California
Dan Urbanski 7129-5, Carlsbad, California
Scott A. Kruse 490-6, Rochester, Minnesota
Lyle L. Schlundt 2509-6, Minneapolis, Minnesota
Lonnie Nichols 4216-6, Minneapolis, Minnesota
Georgia Ann Thometz 6393-6, Minnetonka, Minnesota
Kathy M. Neumiller 654731-6, Eagan, Minnesota
Brian J. Hinton 821458-6, Rochester, Minnesota
Emmor H. Nile 138-7, Salem, Oregon
Janet W. Liu 605-7, Lake Oswego, Oregon
Camilla D. Camburn 881-7, Hillsboro, Oregon
Ruth A. Delker 2039-7, Beaverton, Oregon
Julie K. Redden 3548-7, Salem, Oregon
Megan M. Berg 4428-7, Tigard, Oregon
Joy D. Overstreet 802199-7, Vancouver, Washington
Herman Koester 496-8, Belleville, Illinois
Angela R. Young 4345-8, St. Louis, Missouri
Gerald E. Hoefflein 930005-8, Park Hills, Missouri
Brenda M. Pangborn 7308-9, Richland, Washington
Susan M. Davis 2803-10, Akron, Ohio
Sharon L. Brustoski 3315-10, Akron, Ohio
Judith A. Edwards 8023-10, Akron, Ohio
Mike D. La Bonne 3920-11, Indianapolis, Indiana
Laura J. Martin 5680-11, Indianapolis, Indiana
Ann Lehman 702375-11, Lagrange, Indiana
Patrick J. Hennessey 1124-12, San Bernardino, California
Cecil A. Karstensen 2593-12, San Bernardino, California
Monica E. Mendoza 4202-12, Highland, California
Ruth Dearden 4209-12, Coachella, California
Rob Olszewski 2255-13, Butler, Pennsylvania
Elizabeth J. Bradley 1807-14, Augusta, Georgia
Cynthia C. Teddleton 2771-14, Decatur, Georgia
Catherine Holliday 4465-14, Norcross, Georgia
Adrienne M. Dunnock 8009-14, Atlanta, Georgia
Tonya Smith 8236-14, Alpharetta, Georgia
Eliza E. Detherage 6318-15, Salt Lake City, Utah
Michael R. Rusnack 7948-15, Emmett, Idaho
Richard E. Stucki 1025917-15, Midvale, Utah
Roger Ollie Oxford 627-16, Oklahoma City, Oklahoma
Mathew Daniel 3220-16, Oklahoma City, Oklahoma

Robert J. Howe 720944-16, Tulsa, Oklahoma
Werner Bernhardt 965-21, Abbotsford, BC, Canada
Lyn Coles 1201-21, Victoria, BC, Canada
John B. Sherber 1882-21, Victoria, BC, Canada
Maureen P. Foley 3435-21, New Westminster, BC, Canada
Rachel M. Clark 3439-21, Langley, BC, Canada
Norman W. Schiman 4869-21, Vernon, BC, Canada
Betty L. Holman 5881-21, Delta, BC, Canada
Diana Cheng 813114-21, Burnaby, BC, Canada
Donald J. Keime 2948-23, El Paso, Texas
Bay Stevens 6881-23, Albuquerque, New Mexico
Evelyn Labode 229-24, Omaha, Nebraska
Maurice Eugene Taitt 1415-25, Irving, Texas
Ronald B. Clark 3055-25, Denton, Texas
Louise Faircloth 4236-25, Southlake, Texas
Randy Terrell 7694-25, Fort Worth, Texas
Vicki Linn Wilkins 798-26, Cheyenne, Wyoming
Marlies L. Nelson 1518-26, Cheyenne, Wyoming
Frances K. Scott 2626-26, Golden, Colorado
Joyce E. Feustel 3247-26, Lakewood, Colorado
Wendy Milner 810454-26, Longmont, Colorado
Kevin J. Gormley 571-27, McLean, Virginia
Helen L. Burkett 1792-27, Springfield, Virginia
Sylvia L. Marion 1795-27, Washington, District of Columbia
Alvin David Mathews 2635-27, Quantico, Virginia
Eric P. Roos 3336-27, Alexandria, Virginia
Lynn Romano 5160-27, Reston, Virginia
James Reed Honeywell 7670-27, Dulles, Virginia
Hsu Terry Wang 8282-27, Burke, Virginia
Shannon M. O'Hara 371-30, Chicago, Illinois
Shar Ann Gildersleeve 983-30, Woodridge, Illinois
Paul P. Kronenberger 4501-30, Chicago, Illinois
Bruce Burrow 6840-30, Lake In The Hills, Illinois
Bil Lewis 7831-31, Cambridge, Massachusetts
Al Moore 1675-33, Lancaster, California
Glenn W. Wright 2611-33, Las Vegas, Nevada
Alan Morris Mann 3533-33, Simi Valley, California
Daris A. McLaughlin 498-35, Fond Du Lac, Wisconsin
Leo P. McLaughlin 498-35, Fond Du Lac, Wisconsin
Julie A. Dapp 4633-36, Washington, District of Columbia
Johnny Felix Rodriguez 5377-36, Washington, District of Columbia
Bonnie L. Maidak 8897-36, Gaithersburg, Maryland
Mohamed A. Serageldin 2049-37, Research Triangle Park, North Carolina
Germon Earl Hill 2294-37, Chapel Hill, North Carolina
Sharon Anita Hill 2294-37, Chapel Hill, North Carolina
Winston M. Sanford 2294-37, Chapel Hill, North Carolina
Paul Walmsley 5613-37, Thomasville, North Carolina
Edward J. Donohue 1100-38, Princeton, New Jersey
Michael A. Dick 1189-38, Haddonfield, New Jersey
James R. Campbell 1723-38, Lancaster, Pennsylvania
Lorna Lee Zink 4896-39, Elk Grove, California
Syndee Hendricks 9833-39, Sacramento, California
Wayne Hart 727288-39, Rancho Cordova, California
Sandra S. Keiderling 1028-40, Worthington, Ohio
Carol L. Kormelink 2289-40, Milford, Ohio
Amy Ann Wendling 5136-40, Celina, Ohio
Koti Sreerishna 9056-40, Cincinnati, Ohio
Laura R. O'Gonnor 284-42, Edmonton, AB, Canada
Sonia Bakalchuk 1319-42, Calgary, AB, Canada
Douglas J. Russell 2478-42, Edmonton, AB, Canada
Ken Lievers 2799-42, Lethbridge, AB, Canada
Beverly Joyce Ward 2849-42, Regina, SK, Canada
Jeff C. Scribner 3068-42, Grande Prairie, AB, Canada
Gerda M. Timm 3950-42, Calgary, AB, Canada
Dunstant B. F. Taylor 6823-42, Calgary, AB, Canada
Harvey Taphorn 6823-42, Calgary, AB, Canada
Shelley P. Baur 1589-43, Memphis, Tennessee
Jeffrey M. Gossett 4496-43, Little Rock, Arkansas

James Mayhan 5772-43, Little Rock, Arkansas
Charilaos N. Aneziris 4539-46, Setauket, New York
Sherman E. Bethel 1095-47, Nassau, Bahamas
Charles Saunders 1600-47, Nassau, New Providence, Bahamas
Joanne D. Ranney 1667-47, Tampa, Florida
Anthony Maxemchuk 3518-47, Boca Raton, Florida
Ivan C. Thompson 7178-47, Nassau, Bahamas, Bahamas
Wayne I. Nakamoto 4907-49, Honolulu, Hawaii
Lynn Lawrence 2899-50, Dallas, Texas
Bob Lewis 4182-50, Rockwall, Texas
Don W. Deadman 4182-50, Rockwall, Texas
Leslie M. Buie 4182-50, Rockwall, Texas
Robert O. Dillender 4182-50, Rockwall, Texas
Ossie Mae Sims 4819-50, Shreveport, Louisiana
Andrea E. Briden 7452-50, Dallas, Texas
Terri L. Krue 7587-50, Plano, Texas
Christine Lee Wilson 8983-50, Plano, Texas
Susan Gayle Davis 9872-50, Addison, Texas
Annie Ho Gan Cheng 1304-51, Kota Kinabalu, SAB, Malaysia
Ewe Tong Lee 2196-51, Johor Bahru, JOH, Malaysia
Ganasalingam Sivalingam 5912-51, Petaling Jaya, SEL, Malaysia
Wai Kheong Phang 6033-51, Lumut, PER, Malaysia
Rebecca Heng 6622-51, Kuching, SAR, Malaysia
K. Narayana Devan 695603-51, Petaling Jaya, SEL, Malaysia
Joan C. Morris 8-52, Glendale, California
Michael Finizio 1320-52, Burbank, California
Scott Larson 1320-52, Burbank, California
Dave Wheeler 599-53, Danbury, Connecticut
Raul Rodriguez 3350-53, Hartford, Connecticut
Lori L. Patton 3228-54, Bloomington, Illinois
Molly E. Wilder 7057-54, Bloomington, Illinois
Joseph Martinek 754322-54, Plainfield, Illinois
Jason B. Meek 2207-55, San Antonio, Texas
Vondakaye Dashman 5741-55, Round Rock, Texas
Steve Montgomery 9800-55, Pflugerville, Texas
Amish B. Patel 3402-56, Houston, Texas
Mark F. Smith 670075-56, Houston, Texas
Eddie Merla 1001993-56, Missouri City, Texas
Karen L. Leffler 4027-57, Walnut Creek, California
Christine A. Robinson 9338-57, Concord, California
Elena Sollewijn Gelpke 962411-59, Brussels, Belgium
Josef D. Stetter 312-60, North York, ON, Canada
Gary S. Jones 1908-60, Cambridge, ON, Canada
Alana E. Papeo 1963-60, Richmond Hill, ON, Canada
Phillip Thomas 3090-60, Scarborough, ON, Canada
Marie Madi 4260-60, Toronto, ON, Canada
Ram Krishna 5456-60, Mississauga, ON, Canada
Jayesh M. Lad 798895-60, Mississauga, ON, Canada
Doreen E. Sinclair 936088-60, Lindsay, ON, Canada
Jo-Ann L. Harris 808-61, Ottawa, ON, Canada
Leona Hamel 808-61, Ottawa, ON, Canada
Richard Rancourt 1840-61, Rimouski, QC, Canada
Harold Mendes 8290-61, Kanata, ON, Canada
Allison B. Coffin 9560-61, Kingston, ON, Canada
Douglas C. Swisher 352-62, Grand Rapids, Michigan
Serita Blankenbecler 9716-63, Kingsport, Tennessee
Mick Howland 2638-64, Winnipeg, MB, Canada
Andrew J. Stambrook 7223-64, Winnipeg, MB, Canada
Tannis E. Gordon 9846-64, Winnipeg, MB, Canada
Ashok Subramanian 2584-65, Endicott, New York
Grayson M. Williams 3184-66, Hampton, Virginia
Sally Wu 1890-67, Taipei, Taiwan, Taiwan
George Ashanti Witherspoon 2455-68, Baton Rouge, Louisiana
Dean Sprenkle 6342-68, Dequincy, Louisiana
Diane M. King 6342-68, Dequincy, Louisiana

Anniversaries

August 2007

60 Year

Ferguson 525-08, Florissant, Missouri
High Noon 505-56, Houston, Texas

55 Year

Little Rock 1140-43, Little Rock, Arkansas
Twin City 1142-43, North Little Rock, Arkansas
Tallahassee 1135-47, Tallahassee, Florida

50 Year

Downtown 2550-10, Cleveland, Ohio
Wollongong 2456-70, Wollongong, NSW, Australia
Old Johannians 2475-74, Johannesburg, South Africa
Downtown 2552-77, Pensacola, Florida

45 Year

Jefferson 1998-68, Metairie, Louisiana

40 Year

Columbus Uptown 2037-14, Columbus, Georgia
Oatley R S L 787-70, Sydney, NSW, Australia

35 Year

FCC 3740-27, Washington, District of Columbia
Isaac Davis 2193-31, Acton, Massachusetts
Freeport Eagles 1425-47, Freeport, Grand Bahama, Bahamas
Alpha - Endeavour 1776-69, Brisbane, QLD, Australia
Adventurers 2572-69, Brisbane, QLD, Australia

30 Year

Prince George 3081-21, Prince George, BC, Canada
Toastmasters Unlimited 1379-22, Kansas City, Missouri
I'll Drink To That 3254-33, Las Vegas, Nevada
Kakwa 3068-42, Grande Prairie, AB, Canada
LAUSD 382-52, Los Angeles, California

25 Year

Alyeska 4960-U, Anchorage, Alaska
Arrow Lakes 4962-21, Nakusp, BC, Canada
Columbine Communicator 4950-26, Littleton, Colorado
Public Utilities 4958-32, Tacoma, Washington
Southwest 4955-35, Franklin, Wisconsin
Aimcrier 4966-42, St. Albert, AB, Canada
Aim High 4952-55, Austin, Texas
Talk Of The Town 4969-56, Houston, Texas
Nagoya 4957-76, Inuyama, Aichi, Japan
Miss. Power Employees 4965-77, Gulfport, Mississippi

20 Year

Singles by the Sea 743-01, Los Angeles, California
Westlake Word Warriors 3578-10, Westlake, Ohio
Wayne-Westland Easytalkers 6694-28, Wayne, Michigan
Federal TM of Boston 6696-31, Boston, Massachusetts
MIM of Kuala Lumpur 6697-51, Kuala Lumpur Fed Territory, SEL, Malaysia
Deer Park 6701-56, Deer Park, Texas
Werrabee 6700-73, Hoppers Crossing, VIC, Australia
Diamond 6698-75, Makati, MM, Philippines

Newberg 588-07, Newberg, Oregon
Lake Oswego 605-07, Lake Oswego, Oregon
Barstow 1180-12, Barstow, California
Washington Crossing 1100-38, Princeton, New Jersey

50 Year

Beverly Hills 2576-01, Beverly Hills, California
Manhattan 2570-22, Manhattan, Kansas
Kearney 1799-24, Kearney, Nebraska
Essex 2567-46, Verona, New Jersey

45 Year

Park Central 3527-03, Phoenix, Arizona
Blue Ridge 1514-66, Charlottesville, Virginia
Bankstown Sports 1519-70, Bankstown, NSW, Australia

40 Year

Bathurst 2381-45, Bathurst, NB, Canada

35 Year

Seriously Funny 2732-02, Bellevue, Washington
Thunder Mountain 777-03, Ft Huachuca, Arizona
TNT 1831-65, Rochester, New York
Pukekura 2176-72, New Plymouth, Taranaki, New Zealand
Hastings 3473-72, Hastings, New Zealand

30 Year

Gold Brickers 49-04, Cupertino, California
Sweetwater Valley 3225-05, Bonita, California
Moonlighters 431-09, Spokane, Washington
Mishataalkers 694-11, Mishawaka, Indiana
Simi Valley 3533-33, Simi Valley, California
Benoni 1315-74, Benoni, Gauteng, South Africa

25 Year

Scripps Teasers 1442-05, San Diego, California
Encinitas 1532-05, Encinitas, California
Twin Rivers 1426-09, Lewiston, Idaho
Monday Niters 736-33, Las Vegas, Nevada
Daybreakers 1388-33, Modesto, California
Los Amigos 2224-33, Oxnard, California
Singles 3968-33, Fresno, California
Belle City 1477-35, Racine, Wisconsin
Nacogdoches 1726-50, Nacogdoches, Texas
El Cerrito 1507-57, El Cerrito, California
Shell 2617-68, New Orleans, Louisiana
Stafford Heights 2589-69, Brisbane, QLD, Australia
Hi-Noon 3963-77, Huntsville, Alabama

20 Year

Del Mar 3524-05, Del Mar, California
Toast Casters 6735-09, Spokane, Washington
Boomer Storytellers 1979-16, Oklahoma City, Oklahoma
CENTRAL B. C. 3973-21, Vanderhoof, BC, Canada
Saanich Lunch Bunch 6719-21, Victoria, BC, Canada
Free Toasters 2470-33, Las Vegas, Nevada
T L C 6708-33, Fresno, California
Vero Beach 6731-47, Vero Beach, Florida
State Farm 6714-57, Rohnert Park, California
Talksics 6718-57, Martinez, California
Illustrious Articulators 6721-65, Rochester, New York
Jabberwocky 6740-65, Skaneateles, New York
Ryde District Club 6737-70, North Ryde, NSW, Australia
Moonshiners 6743-70, Ainslie, ACT, Australia
First Farmers 6717-75, Bacolod City, Neg. Occ., Philippines
CPA 6736-80, Singapore, Singapore

55 Year

Northeast 1161-02, Seattle, Washington
Lafayette 1127-11, West Lafayette, Indiana
Business & Professional 1169-68, Metairie, Louisiana

50 Year

Naval R & D 2539-05, San Diego, California
Town & Country 2488-12, Colton, California
Georgia-Carolina 2523-14, Augusta, Georgia
HUD 1795-27, Washington, District of Columbia
Kit Carson 2299-39, Carson City, Nevada
Endicott 2584-65, Endicott, New York

45 Year

Nashua-Hudson 2440-45, Nashua, New Hampshire
Concord West 2107-70, Concord, NSW, Australia

40 Year

Speakeasy 1789-06, Saint Louis Park, Minnesota
Ft Myers 1702-47, Fort Myers, Florida
Advance 3050-69, Brisbane, QLD, Australia
Sea Eagles 2951-70, Brookvale, NSW, Australia
Toastmasters Club of Singapore 357-80, Singapore, Singapore

35 Year

Gear Gassers 3079-28, Troy, Michigan
Friendly 3040-37, Greensboro, North Carolina
Stanthorpe 1659-69, Stanthorpe, QLD, Australia
Boomerang 1791-69, Rockhampton, QLD, Australia
Canterbury-Hurlstone Park 3783-70, Hurlstone Park, NSW, Australia

30 Year

Border 2127-23, El Paso, Texas
Sister Cities 3164-47, Lauderhill, Florida
Metrocrest 3318-50, Addison, Texas
Centre 2404-69, Brisbane, QLD, Australia
Ponsonby 2420-72, Auckland, New Zealand

25 Year

Univ Of Washington 1151-02, Seattle, Washington
The Ravens 1773-14, Robins AFB, Georgia
Off-Broadway 4986-16, Edmond, Oklahoma
Word Weavers 2029-32, Puyallup, Washington
The University 4974-70, Acton, ACT, Australia
Foveaux 4978-72, Invercargill, Southland, New Zealand
George 4983-74, George, Western Cape, South Africa
TMXP Plant 2 4982-75, Lapu Lapu City, Cebu, Philippines
River City 4018-78, Pierre, South Dakota

20 Year

Bre'ahs 3607-F, Brea, California
Techmasters 4218-14, Atlanta, Georgia
Ruby Mountain 4169-15, Elko, Nevada
Laurel 4812-21, Vancouver, BC, Canada
Stamps 3752-27, Merrifield, Virginia
North Plains 5691-44, Dumas, Texas
Prose On The Go 1111-50, Texarkana, Arkansas
USAA Bank 4948-55, San Antonio, Texas
Lakeside Speakeasy 2967-57, Oakland, California
Ipomoea 106-69, Brisbane, QLD, Australia
Engineers 1974-74, Harare, Zimbabwe

September 2007

60 Year

Anthony Wayne 521-11, Fort Wayne, Indiana
Lancaster 526-40, Lancaster, Ohio

55 Year

Westside 638-01, Santa Monica, California

October 2007

60 Year

San Carlos-Belmont 530-04, Belmont, California
Merritt 539-57, Oakland, California

November 2007

70 Year

Frank E Balmer 95-09, Pullman, Washington
Noventa 90-33, Santa Barbara, California

65 Year

Gaveliers 238-09, Spokane, Washington

60 YEAR

Chamber 540-02, Seattle, Washington
Philadelphias First 541-38, Philadelphia, Pennsylvania
Franklin 524-40, Westerville, Ohio
Megacity 553-40, Centerville, Ohio

55 YEAR

Forest City 1185-10, Cleveland, Ohio
Carlsbad 1182-23, Carlsbad, New Mexico
Racine 481-35, Franksville, Wisconsin
Valley Forge 1128-38, Norristown, Pennsylvania
Tamaraw 1164-75, Manila, Philippines
Pierre 1195-78, Pierre, South Dakota

50 YEAR

Diamonds In The Rough 2598-07, Salem, Oregon
West Side 2606-10, Fairview Park, Ohio
New Castles First 2292-13, New Castle, Pennsylvania
Tazewell 2702-54, Pekin, Illinois

45 YEAR

Keira 3558-70, Wollongong, NSW, Australia
Fukuoka 3405-76, Fukuoka City, Japan

40 YEAR

SSA 2884-18, Baltimore, Maryland

35 YEAR

Woodridge 983-30, Woodridge, Illinois
Sound Speakers 1174-32, Bremerton, Washington
Huntington Centennial 2869-40, Huntington, West Virginia
Anderson 1946-58, Anderson, South Carolina
Belleville 1617-60, Belleville, ON, Canada
Highnooners 3171-78, Bismarck, North Dakota

30 YEAR

Speakeasy II 3557-26, Boulder, Colorado
First Nevadans 3799-39, Sparks, Nevada
Oakland City Center 1250-57, Oakland, California
Early Bird 3719-62, Grand Rapids, Michigan
Flin Flon 2065-64, Flin Flon, MB, Canada
Mackay 3283-69, Mackay, QLD, Australia

25 YEAR

University 4995-03, Tempe, Arizona
Tabor 4999-07, Portland, Oregon
Grand Center 5000-08, St Louis, Missouri
Nightowl Revenooers 5003-14, Doraville, Georgia
Wichita Downtown 4989-22, Wichita, Kansas
Nalco 5004-30, Naperville, Illinois
Tosa/Medical 5010-35, Wauwatosa, Wisconsin
Possum Town 3843-43, Columbus, Mississippi

20 YEAR

Mesa Red Tape 5597-03, Mesa, Arizona
Epicenters 1041-12, Loma Linda, California
Bellsouth 6752-14, Atlanta, Georgia
Blue Ah Busters 6757-24, Omaha, Nebraska
Fighter Enterprise 4355-25, Fort Worth, Texas
Cowtown 5496-25, Fort Worth, Texas
Southern Lancaster County 2351-38, Willow Street, Pennsylvania
Carlton Trail 4713-42, Humboldt, SK, Canada
Telecom Park 6745-47, Temple Terrace, Florida
I T C Bintang 1915-51, Kuala Lumpur, WP, Malaysia
Armadillo Avenue 6755-55, Austin, Texas
Houston Police Dept 5180-56, Houston, Texas
Bowmanville 3541-60, Bowmanville, ON, Canada
London Talbot 6751-60, London, ON, Canada
Moorabbin Saints 6760-73, Moorabbin, VIC, Australia
Stellenbosch 6753-74, Stellenbosch, Western Cape, South Africa
SIM II 5110-80, Singapore, Singapore

December 2007

60 YEAR

Tarsus 532-08, Clayton, Missouri

55 YEAR

Waukesha 1173-35, Waukesha, Wisconsin
Main Line 1198-38, Wayne, Pennsylvania
Trinity 1190-50, Dallas, Texas

50 YEAR

Eyeopeners 2607-03, Tucson, Arizona
Jetstream 2624-04, Moffett Field, California

45 YEAR

Heart And Soul 2563-06, Edina, Minnesota
Dynamic North Shore 3543-70, North Sydney, NSW, Australia
Miranda 3554-70, Sutherland, NSW, Australia
Melbourne 3362-73, Melbourne, VIC, Australia
Hattiesburg 3553-77, Hattiesburg, Mississippi

40 YEAR

Saddleback Valley 2657- F, Mission Viejo, California

35 YEAR

Shea Speakers 3327- F, Brea, California
Mixed Masters 3686- F, Huntington Beach, California
Downtowners 2696-15, Salt Lake City, Utah
Sunshine Speakers 1363-21, Powell River, BC, Canada
Leavenworth 2301-22, Leavenworth, Kansas
Credit Union Center TM 2023-35, Madison, Wisconsin
Belaborers 2221-36, Washington, District of Columbia
Morning Knights 2875-65, Johnson City, New York
Sunnybank 3110-69, Holland Park, QLD, Australia
Kapi-Mana 1679-72, Tawa, Wellington, New Zealand

30 YEAR

Speakeazys 3855-30, Northbrook, Illinois
Speakez's 1816-35, Kohler, Wisconsin
Crown Of Laurel 77-36, Laurel, Maryland
Hornet's Nest 1811-37, Charlotte, North Carolina
Metro 3644-58, Greenville, South Carolina
Manukau 3461-72, Manurewa, Manukau, New Zealand

25 YEAR

Chirp N' Choke 5027-03, Glendale, Arizona
Applied Materials 5015-04, Santa Clara, California
Heads-Up 5021-04, San Jose, California
Warsaw Noon 5016-11, Warsaw, Indiana
Peak Trailblazers 2191-26, Colorado Springs, Colorado
Apple Polishers 5018-26, Lakewood, Colorado
Early Risers 5014-39, Grass Valley, California
University 5024-42, Edmonton, AB, Canada
Lubbock Professional 5011-44, Lubbock, Texas
Treasure Coast 3466-47, Stuart, Florida
Newark 1118-57, Newark, California
CECI 5013-67, Taipei, Taiwan, Taiwan
Over The Hump Bunch 3271-68, New Orleans, Louisiana
TMC of Metro Davao 4403-75, Davao City, Davo, Philippines

20 YEAR

Rogue Communicators 927-07, Grants Pass, Oregon
Tower 6774-07, Portland, Oregon
Turning Point 3920-11, Indianapolis, Indiana
Figures Of Speech 1856-30, Lake Forest, Illinois
Say Watt 2295-33, Las Vegas, Nevada
Power Speakers 4057-33, Simi Valley, California
Rhetorical Link 6765-33, Thousand Oaks, California

TM/Pro y Ejec/Ensenada 6767-34, Ensenada, BC, Mexico
Royal 6784-37, Charlotte, North Carolina
Klasy Talkers 5728-39, Sacramento, California
Distinguished Speakers 6778-39, Sacramento, California
Manning and District 6766-42, Manning, AB, Canada
Shell 6771-42, Calgary, AB, Canada
Peace Challengers 6772-42, Peace River, AB, Canada
Exxon Mobil Baytown Baytown 6768-56, Baytown, Texas
Coastmasters 6781-57, Alameda, California
Westpac City 6769-70, Sydney, NSW, Australia

Smedley Fund

Associate

Grand Pioneer 506-65, in memory of Jerry Calvaneso, CTM
Double C 8502-70
Park Central 4095-50, in memory of Virginia Guerrant
the mother of accredited Speaker Anne Barab
Hilo Toastmasters Club 248-49, in honor of
Lily Chow, ACG
District 19 Spring Conference Committee on behalf of
Darren LaCroix
Gregory D. Scott, DTM, PID, in memory of Jan W.
Pauw, DTM
MasterToasters 4431-08, in memory of Tim Louis
Spezia, ATMS, CL
Kritikos 1686-18, in memory of Theodore C. Wood,
DTM, PIP
District 18 Clubs, in memory of Theodore C. Wood,
DTM, PIP
Seymour Speaks 7239-21, in memory of Anne Kramer,
DTM, Past District 21 Governor
Keng Cok Chee, DTM, 2007-2008 District 51 Governor,
in memory of Weng Kong Chee
Greater Bossier 2251-50

Contributor

Timely Talkers 5568-54, in memory of Theodore C.
Wood, DTM, PIP
Judy Laythorpe, DTM, PID, in memory of Anne Kramer,
DTM, Past District 21 Governor Prend Qetta, CC
Positively Speaking Club 5426-10, in memory of
Steve Puck
Great Persuaders of Atlantis 8720-47
Dean A. Evans, CTM
Ken Tanner, DTM, PID
Victoria Beavers 790-21, in memory of Anne Kramer,
DTM, Past District 21 Governor
Caroline Finlay-Meyer, ATMB, in memory of Aubrey L.
Powell, DTM
Kathryn A. Miles, DTM, in memory of James E.
Whitney, DTM
Lorraine Wong Myers, ATMB
Catherine M. Naabe
Henry B. Kemp, in memory of Aubrey L. Powell, DTM
Pete Gustafson, in memory of Aubrey L. Powell, DTM
Goldstream 5952-21, in memory of Anne Kramer,
DTM, Past District 21 Governor
Seven AM 3391-58, in memory of Aubrey L. Powell, DTM
Betty Britt, in memory of Aubrey L. Powell, DTM
Rise & Shine 331-21, in memory of Anne Kramer,
DTM, Past District 21 Governor
USMC Advanced 9829-58
Morgan D. Grimbball, in memory of Aubrey L. Powell,
DTM
Long Beach Gavel 11

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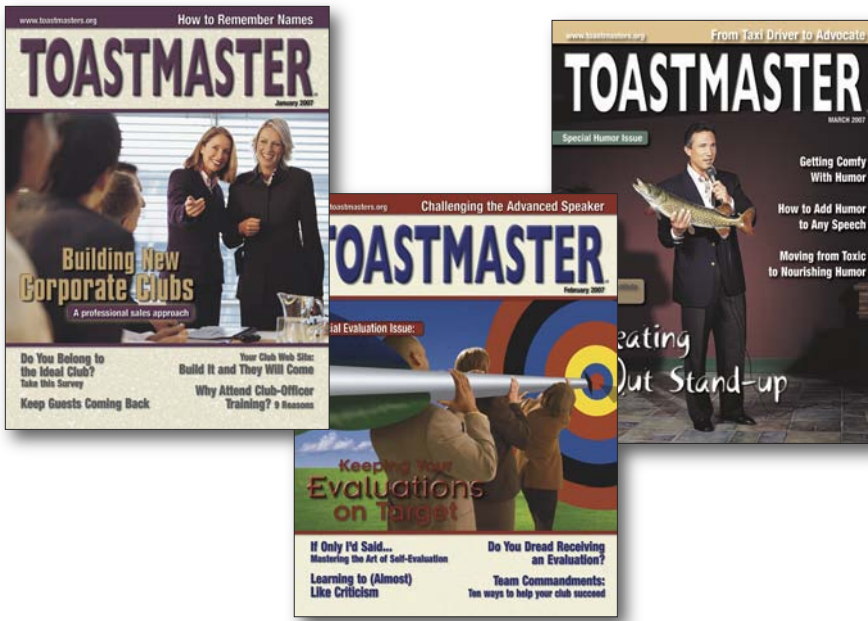
- Larry Wilson, founder, Wilson Learning

BillGove
SPEECH WORKSHOP

January/Palm Beach

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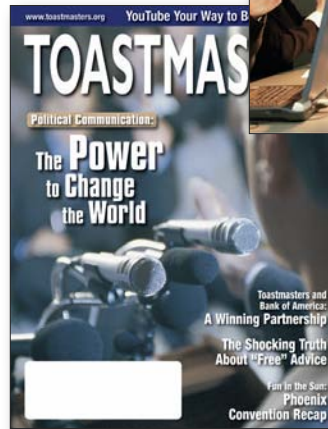
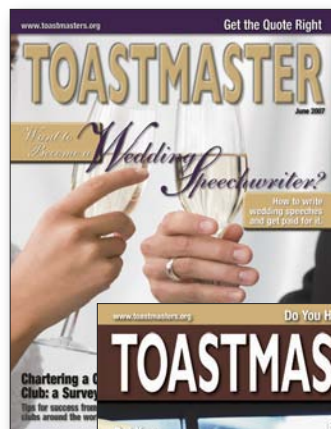
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