

# TOASTMASTER®

July 2007

## Talking Up Toastmasters on the Radio

Be radio-active!  
Get your message  
on the air.

## Meeting on TV

How a club  
uses video to  
promote itself.

## From Toast to Host

Hong Kong  
Toastmaster  
realizes life-  
long dream.

## Snafu Survival

A lesson from the  
cockpit can keep your  
speeches crash proof.



# Pay the Price

✦ Henry David Thoreau once wrote, "If you advance confidently in the direction of your dreams, and endeavor to live the life that you have imagined, you will meet with a success unexpected in common hours."

My story this month is anchored on those words. This is a story of one woman's many struggles against hardship that led to her eventual success. As you read her story, I hope you can also see how your trials and tribulations could make you stronger... could make you succeed.

As a child in the 1930s, she had always admired the show windows of Manila's classy department stores. Standing before those windows, she dreamed that some day, she too would have her own department store. That was her impossible dream – impossible because she had very little education, she didn't have any business exposure, and she didn't have any money!

Have you ever had an impossible dream? Some great deed you've always wanted to achieve? What did you do about it? Let me tell you what she did. In the mid 1940s, she advanced confidently in the direction of her dream. With a sparkle in her eye, and a pounding in her heart, she hit the streets every day to sell homemade soap and inexpensive slippers.

The life of a sidewalk vendor was hard. She had to stand under the heat of the sun, or in pouring rain for hours; she had to contend with the dust, the car fumes and the stench from the horse-driven carriages in those days. And worst of all, she was looked upon with disdain, even scorned by passers-by.

Every night, she went home limping, as the soles of her feet would be badly blistered and bleeding. But she held back her tears, and every day, she persisted. And she survived!

After four years of this, she earned 200 pesos (four U.S. dollars at today's exchange rate)! In Manila at that time, this was enough to seed her children's future. With the feeling of success, she boldly moved to Cebu to open a tiny textile store. She endeavored to live the life that she had dreamed of.

Everyday, she opened her store at five in the morning and closed it at 10 in the evening. And as her family continued to grow, it was not strange for her to give birth to a baby one evening and be up working in her store the following morning. When it rained hard, her store would be flooded to waist level, and strong typhoon winds would blow off her roof! But her endeavor to live the life she had imagined started to pay off. In 1957, she was able to open her very own department store.

This month, I share my mother Rosita's story. I hope it will inspire you, as it continues to inspire me to dream my dreams, and to make them come true. You, too, can thrive on your dreams. But you'll have to be willing to pay the price for success. To use the department store metaphor, there are no bargain basements in the store of success. There are no discounts at the success counter. But if you're willing to pay the price, then it's out there! Please, pay the price!

Johnny Uy, DTM  
International President




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#### The Toastmasters Vision:

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

#### The Toastmasters Mission:

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

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

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



### A Magazine of Merit

I joined Toastmasters many years ago and recall one of the members, Rick, telling me I would receive the *Toastmaster* magazine and that it alone was worth the price of membership. I've been in sales for many years so I thought it was just part of the sales pitch. But Rick was right: The quality of information presented month after month is worth the price of membership. I almost always read the magazine from cover to cover and thoroughly enjoy it.

I recently took a short hiatus from Toastmasters as I transferred to a new club minutes from my home. One of the things I missed most during that time was my *Toastmaster* magazine.

Over the years the magazine has become one of my favorites. It consistently contains excellent articles that help to inspire, educate, inform and resell the benefits of being a Toastmaster. I would encourage current members to pass along their copies to people who have shown interest or perhaps to inactive members. Who knows, the copy they

read may have just the right article at the right time to encourage them to take that step and join or to reconnect with Toastmasters.

Thanks for providing such a quality magazine.

Burle Bowling, CTM • Wylie Wisecrackers • Wylie, Texas

### As Good as Gold

I am so glad you published the Financial Report for Toastmasters International in the June issue. I know that many Toastmasters would have skipped over it, but for me it illustrates that TI actively pursues good financial governance.

Toastmasters aims to unlock the leadership potential of ordinary men and women. Some of the most important leadership principles are responsible stewardship of resources, transparency and accountability. Thank you for reminding me that I am part of an organization whose conduct is congruent with its stated values, vision and mission.

Tania Ajam • Tygerberg Toastmasters Club  
Cape Town, South Africa

### To Prevail After Jail

After reading the article about Bob Babcock's efforts at the Livingston

County Jail (May), I contacted him. He's a former member of my club, and I asked him to come as a guest speaker and tell us about his experiences with presenting a Toastmaster program at the jail to inmates who are about to be released.

Well, this visit benefited all parties! Some club members, including me, told Bob we'd like to sign up as volunteer speakers for his program. And Bob is considering re-joining our club!

Thanks again for presenting this article in the *Toastmaster* magazine.

Rosemarie Eskes, DTM • Downtown 65 Toastmasters Club  
San Francisco, California

### Kudos to Those Who Stand Out with Outreach

It is easy to enjoy our familiar, encouraging, "safe" Toastmasters clubs with our friends. It is quite another thing to reach out to those who have been rejected and forgotten. Thank you to the courageous Toastmasters who serve in jails and prisons (May 2007). You are inspiring, and you will be blessed.

Jennifer Swanson, ACB, ALB • Marsh Winds Toastmasters  
Minnetonka, Minnesota

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# It's Never Too Late to Join Toastmasters

Two summers ago I visited a Toastmasters meeting at work. I had joined the company as part of an acquisition and was struggling to get my bearings. The Toastmasters meeting was like a breath of fresh air. The speeches were entertaining and uplifting, the participants were friendly and welcoming to their “honored guest,” and I appreciated the simple structure.

I soon became a member and have been giving speeches and holding officer positions ever since.

Early on after a club meeting, the treasurer and I were tidying up the box of materials. I mentioned that I wished I had joined Toastmasters 10 years ago. I told him I had visited a meeting many years ago, but joining did not seem like the right thing to do at the time. Wisely he said, “It’s always the right time; you just did not know it.”

During a meeting, some of the elder and more experienced members in my club shared their own experience, as well as the ins and outs of the club structure and the educational pathways a person could pursue. In some fashion, each one said, “I wish I had done this much earlier.” They told how their Toastmasters training helped them think on their feet, become better listeners, advance in their careers and generally be more comfortable in expressing their thoughts.

It’s never too late to join Toastmasters and start speaking!

Likewise, it’s never too early to start speaking. Last spring our club held a potluck lunch. Each of us brought a dish and we had an international feast. We played games and had fun.

The highlight of the afternoon was Table Topics. Our Table Topics master explained how Table Topics worked. She asked members, spouses and children to speak. The pitches were phenomenal. One



young boy about five years old got up and made eye contact with us all. He proceeded to answer her question with wit and poise. He kept his eye on the green flag. He thanked the audience and sat down. We all clapped.

Some of the other children gave good Table Topic talks, but not quite as good as his. How did he learn to tell a story so well? How did he learn to stand up, make eye contact, speak up and answer the question?


His mother taught him. His mother, who was born in The

People’s Republic of China, had discovered the benefits of Toastmasters for herself and saw that her son could also benefit. She reasoned that being able to speak well would certainly help him socially and academically, so she set about to find a club for children. She looked on the Internet and asked club officers.

When she discovered there was no official youth Toastmasters program (you must be 18 years old to join), she decided to share what she had learned in Toastmasters with

her son and his friends, most of whom are also first-generation Americans. These children are able to speak intelligently and gracefully in front of adults. As they await the time they can in fact join a Toastmasters club, they are benefiting from some of the best practices his mother has passed on to them.

As adults, we do have the opportunity to join Toastmasters to improve our speaking skills, network and become better leaders. We can tap into the rich heritage of the organization and learn what we need to become better communicators – and possibly better citizens.

Now is the right time to join Toastmasters! 

**Neva Lindell, CTM**, is a member of Plano West Toastmasters club in Plano, Texas.



**Brian Hodgson realizes a life-long dream thanks to Toastmasters.**

# From Toast to Host

**Brian Hodgson:** *Olivia, I remember you in "Grease." You were young and beautiful, and now, some years later, you still look young and beautiful. What's your secret?*

**Olivia Newton-John:** *You are nice!*

The night Brian Hodgson interviewed singer and actress Olivia Newton-John on his show, *What's Up After 8?*, proved a milestone for the British-born talk show host. The dream of having his own television show had finally come true.

Hodgson, who lives in Hong Kong and has been a Toastmaster for 27 years, broke into TV a little over a year ago.

"During a Rotary convention, I interviewed a variety of Rotary celebrities on stage," says Hodgson, a member and past president of the Victoria Toastmasters Club in Hong Kong. "I styled myself as an English version of David Letterman and took on a relaxed, jolly approach. The interviews went really well. So well, in fact, that many people approached me afterward and said I should be on TV."

Sufficiently motivated after that experience to pursue his life-long dream of appearing on television, Hodgson e-mailed TV producer Robert Chua, who is famous for having started *Enjoy Yourself Tonight* on TVB in Hong Kong. "In one of those 'only in Hong Kong experi-

ences,' I got a call from Mr. Chua the next day, asking to meet for afternoon tea to discuss the possibility of a show," says Hodgson.

While Chua was impressed by Hodgson's spunk and fearlessness, he was also swayed by the fact that Hodgson had 27 years of public speaking experience – thanks in large part to his involvement in Toastmasters.

"I am sure that being a Toastmaster has helped Brian," says Chua, a pioneer in broadcasting throughout Asia. "I was impressed when I met him. He is very enthusiastic and has a lot of passion for what he does. That passion comes out in his presentation and it's what I – and viewers – like about him. He is also warm and likable, and always tries hard to improve."

The award-winning *What's Up After 8?* airs twice a week. With polished poise, Hodgson regularly interviews a wide variety of high-profile, notable personalities. For example, he recently had the musicians The Black-Eyed Peas, Meatloaf and Avril Lavigne on his show. He also has had guests such as a Chinese princess, a famous belly dancer, and even Toastmasters' own World Champion of Public Speaking Ed Tate.



◀ **Brian Hodgson (right) interviews Toastmasters 2000 World Champion of Public Speaking Ed Tate on his show in Hong Kong, November 2006.**

When choosing his guests, who are often in the entertainment business, Hodgson looks for individuals who are interesting or involved in something special. "I look for literate guests who have a sense of humor," says Hodgson. It's become easier to get guests for his show as word about it spreads. "Some of the artists I interview also recommend their friends, and some of the big stars are brought to my attention by their record promoters," he says.

Not only did Toastmasters help Hodgson gain entrance into the television world, it also helped him become a better talk show host. "I found the perfect training ground in Toastmasters," says Hodgson. "Every show I do is essentially a mini-version of a regular Toastmaster meeting. As the host, I welcome guests, introduce them to the audience and make sure the show runs smoothly."

In fact, Hodgson says he patterned his show after the Toastmaster program.

"All of the impromptu speaking I've done over the years has helped me tremendously," says Hodgson. "The show is not scripted and I come up with questions on the fly. This adds to the freshness of the show and keeps my adrenaline pumping."

Besides being a talk show host and public speaker and trainer, Hodgson is an auctioneer and managing director of Hong Kong Auctions. He is also founder of the U.S.-listed public company **www.wwauctions.com**, which is an auctioneer of industrial equipment around the world.

Although he doesn't prepare any speeches, Hodgson thoroughly researches his guests and generally formulates an opening, middle and end to the interview. He listens carefully to each response and then replies with further questions, which piques interest from the audience. He also watches the show later and

evaluates what he can do better in the future.

"Brian's style is very dynamic," says fellow Toastmaster Deborah Yu, who is District 80 Public Relations Officer (2006-2007). "When he is onstage, he immediately knows how to interact with the audience.

After years of Toastmasters training, including actively participating in inter-club speech contests, it seems to be part of his

basic instinct now. He is witty and full of energy and he knows how to capture the audience's attention, create excitement and elicit a response from his guests."

Another Toastmaster, Barnabas Cheung, agrees. "Brian interviewed me on his show regarding my humor and joke books, and I found him to be an excellent, professional interviewer," says Cheung, who is past president of the Victoria Toastmasters Club. "He [is] quick-witted, full of vocal variety and tactful, and he is always solicitous of his guests."

Most of Hodgson's guests are lively, forthcoming participants, but he once had an English guest on the show who clammed up and wouldn't respond to him.

"That particular guest wouldn't talk when the show first started, but I kept up the conversation and he came to life about 10 minutes into the show," says Hodgson. "Other guests tend to go off on tangents, and I try to redirect them because my intent is always to get a message across and give people a reason to watch the show."

*What's Up After 8?* is a family show, so Hodgson focuses on non-controversial issues, such as what's going on in his guests' lives. Like all good talk show hosts, he makes himself accessible by throwing in a

little information about his own life. He is married to Jane, who is Chinese, and they have two daughters, Louise, 11, and Charlotte, 8. His girls are already taking after him. "Louise has won some speech contests and has appeared on film," says Hodgson. "Charlotte is a little

**"Every show I do is essentially a mini-version of a regular Toastmasters meeting."**

bit more shy, but I'm coaching her."

Hodgson decided to join an English version of Toastmasters known as Rostrum when he was 16. "I was a wallflower and had to give a presentation in my high school class, which proved very difficult for me," he says. "After that experience I decided to do something about my shyness. I joined Rostrum and then Toastmasters, and I never looked back. I immediately got hooked on public speaking. Within a year I was asked to make a speech to the mayor."

Besides presentation skills, Hodgson has also gained valuable confidence in Toastmasters.

"Toastmasters helps you step outside your comfort zone and attempt things you might not otherwise – like getting your own TV show," says Hodgson. "I encourage everyone I see to join because it's the best way to fulfill your dreams." **T**

**Julie Bawden Davis** is a freelance writer based in Southern California. Reach her at **Julie@Juliebawdendavis.com**

**Editor's Note:** Do you have an inspiring story of how the Toastmasters program has helped you? Tell us at **letters@toastmasters.org**.

# Talking Up

**Be radio-active!  
Get on the air  
with your message.**

## Toastmasters

### on the Radio

**By David Rippe, ATMB, CL**

*“Good morning. It’s eleven o’clock and you’re tuned to ‘Our Town Today,’ the program that keeps you informed of events and goings-on in your community. I’m your host, Angelina. Do you fear public speaking? With me in the studio are my guests for this segment, some folks from Toastmasters...”*

What has radio done for your club’s membership campaign lately? Let me guess. You go down to the radio station every few months and hand the receptionist a written notice or public service announcement – maybe something like this:

*Springfield Toastmasters will hold their club speech competition on April 12, at 7 p.m. The public is invited.*

You thank her and off you go, happy in the belief that you’ve done your duty. Am I right?

This is the passive approach to radio. The catch is that after dropping off the notice, you have no control over what happens to it. If the station has no regular community events bulletin board, your notice might not hit the airwaves until midnight. Maybe it won’t be read at all.

Radio can be a terrific tool for building membership and spreading the word about Toastmasters, but the medium works its wonders best if you use it

*actively.* The way to make radio work for you is the hands-on approach: an appearance on a live talk show. On the air, you can take your message to people when you’ve got their ears. Instead of letting a dispassionate disc jockey float a brief, mechanical announcement over the air at a time of his choosing, you can deliver your message firsthand during radio prime time. By doing so, you can cover far more ground than with an ordinary notice.

#### **Getting an Appearance**

So, how do you get on the radio? First, do a little reconnaissance. Identify radio stations in your area that have local talk formats or live interview programs. Listen to several of them. Take some notes and look for patterns. What kinds of guests do they interview? How do the hosts handle the interviews? Do they ask a lot of questions or do they let the guests do most of the talking? Do they take phone calls from listeners? What are the characteristics of successful interviews on these programs? From the guests, callers and advertisements, you can also get some idea of the audience’s makeup. Does it sound like a representative cross-section of the public?





Could it be a sample in which you might find prospective members for your club?

When you find a suitable program, introduce yourself to the host (I send a letter; it gives them something to look at and “chew” on) and make your pitch. For this, you need a hook – something to catch the host’s attention. Simply saying, “We want to encourage people to join our club,” might not get you on the show. In exchange for the free air time, you need to bring an idea that will grab the audience and pique their interest. Radio stations sell advertising to stay in business. If they can’t maintain their listener base, they lose accounts. Nobody wants to advertise on a station with no listeners.

I like to craft my pitch around a universal problem: performance anxiety. My introductory letter might read:

*Dear Ms. Smith,  
Did you know that as many as 40% of people surveyed cite public speaking as their number one fear? As a guest on your show, I would be glad to discuss what Toastmasters can do to help...*

Or you might tie your proposal to a recent news bulletin or a remark you’ve heard on the air:

**“In exchange for the free air time, you need to bring an idea that will grab the audience and pique their interest.”**

*Dear Ms. Smith,  
Regarding your station manager’s editorial comment on declining communication skills among job applicants (March 20): I would be delighted to go on the air with you to explain how skills honed in Toastmasters can benefit job applicants...*

Speaking and leadership are rich, diverse subjects. You can easily find a dozen different approaches for your hook. Just make sure it’s relevant and attention-getting. Keep in mind that while your long-term goal for going on the radio is to attract new people to your club, your immediate goal is to help the station keep its audience. The two are perfectly compatible.

Along with your proposal letter to the host, include a brief outline of what you’d like to discuss on the air. Talk show hosts appreciate this and will tell you so. They are busy people. Having an outline means

less work and research for them in preparing for your appearance. During the program, the host may either use your outline extensively or only a little of it. Regardless, he or she will still be glad to have it.

### Talking Points

Keep a copy of the outline for yourself. You'll need it for your talking points, for which you'll make a beefed-up version. Under the headings and subheadings, flesh out your ideas in detail:

- **Do your research.** Get facts to back up your assertions, and use a statistic or two to emphasize your key points. But be prudent. Don't drown the audience with numbers.
- **Be on the lookout for a humorous anecdote** (keep it brief) or a morsel of ageless wisdom pertinent to your subject. They will enliven your interview.
- **Arm yourself with a little history and background knowledge** of Toastmasters. Check out the Web site at [www.toastmasters.org](http://www.toastmasters.org) and brush up on the origin and scope of the organization. I like to point out that Toastmasters has helped more than 4 million people improve their speaking and leadership skills.
- **Be able to articulate the mission and vision of Toastmasters** in your own words. For quick reference, you can find them on the Contents page of the *Toastmaster* magazine.

If you plan to take other club members on the air with you (some talk show hosts prefer two or three people because it widens the conversation), share your outline with them well beforehand. Make sure you are all equipped to discuss the talking points, but each from his or her individual point of view.

### Practice the Q&A Format

Envision your radio appearance not as a speech or presentation, but as a question-and-answer session, because it will be mainly that. Rehearse until you master your material with this template in mind. The Q and A format is a considerable change from an uninterrupted speech, but a little practice will quickly acquaint you with it. One great way to prepare is by substituting a practice interview for a speech at a club meeting. Have someone in the club act as host or moderator and let them interview you. Take questions from other club members pretending to be callers.

Every extra bit of preparation helps lay the groundwork for a successful radio appearance. Try to anticipate questions the host might ask. If you've scouted the show well, you might know a little about his or her tactics.

Yet no matter how thoroughly you've rehearsed and prepared, some surprise question is guaranteed to pop up and catch you off-guard.

*"Are there any Toastmasters clubs in Greenland?"*

If you don't know the answer, say so. Never try to equivocate and blather your way through and around a question that should be answered with a simple, "I don't know." You don't have to be an expert on everything. Just be honest.

One thing that will almost certainly come up on the air is your own inspiration or reason for joining Toastmasters. Mine was panic attacks. Every time I spoke in public, my rib muscles would tighten so severely I couldn't exhale – Ungh! Gasp! Ungh! Thirty seconds into each talk, I would be a quivering blob, fighting for air and white-knuckling the lectern so I wouldn't collapse. My audiences suffered too – their faces typically registered everything from alarm to outright horror. I have always insisted that I joined Toastmasters as much for their sake as my own.

Be ready with the account of your own personal struggle to become a better communicator. People enjoy true-life stories. And you never know when your trials and journeys will resonate with the personal experience of a prospective member listening in – *"Hey, his ribs lock up on him so he can't breathe? That's my problem too!"*

### On the Air

Arrive at the station 10 to 15 minutes early in case they have special instructions for you. Be polite, prepared (exercise and relax your voice beforehand so it carries well) and passionate. You can take along a note sheet for quick reference – just don't rattle the paper near the microphone. But strive for a natural and spontaneous quality in your responses. On the air, the last thing you want is to sound like you're reading from a script or reciting memorized answers.

The host and the radio station will be especially pleased if you generate some calls from listeners during your spot. Be patient and courteous with the callers. Let the host intervene to limit the length of each call. Calls are clear evidence that you've done your job and triggered interest. They enhance your chances of getting an encore performance in the future. So will a thank-you note; don't forget to send one afterward.

Live radio is an excellent way to reach a large number of people, including prospective members for your club. You can deliver much more information in a live interview than you can with the standard, impersonal public notice. And you can use your personality to sell your ideas about speaking and leadership in Toastmasters. So, be radio-active. Get on the air live with your message. It will make a difference. **T**

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**David Rippe, ATMB, CL**, is a freelance writer and member of Cheyenne Toastmasters club in Cheyenne, Wyoming. Reach him at [spoondrift@earthlink.net](mailto:spoondrift@earthlink.net).



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What sways the deejays?

# Promote Your Cause on Morning Radio

**D**o you have a cause, a Toastmasters event, a new product or book that needs an immediate shot of electronic publicity?

Let's say you have just finished a book about the historical homes in your town and you've arranged a little book signing at the local coffeehouse. You've sent an announcement to the newspaper. Now what?

Even in the smallest towns with only one newspaper, there are usually several radio stations – and most of them have live morning shows.

Don't be put off if none of the local stations are of the news/talk variety that airs a lot of interviews. All stations do interviews at one time or another. Yes, even the rock stations with the goofy morning deejays have guests on their shows. (Keep reading to learn how to charm these guys).

## Starting Out

Almost every radio station has a Web site these days, listing contact information, names and addresses, even bios, photos and e-mail addresses of the on-air staff. Start by calling

the radio station and asking for the morning show host by name.

In larger cities, you may need to contact the morning show producer. This is usually a younger staff member who's just starting his or her career and is responsible for arranging any and all needs of the show – including booking guests.

Make your contact calls at least two weeks ahead of when you want to be on. Try for an interview date the day before or the day of your event.

Bring a brief, to-the-point written description of your event. This will help you explain your interview request in the most concise way. Even after you reach a radio station employee by phone, he or she will probably ask for a fact sheet to be faxed or e-mailed. Prepare to do both.

This initial phone contact is really an audition. If the deejay or show producer hears that you are well spoken, personable and engaging, your chances at getting booked increase. Also...if your topic is of great local interest, as in a historical

homes guide, emphasize that. Radio stations are always looking for good local events to talk about, even to get involved in.

Many times, you can get an okay for the interview right away. Or the producer needs to run it past the show hosts. That's normal. Just make sure you get the e-mail address of the person you talked to so you can send a thank-you note. Also, make sure they have all your contact information so they can let you know what time to appear.

If you don't get the booking, don't despair! They may have a crowded calendar, or they simply don't feel your project would be a good fit for their audience and format. That's why you contact every radio station that can be heard in the geographical area surrounding your event.

## The Interview

Morning radio begins very early in the morning! So be prepared to get up before dawn.

If it's a phone interview, please call exactly when they suggest.



Some will want to call you. Be ready with everything you need to tell your story. Think about every possible question they could ask about your event and know your answers. Try not to read them off a sheet. You can always tell when people are reading something – they sound monotonous and dull.

If it's an in-studio interview, know where the radio station is located. Ask the contact where the broadcast studio is (it's sometimes different from the phone book address). You might be looking for this place in the dark, so run a Google map and know where you're going. You might try a practice run the day before.

As you're heading to the radio station, allow time to stop off and buy doughnuts. Believe me, it's a welcome sight when a guest brings Krispy Kremes!

You'll probably arrive before regular business hours, so everything will be locked up. Many times, there's a back door with a buzzer and an intercom. Or, you may need your cell phone to call your contact and have them let you in. Late is death in morning radio. Usually every minute of the hour is

slotted for something, so if you are supposed to be interviewed at 7:10 a.m. and you roll in at 7:15, the show has moved on and you probably won't be on it. Try to get there 20 minutes ahead of your interview time. Once they see you've arrived, they can relax and start announcing that you'll be "coming up in minutes."

When it's time for the interview, you'll be invited into the studio. It's a room with a large mixing console, loudspeakers and microphones hanging everywhere. You might get a minute to chitchat with the morning show personalities ahead of time, but not much more. Bring the doughnuts in the studio and several copies of your fact sheet (with your name on top so they know what to call you).

If you want a copy of your performance, bring along a new blank cassette tape. Ask if they wouldn't mind making an "aircheck" (recording off the air) of your interview. Hand your tape to whoever is running the console. Don't forget to get the recorded tape as you leave.

They'll have you sit in front of one of the microphones and may offer you headphones to wear.

Put them on so you can hear all the questions clearly.

Speak directly into the microphone. And don't lean into the mike each time you speak. Just place your face about six inches in front and speak right into it.

Most morning shows feature several deejays, so they may be firing questions at you from all different directions. Don't get flustered. This is where your Toastmaster training kicks in! Just be your charming and engaging self.

If you are a funny person and you're on a zany morning show, have fun with it. If it's a more serious-minded interviewer, play it straight. Try to blend with the flow of the program you're on while still being yourself.

Once it's all done, thank everybody, get your aircheck tape and get out of there. They have several more hours of show to do, and you (hopefully) have several more morning show interviews to go to. Good luck. **T**

**Buddy Baron** is a veteran morning radio host and freelance writer living in Laurel, Mississippi.



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How a club uses video to promote itself.

# Meeting on TV

By David Lisnek, ACS

*"Television is for appearing on – not for looking at."*

– NOEL COWARD

**W**ith the advances in technology, Toastmasters have an incredible opportunity to raise the bar and conquer the greatest challenge they will ever face – appearing on television!

Over the past year, my club has allowed me to video-record our meetings. Each week I use a simple program to edit the speeches, evaluations and Table Topics portions into little segments that I later upload to our club's Web site.

These video clips were always placed in the members-only side of our site as a means to help our members see themselves and grow. Then the proverbial light bulb popped! *Why not make a TV show?*

With gentle arm twisting, I convinced the members that a TV show would not only draw in new members, but it would really encourage us to put on our "A-Game" in future meetings.

As a result, our membership is thriving and we've considered compiling a DVD titled: *Best of Noontime Toastmasters; Season 1*.

Now, the show appears on our local public access channel at no charge to us – absolutely free! It airs three times every Thursday and is even listed in the TV guide line-up as *Talking Toastmasters*.

For added exposure, the show is listed on our club calendar: <http://club7316.freetoasthost.net>.

Additionally, our club meeting information appears in our local newspaper each Sunday as part of the Business Meetings Calendar, and this listing now includes the name of that week's featured speaker.

While producing a show may seem complicated and time consuming, here are a few of my shortcuts to help your club succeed should you want to follow our example:

To begin with, I use a video camera that will transfer the contents to my computer using the Windows Movie Maker application. This program came preloaded on my computer. Check your computer or computer store for a copy. Once I've imported the video from the meeting, I simply use the Movie Maker program to edit the content into a great-looking 30-minute TV show. The program has the ability to add text, so each person is visually identified during his or her appearance. For longer speeches, people are identified several times while they appear on camera.





Then I make sure there are always 1½ minutes available at the end so that I can add some promotional content and a fun song similar to movie credits.

In these credits, viewers read about our meeting times, Web site information, contact numbers and general facts about how Toastmasters membership can help them both personally and professionally.

The show is then burned to a DVD that is delivered to the TV station, which is then copied to a master file ready to run three times each week, for free.

I signed up to serve as the vice president of public relations to carry on the responsibility of producing our TV show. Moreover, producing the TV show has prompted me to create a training program for our club that focuses on how to appear on television. (Which

works well in conjunction with Toastmasters' advanced communication manual on the same topic).

This provides members with the proper etiquette for knowing where to stand and the camera range (floor stage) of where they can move. Our club banner is

***“Best of Noontime Toastmasters appears on our local public access TV channel three times a week – absolutely free!”***

properly displayed in the background so the name Noontime Toastmasters is always visible.

The Table Topics portion of our meetings requires each person to come up to the lectern so that he or she will also appear on TV, if time permits.

We now have several meetings filmed that we use as demonstrations when talking with organizations

interested in chartering a new club. Currently the organization we are in discussions with has a committee of 15 people. It would be virtually impossible to have all of them attend our regular meeting. Now, rather than trying to get 10 club members together to put on a live demonstration meeting, all I had to do was schedule a time with the committee and bring the video along. If needed, I could leave a copy with them for future viewings.

Using the technology of the 21st century has proven to be a wise investment. And as a financial planner, I know a good investment when I see one. We have added several new members and are in the process of chartering a new club. In addition, we have discovered skills and talents like never before! **T**

---

**David Lisnek ACS**, is an author, financial expert and member of Noontime Toastmasters club in Springfield, Illinois. Reach him at [asktheprofessional@msn.com](mailto:asktheprofessional@msn.com).

**Editor's Note:** If you are considering using video to record your club meetings, please first review the following points before posting anything to your club's Web site:

Make sure to guard your members' privacy by:

- Getting signed release forms from each member appearing in the video, and
- Placing the video on the Members Only section of your Web site.

Also, if your club wants to use this video for marketing purposes, be sure it is of professional quality and doesn't embarrass the speakers or the organization. To help you in your marketing efforts, Toastmasters International has just produced a new DVD called *Welcome to Toastmasters* that will be available for a nominal fee in mid-August. This video is perfect for sharing with friends and colleagues. Be sure to take advantage of it when looking for new members and clubs!

# 10 Tips for Talking Heads

## What to do when you are on the air.

**A**ndy Warhol once said that everyone will be world famous for 15 minutes. So when that time comes, don't mess it up. Follow these 10 tips for broadcast success, whether you're talking to Matt and Katie via satellite uplink or your employees via a Webcast.

**1 Eye contact is king.** If you're on-set, focus on your interviewer and never, ever look at the camera. However, if you're on a satellite hookup you need to maintain eye contact with the camera lens at all times. When pausing to think, look down – not up – so viewers don't think you're rolling your eyes.

**2 Dress for success.** Dress conservatively, wear solid colors – blues, browns, no white shirts, no plaid, no checkered patterns. It's a good idea to have a backup outfit on hand in case of coffee spills or rising levels of perspiration (TV lights can be extremely hot). Don't wear a hat or anything that would cast a shadow on your face. Men: hair combed neatly, clean shaven. Women: hair pulled back off face (if it's long), light make-up. If possible wear contacts,

By Dave Yewman

not glasses (TV lights can reflect off the glass, even if you wear nonreflective lenses).

**3 Strike a pose.** Posture matters; if you're on-set, you'll want to lean forward around 20 degrees when you talk – it'll open up your diaphragm, which increases your air supply. It also prevents you from slumping, plus you'll look engaged in the discussion. A good rule of thumb is to not let your back touch the back of your chair. Sit with your feet flat on the floor, shoulders square and your rear planted firmly in your chair.

**4 House of Pancake.** No one wants to look like Nixon in the 1960 debates – a layer of pancake makeup will prevent the glistening that hot TV lights can produce. Guys usually cringe at the thought of makeup but hey, if it's good enough for the leader of the free world, it's good enough for them.



**5 Acknowledge and bridge.** You have “must air” points or key messages prepared – use them. Attention spans are short. Your on-air time is also short. Acknowledge and answer any questions you’re asked but always try to bridge back to those key messages during your interview. Also, reiterate those messages if you’re asked to provide a sound check or give a summation or closing thought.

**6 Practice makes perfect.** Being on TV under lights, wearing makeup and looking into a camera is an artificial environment and can be extremely stressful. You literally have seconds to sell your story. Practice in front of your bathroom mirror with a stopwatch – or, if you can stand it, use a video camera and have a trusted friend, family member or colleague critique your delivery. This sort of preparation will enable you to exude cool confidence during the actual interview. It also prevents a case of the “ums” – a disease that causes a lack of future TV appearances.

**7 Remove distractions.** Turn cellphones and pagers off, lose the gum, remove coins from pockets, don’t hold a pen unless you’re Bob Dole or disciplined enough not to play with it on camera. If you’re on a satellite hookup, ask the technician to turn off the TV set by the camera so you’re not tempted to look down and see how you look during the interview. Request that you be outfitted with an earpiece and a lavalier microphone before going on-air to make sure it fits, works and is comfortable. Also, avoid chairs that swivel and rock – they’re simply too tempting, especially when you get nervous.

**8 Energy matters.** Everything counts on TV – posture, energy and facial expression included. For proof, just watch the delivery of TV news anchors. Smile, you’re not under deposition! This can be fun. If possible, exercise before going on camera so your blood is flowing and you’re fully awake (a little caffeine might also help). This will help avoid what one CEO called “Dead Man Talking” syndrome.

**9 Tell stories.** Media outlets tell stories for a living – help them do their job and it will benefit you and your company. Examples, anecdotes and graphics can all help communicate your message – use them! Telling stories also helps break your conversation into sound-bites – the *lingua franca* of TV.

**10 Expect the unexpected.** TV news is dynamic – an in-studio interview can quickly change to a satellite hookup; what was to be taped can suddenly be carried live; reporters will sometimes try to ambush you. Remain calm, be prepared and try to accommodate any unexpected changes.

Finally, someone once asked Dan Rather what he’d learned in 30 plus years of broadcasting. He replied, “Don’t eat spinach before you go on the air.” Good advice. No one wants to be remembered from those 15 minutes of fame as the person with a green glob on his teeth. **T**

**David Yewman** is a member of the Vancouver Club in Vancouver, Washington, and is a media trainer and presentation coach.

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Lessons from the floo floo bird.

By Mark Hammerton, ATMB

# Impress Them From the Start

**I**f a speech is a performance, at what moment does the curtain rise and the fun commence? Per Toastmasters rules a contest speech begins, for timing purposes, when the speaker says something audible or communicates non-verbally to the audience. But in reality, your performance starts as soon as you rise from your seat and take a step toward the podium.

Researchers have studied evaluations of college professors and conducted experiments to better gauge the power of first impressions. They found that “impression” was the right concept. It did not take long for the students to fix an image in their minds of what their professors were like.

The study compared students’ regular, end-of-semester evaluations of their teachers to a different set of evaluations written by a group who’d seen that professor in action for only 10 seconds on videotape.

Surprisingly, the two sets of evaluations correlated closely, right down to the detailed comments.

The study authors concluded that this was evidence of the power of first impressions. Their theory was that when human beings are presented with something new – data, events, images or people – we tend to instantly categorize what we’ve just seen. And from then on, the tendency is to interpret all further input within the framework of our initial assessment. In the case of the professor evalua-

tions, the students had approximately the same initial impression and then shaped further evidence to fit that original judgment.

Other researchers on first impressions have concluded that people evaluate others on the basis of the first seven seconds of an original meeting.

It is debatable whether the first-impression phenomenon is as powerful as claimed. Experience teaches most of us that good relationships sometimes get off to a bumpy start. And some experts point to evidence of the chance to form a “second first impression,” after some time has passed from the initial meeting. Even so, the power of a first impression is important enough to consider as we give and listen to speeches, meet new people and evaluate others on the job or in other contexts.

If first impressions matter, how do you achieve the best possible start when making a speech? Realize

**“Expend far more energy and imagination  
on the first line than any other.”**

that by the time you utter any first words, audience members are already forming judgments about you. A speaker is usually introduced and makes a short journey to center stage. Remember to project confidence during that journey! And a little smile!

There is a moment, after arriving on the podium, when the speaker has the laser focus of the audience in a way he may not enjoy again. It's during this window of opportunity when anticipation and absorption in the moment prevail. The speech title you've chosen should magnify that anticipation, teasing your listeners, implying the enchantments to come.

It's been said that a writer's job is simple: Create a first sentence that makes it impossible for the reader to not read on.

The same could be said for the speaker: Expend far more energy and imagination on the first line than any other. Ponder the mood, ideas and images you want your listeners to take home from your offering. Cast your net and draw them in. Make them crave to hear the second line more than they crave their next breath.

Perhaps a little time travel could help here. Imagine being wedged into a few standing-room-only occasions from antiquity and ponder these delicious openings from great speeches in history:

*Well, children, where there  
is so much racket  
there must be something  
out of kilter.*

– SOJOURNER TRUTH

*Years ago I recognized my  
kinship with all living beings,  
and I made up my mind that  
I was not one bit better than  
the meanest on earth.*

– EUGENE V. DEBS

*The trouble with many men  
is that they have got just  
enough religion to  
make them miserable.*

– BILLY SUNDAY



*I wish to preach, not the  
doctrine of ignoble ease,  
but the doctrine of the  
strenuous life, the life  
of toil and effort, of  
labor and strife.*

– THEODORE ROOSEVELT



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*The cultural influences  
in our country  
are like the floo floo bird.*

— FRANK LLOYD WRIGHT



*We are here to make a choice  
between the quick  
and the dead.*

— BERNARD BARUCH



*When the mariner has been  
tossed for many days, in thick  
weather, and on an unknown sea,  
he naturally avails himself of the  
first pause in the storm.*

— DANIEL WEBSTER



Say what? Who is that floo floo,  
and is he out of kilter?

These are not the bland throat  
clearings we hear from most mod-  
ern politicians – expressing deep  
wells of gratitude to the audience  
for the supreme kindness of their  
showing up, compliments for the  
fair city they find themselves in,  
even as they bungle its pronuncia-  
tion. No, these opening salvos stir  
the half-awake ear to full attention.  
They promise a payoff.

And that's about all an effective  
opening can hope to accomplish.  
It's a humble goal, but every rocket  
needs a launching pad.

The accomplished speaker offers  
a gift: maybe a pulse-quicken-  
ing insight, a proper tickling of the  
funny bone, a story that rouses  
listeners to storm the barricades  
(or volunteer at the blood bank).  
Soon after arranging herself in front  
of the crowd, the speaker should  
toss out an appetizer, providing the  
audience a reason to hunger for  
more and wonder what's next on  
the menu.

The first minute or so should be  
perfect, memorized without appear-  
ing to be so. I recall a debate held

some years ago among candidates  
for a national office. One participant  
completely botched the opening  
statement, which should have been  
rigorously prepared well in advance.  
He tripped over his lines, mumbled,  
and generally looked as if he'd  
rather have his toenails plucked  
than perform under that spotlight.  
His night was ruined within the first  
half minute. With adequate pre-  
paration, this probably will never  
happen to you.

Because seconds count, pay  
attention to some speaking axioms  
in the opening. Speak up, and  
speak distinctly. Display confident  
body language. Use a strong voice  
and calibrated gestures to show  
control. Smile as though you're glad  
to be there (even if you are not).  
All of these can improve your odds  
of receiving positive snap judgments  
from your listeners.

Another focus of research has  
been on how to make a positive

but our tactics must adjust to the  
way audiences really behave. What  
good are brilliant words if no one  
hears them?

The time has come to flip this  
subject on its head. So audiences  
have this apparent tendency to  
make confident judgments about  
people they've seen for seconds.  
Shouldn't we work hard to resist  
that tendency? When listening to a  
new speaker or meeting someone  
for the first time, we can miss the  
insights they offer if we're distract-  
ed by their appearance or voice.  
And as a speaker, shouldn't we  
make use of this knowledge to  
create impact?

A little humility and suspended  
judgment are called for. We will  
probably never fully appreciate  
another person's abilities, strengths,  
weaknesses, potential, history, char-  
acter, and courage. If we squeeze  
folks into pigeonholes created in  
our own imaginations, it's unlikely

**“The first minute or so should be perfect,  
memorized without appearing to be so.”**

impression when meeting someone  
new. Their results have relevance  
for the public speaker.

If a person is going to make a  
snap judgment about you on a first  
meeting, odds are it will be based  
on superficial evidence. Mom was  
right: We should attend to our  
grooming. (One consultant routinely  
advises clients to spiff up their hair-  
cuts.) Wear something sharp and  
appropriate for the occasion. Some  
research supports the theory that 55  
percent of a first impression in social  
situations is based on appearance  
(including facial expression and ges-  
tures), 38 percent is based on vocal  
qualities, and just 7 percent reflects  
their reactions to what we say.

We may think it unfair if people  
judge our speaking on such a basis,

we'll ever know them well, at all.  
When we do that, we're not com-  
municating. We're being lazy,  
complacent, and uncharitable. It  
can cause us to miss insights and  
meaningful friendships.

It is far better to search for the  
best in people, see their potential,  
engage their ideas, and, as Toast-  
masters, help them turn potential  
into reality. You can do this for  
other speakers and for yourself.

Give the other speaker a chance  
to finish strong despite a weak  
opening. And when it's your turn,  
wow them all with an opening as  
compelling as the floo floo bird. **T**

**Mark Hammerton, ATMB**, is a free-  
lance writer and former Toastmaster  
living in Peoria, Illinois.



**To run a successful club, you must be able to attract new members and retain current members.**

## Courteous Ideas that Grow

✦ Building membership in a Toastmasters club is vital to the club's longevity. I thought I would share some tips that have worked well for our club.

In our club meetings, as guests come in, we ask them to sign a guest book with their e-mail address. We inform our guests that this is so we can send them a thank-you e-mail for attending our meeting. When we start our meetings, we ask our guests how they heard about our club and ask if we can obtain their feedback at the end of the meeting. This allows several things to happen:

- The guest is recognized and introduced to the group.
- We get to hear if our public relations efforts are working.

At the completion of the meeting, we ask guests for their impressions. This helps us know:

- If the club's format works.
- Are we keeping the meeting on time and interesting?
- What someone outside the club sees.

This process has been enlightening for our club because we can study the effectiveness of our marketing efforts and we get evaluated on our meeting format.

Most guests find our club through the Web and they like our format and process of the meetings. Of the many clubs in our division, only three have Web sites. These days, a Web site is like a business card. It tells people what your club is about, what your club can offer

and provides other crucial information to the guest before they actually attend a meeting. Giving infor-



mation to a guest before they go to a new meeting makes them feel comfortable. After all, part of the club's mission is "to provide a mutually supportive and positive learning environment."

Many people are intimidated by setting up a Web site, thinking they have to know programming or code. But you don't need to know all that! Just take advantage of Toastmasters' free Web hosting service, **FreeToastHost.org**.

To run a successful club, you must be able to attract new members and retain current members. FreeToastHost.org provides the tools needed to do just that.

Currently, FreeToastHost.org hosts more than 40 percent of the Toastmasters clubs worldwide. It is a Web host specifically for Toastmasters clubs anywhere in the world. Each Web site comes with easy-to-use software ideal for any Toastmasters club. Providing your club is listed on Toastmasters.org, there is no cost for this service! FreeToastHost.org was created by

a Toastmaster and is maintained and supported by a group of Toastmasters with the cooperation of Toastmasters International.

What else can you do to build your club's membership? What about the follow-up after the guests leave your club meeting? Our club officers have made a standard procedure of sending an e-mail to our guests after the meeting. In that e-mail we:

- Thank them for attending.
- Tell them why our club would be a great choice for them.
- Include a Toastmasters application, dues schedule and the Ice Breaker speech description.

These attachments allow the guest to come back with the application filled out. They know the proper fee to pay and who to make the check payable to. Most importantly, the guest has an idea of what to expect for his or her first speech. The guest has the opportunity to ask any additional questions of your club. In one of our recent meetings, we had four guests attend. Out of those, three signed up the very next week!

Try these ideas; you will be pleasantly surprised at your results. If the goal is worth the reward, be prepared to take the steps necessary to get there. With a good Web site and courteous guest procedures in place, you can build your club's membership quickly and share the benefits of Toastmasters with others. ■

**Robert Brumm, ATMS**, is president of Tampa Downtowners Toastmasters club in Tampa, Florida.



It's not just a speech –  
it's your life story!

By Dee Dees, DTM

# Looking for Speech Ideas? Look at Your Life!

You look at the newly-distributed schedule for the upcoming month's meetings and there it is... your name listed under "Speaker." While you're eager to complete the manual and achieve the coveted CC, you find yourself wondering, What am I going to talk about this time?

Look no further than your own life experiences. After all, that's how we begin our Toastmasters journey – talking about yourself in our Ice Breaker speech. I suggest you continue down that path throughout the entire manual.

Too egotistical, you say? Too "all about me?" Afraid others will be bored? Not if it's done with the audience in mind.

Let's look at each project, and see how you can use your experiences, skills or interests to educate the audience, while also letting them get to know you better:

## 1 Ice Breaker (Objectives: Discover strengths and weaknesses of speaking.)

We already know that the Ice Breaker is an opportunity to give the audience a brief overview of your life, so they get to know you early on. While a mini-bio from childhood to the present is often the chosen format, you might also try some other options. How about describing the "inner you" – your

philosophies, beliefs, values and goals. Or perhaps you'll choose to focus on a life-changing event that guided your journey so far. There are lots of ways to let your audience get to know you. Be creative in how you present it.

## 2 Organize Your Speech (Objectives: Supporting material, transitions, strong opening and closing statements.)

This project is broad enough to give you lots of options for speech material. Using your life's experience as a basis, consider some of the following topics: Your current or past jobs, military experience, organizations you've volunteered on or been part of, hobbies, or areas of expertise you might have. Use the speech to explain how you became interested in the subject, how you've gained your knowledge of it, and what you want to do in the future along these lines.

## 3 Get to the Point (Objectives: Inform, persuade, entertain, inspire, narrow down broad purpose into more specific one.)

This project, too, is broad enough to allow for lots of topics. Since you are talking about your life, discuss an issue that's important to you and has influenced your life somehow. Perhaps it's the importance of your college education, or

the impact of having served in the military. Or maybe you've raised a child with special needs, or been the main caregiver for a parent with Alzheimer's disease. Any of these would meet one or more of the objectives to inform, persuade, entertain or inspire.

## 4 How to Say It (Objectives: Select the right words, eliminate jargon, use rhetorical devices.)

This is the perfect project to tell about some of your favorite vacation spots; be sure to describe them vividly. Or describe your emotions during a major event in your life – marriage, the birth of your child, or retiring from your job. Describe a special person in your life, searching for just the right word to help everyone see and really know that person.

## 5 Your Body Speaks (Objectives: Stance, movement, gestures, facial expressions, eye contact.)

In this project, choose an incident in your life that will allow you to move around a bit more than you have in the past. Describe how you landed the 38-pound trout, your first time trying to hit a golf ball, or the agonies you go through in your aerobics class. Put your whole body into it! Or try a speech where your facial expressions do



the talking – raised eyebrows, a smirk, or even the Bob Newhart blink, can all express a multitude of emotions or attitudes.

**6 Vocal Variety**  
(Objectives: Use volume, pitch, rate, add meaning and interest, pauses.)

Did you teach your teenager to drive? Have you had a heart-to-heart talk with an aging parent? Did you tell your boss what he could do with his job before you walked out? These are great opportunities to tell a little about events in your life where passion, emotion or drama were involved. You can change your voice for each part, or just use the varied inflections in your own voice as your emotions changed.

**7 Research Your Topic**  
(Objectives: use facts, examples and illustrations gathered from various sources through research.)

This would be a great time to speak about a favorite relative. Research how your ancestors ended up here. Bring photos of your grandparents and tell how they managed through the Depression. Tell about an uncle's experience in WWII or Vietnam, and include information about the political attitudes of the era. Once you begin, the research will be fun, and you'll be adding to your own life's history by including the history of your ancestors.

**8 Get Comfortable with Visual Aids**

(Objectives: Select visual aids appropriate for message; use them correctly and with confidence.)

While we normally associate visual aids with business meet-

ings and seminars, their use can also be an excellent way to demonstrate a hobby, skill or talent you enjoy. I've seen props used to demonstrate the steps involved in building model ships, needlework techniques, food preparation, and scrapbooking. Computer-based visuals can flash pictures of a favorite trip on the screen. A flip chart or whiteboard can be used to list specific instructions for a craft or hobby that you enjoy.

**9 Persuade with Power**  
(Objectives: Use logic and emotion to appeal to audience; persuade them in some way.)

What are you passionate about? What social causes do you believe in? With what organizations do you volunteer? Any of these issues can educate an audience while also allowing you to explain your viewpoints, beliefs, concerns and passions. If you can convince a member of

your audience to get involved in a specific cause, everyone wins!


**10 Inspire Your Audience**  
(Objectives: Challenge audience to achieve higher level of beliefs or achievement; appeal to needs and emotions, use stories, anecdotes, quotes.)

Choose a special event in your life; maybe a challenge you've overcome, a successful venture, or perhaps a life-changing decision you've made, and explain the importance of the event or what you learned from it. Present it in a way that the audience can also learn those lessons or be inspired by your experience.

Once you've completed the basic manual, you can apply the same format of life story to many of the advanced manuals: *The Entertaining Speaker*, *Speaking to Inform*, *Specialty Speeches*, *The Professional Speaker*, *Persuasive Speaking*, *Storytelling*, and *Humorously Speaking* could all be used effectively to share your life experiences.

### The Bonus!

If you typically write out your speeches in full, do whatever editing is necessary to make them more readable. If you usually just jot down notes, go ahead and write out the speech in full. As you complete each speech, file it in a three-ring binder.

These speeches will serve as a basis for what may become a notebook full of stories of your life. A notebook that your descendants will one day treasure! So remember, the next time you're on the schedule, it's not just a speech – it's your life story! 

**Dee Dees, DTM**, served on Toastmasters' Board of Directors in 1994-1996. She lives in Phoenix, Arizona. Reach her at [deedees44@hotmail.com](mailto:deedees44@hotmail.com).



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# Snafu Survival

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**A lesson from the cockpit can  
keep your speeches crash proof.**

By John Tillison, ATMB



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**Y**ou're giving the speech of your life. The room is top-notch, PowerPoint is humming and the club members are mesmerized. You're on top of the world and nothing can stop you. Then your data projector shudders, spits and quits. Welcome to the world of snafu survival.

We all want to do well. No techno-glitches, bulb blowouts or loud snoring to spoil the presentation. But praying for perfection can set you up for a fall – one that can rattle your confidence and degrade your message.

Fortunately, there is a method to handle even the worst of surprises with aplomb. It's used by NASA, the airlines and other organizations that need to adapt instantly to life-threatening change. It's the art of contingency planning. Contingency planning is nothing more than having backup plans. When you're contingency prepped, you perform better. You're less stressed and better able to think clearly.

If you have backup plans and have rehearsed various solutions in your mind, those so-called surprises become manageable. Confidence blossoms. You take on a more or less crashproof mentality. In other words, there may be problems along the way, but nothing will stop or ruin your performance.

Consider the typical airline crew. By their very nature they expect trouble. This isn't negative thinking, but rather a high form of positive thinking. In training, they simulate and solve a wide range of problems with predetermined methods of resolution, all applied in a calm and orderly manner. You can do the same in front of your audience.

The following three tips are borrowed from actual cockpit resource management techniques. Apply them to your very next presentation and you'll find you can better handle surprises that threaten your performance. After a while, you will find nothing can stop you.

### Have an Escape Route

When the unexpected happens, make sure you have an exit point (other than the back door!). In other words, have a transition thought out in advance that you can smoothly execute. So, when your flipchart falls over, you'll be ready with handouts.

A preconceived response, exercise or other fast-track resolution thought out ahead of time can make all the difference. The objective is to remain calm regardless of the situation. When considering your scenarios, commit your ideas to paper. Writing not only fleshes out the idea, but puts problems in their proper perspective so that solutions become more visible.

While writing out possible scenarios, be ruthless! Invoke Murphy's Law to the max. Consider all kinds of possible snafus. The microphone quits, someone suddenly walks out, the projector begins to smoke...you get the picture. In considering your alternatives, keep in mind you don't need a memorized comeback for every conceivable situation. Instead, the objective is to quickly adapt and smoothly bridge to your backup plan.

### Respond with authority

When blindsided by a surprise, your initial response is critical. All eyes will be on you. If you have never given a thought to that situation, you'll be taken by surprise ... and it may show in your voice, face or general body language. All that's about to change.

You are captain of the ship and need to guide it with a steady hand. Therefore, at the first sign of a snafu, give your audience the impression that recovery is within your ability. Although you may *feel* as graceful as a train wreck at the moment, you want to *appear* cool, composed and in control.

There are two reasons for this "act." One, your good cheer and command bearing sends a non-verbal message to the audience to relax and enjoy the presentation. It puts them on notice that whatever happens, you are in charge. However, even more important is your second reason - the nonverbal message you send to yourself that you're crashproof.

Granted, some situations will be tougher than others, but if you breathe deeply, relax and put smile on your face, your physiology will prompt your mind to follow suit. Don't act surprised. Don't even look surprised.

**"Don't act surprised. Don't even look surprised."**

## Tips From the Cockpit: How to Turn a Glitch into a Grin

**K**ee your presentations more enjoyable and your stress level in check with the following ideas. They will adapt to a variety of Toastmasters situations as well as unpredictable workplace environments.

1. **Use your checklist.** Take time to check off your vitals. Do you have an extra bulb for the projector, duct tape for the noisy latch-type door, or backup batteries for the lavalier microphone? How's the room temperature? Backup notes at the ready? Your checklist will give you piece of mind and can save you from an escalating crisis.
2. **Practice emergency procedures.** You're in the middle of your speech and the microphone quits. Instant death? Not if you playfully announce, "This gives me a chance to pause and project!" Practice quips and comebacks for an assortment of potential emergencies and you will endear the audience to you and often turn the glitch into a grin.
3. **Repel panic.** The pilot's worst enemy is stress-based paralysis known as task saturation. It's the speaker's worst enemy as well. If things begin to unravel, slow down for a moment and relax. Draw in a slow breath, make use of a brief, poignant pause, serenely refer to your notes, or initiate some calming self-talk. The objective is to relax on-demand to regain full control of the situation.
4. **Don't stall.** Maintain your forward momentum. If a Table Topic stumps you, for example, refrain from freezing. Instead simply say, "I'm so glad you gave me that topic, because it reminds me of..." and branch to something more familiar. Be energetic and active. Your upbeat momentum will keep you flexible and your audience engaged.
5. **Take on extra fuel.** Have more material than you need. It's been said that for every minute of presentation, you should have two minutes of material. For example, could you carry the day if your computer suddenly decided to be Powerpointless? Remember, don't fight the flaw, but instead playfully roll with the punch and improvise until you regain control.
6. **Look crash proof.** You're the captain in command, so look the part. Dress up, not down. Crisp attire not only commands respect, but in the event of problems, looking your best will subtly strengthen your self-esteem and confidence to handle a surprise.
7. **Avoid low-flying birds.** Stay away from negative people. Overcoming crises robs you of energy and confidence. Seek out people who believe in your ability and want to see you succeed. Fly with eagles. Dodge the turkeys!



Instead, relax and roll with the punch. Make your audience think *wow* instead of *whoops*.

Keep in mind your body language speaks loudly. Make sure it communicates a relaxed message. Convey calm and you will stay calm through those first critical moments of surprise.

### Simulate Your Response

Aviation has long proven the effectiveness of simulation. The important point, however, is the behavioral change and skill enhancement that mental simulation provides.

Olympic champions, actors, golf pros, professional speakers and pilots alike increasingly employ the magic of visual imagery to improve their skills.

The key is clarity. You want to get to the point where your imagery approaches reality. We call it "armchair flying" and you can practice right in the privacy of your own home.

Find a quiet room. Now sit down, close your eyes and imagine your Toastmasters meeting in minute detail – the more specific the better. See yourself walking up to the front of the room. Imagine feeling agile and




energetic as you effortlessly stride to the podium. Your audience is smiling. You warmly smile back. Your posture looks great and you look great.

As you begin to speak you feel totally calm and in control. It's like talking to a best friend. It feels good. It feels right. You're speaking easy...and loving it.

Repeat this and similar visualizations until you're able to "re-live" these experiences with less and less effort. However, keep one thing in mind – strive for *positive* images. No negative stuff. Remember, the audience is rooting for you. You are the expert, lion-tamer and leader all rolled into one. From here on, there is nothing you can't handle... or so you should tell yourself!

If you find yourself wallowing in "what ifs," refuse to dwell on your fear. Instead, be proactive. Have contingency plans in place and ensure that things will go your way regardless of a burned-out bulb, forgotten script or minor Armageddon.

So relax, enjoy the ride and practice your crashproof scenarios with clarity. You will tend to speak more and fear less as you become a confident and snafu-savvy speaker! 

**John Tillison, ATMB**, is a member of Klassy Talkers Toastmasters in Sacramento, California. He is a flight instructor, professional writer, speaker and author of *Hell Trains, Planes & Parachutes – Creating Crashproof Excellence in Your Life*. For more tips, go to **[www.helltrains.com](http://www.helltrains.com)**.



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# In Memory of Past International President Ted Wood, 1933-2007

✠ In April, at the age of 74, former International President Theodore "Ted" C. Wood passed away at his home after a long illness. A loyal Toastmaster since 1966, he will be missed by all who knew him.

Ted Wood's theme while serving as international president in 1986-87 was "Keep the Spirit Alive." He kept that spirit for Toastmasters alive long after completing his tenure as president. A long-time member of three clubs in District 18 – Kritikos 1686, Meadeators 1746 and Maryland Advanced Speakers Club 5902 – he was named Toastmaster of the Year three times and received a Presidential Citation for his contributions to the organization.

Upon retiring from a lifelong career with the U.S. Department of Defense, Wood and his wife, Inez, moved to Davenport, Florida, where he started his own speaking business, Speak Up, founded Villa Toastmasters Club 4487 and joined Winter Haven Toastmasters Club 2104.

In an interview in the *Toastmaster* magazine, Wood said "a sense of discovery" was what kept his Toastmasters spirit alive through the years – discovering new educational programs, new leadership opportunities and new friends. Now many of those friends would like to pay their respects to their departed friend:

*"Ted Wood introduced me to Toastmasters 40 years ago. We worked together, traveled together, did Toastmasters together. He was the*



*kind of friend most people can only wish for."*

– Earl Warren, Kritikos Club 1686

*"Ted Wood was an inspiration to me. Simply put, he was 'Mr. Toastmaster' – a true ambassador for the organization. He epitomized what Toastmasters is all about."*

– Jerry Smith, ATMS,  
Gahanna Ohio Club 8226

*"Toastmasters has given me the opportunity to meet many fine people; however there are only a few who have a special place in my heart. Ted Wood is in that special place...[He was] a man of dignity, principle, fairness and integrity – a man who possessed the qualities of a true leader. He gave our organization the benefits of his sensible and solid guidance. Our organization will miss a great Toastmaster and I will miss a good friend."*

– Helen Blanchard,  
Past International President 1985-86.

*"If the meaning of a person's life is measured by the positive impact he has had on the lives of others, Ted Wood surely lived a magnificently meaningful life. Above all, Ted lived by example; he was a man of high integrity, great knowledge and understanding, and a fine sense of humor. I miss him deeply."*

– Dilip Abayasekara  
Past International President  
2005-2006

*"Ted was a special leader, a champion of diversity who concerned himself with minority opportunities in Toastmasters. He touched countless people with his wise counsel and mentored many."*

– Bob Blakeley,  
Past International President 1976-77

*"Ted Wood was a mentor who allowed me to think for myself. I have done the same for others."*

– Lydia Boyd,  
Past International Director 1987-89

*"Ted was a true leader, one who inspired you to achieve your best. I will miss Ted's humor, his guidance and his wisdom. I like to quote him often when I'm speaking about the virtues of Toastmasters to others. My favorite Ted quote is: 'If you want to get all you can out of Toastmasters, you'll never get out of Toastmasters.'"*

– Beverly Learner,  
Winter Haven Club 2104

Ted Wood leaves behind a great legacy and many friends. He is survived by his wife, Inez, son, Russell, and brother, W. Norman Wood. **T**



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# 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.

Beatrice Jones-Wingate 15-F, Anaheim, California  
 Ed J. Mihalka 62-F, West Covina, California  
 Ruth E. Kubis 86-F, Mission Viejo, California  
 Clement Pepe 734-F, Laguna Hills, California  
 Donna W. Smith 2387-F, Covina, California  
 Wilton Roddy 4232-F, Westminster, California  
 Lucia Ann Adams 6612-F, Alhambra, California  
 Hulimavu R. Manjunath 9113-F, Rancho Santa Margarita, California  
 Sidney R. Williams 912795-F, Whittier, California  
 K. Beate Richter 868941-U, Shanghai, China  
 Jon Caplan 2681-1, Los Angeles, California  
 Dannette E. Montague 4359-1, Inglewood, California  
 James A. Paget 4419-1, El Segundo, California  
 Catherine A. Magruder 5634-1, El Segundo, California  
 Mark W. Evans 7786-1, El Segundo, California  
 Marguerite W. Smith 1469-3, Glendale, Arizona  
 Judith C. Tingley 3527-3, Phoenix, Arizona  
 Anne B. Livingston 4798-3, Phoenix, Arizona  
 Randy L. Lindsey 5858-3, Tucson, Arizona  
 Steven Broe 7185-3, Phoenix, Arizona  
 Nancy Jeter 719507-3, Mesa, Arizona  
 Keith A. Jacobson 1341-4, Palo Alto, California  
 Linda E. Berzin 1618-4, Pacifica, California  
 Steve P. Sherrod 47-5, Oceanside, California  
 Linda S. Kadushin 1394-5, San Diego, California  
 Debra M. Simpson 2113-5, Carlsbad, California  
 Ralph Giove 7129-5, Carlsbad, California  
 Brenda E. Smull 9036-5, San Diego, California  
 Noel M. Field 167-6, White Bear Lake, Minnesota  
 Lyndah T. Korpela 1523-6, Duluth, Minnesota  
 Toyin K. Alowonle 3580-6, Saint Paul, Minnesota  
 Linda J. Samens 3670-6, Eagan, Minnesota  
 Ryan M. Hove 4953-6, Minnetonka, Minnesota  
 Geraldine A. Mehta 5584-6, Minneapolis, Minnesota  
 Stephen Shaner 5910-6, Duluth, Minnesota  
 Susie Drane 7756-6, Shoreview, Minnesota  
 Orapat U. Sivatanapit 9196-6, Woodbury, Minnesota  
 Henry R. Korpela 628326-6, Virginia, Minnesota  
 Jojo M. Williams 793012-6, Hibbing, Minnesota  
 Mark H. Scholz 4428-7, Tigard, Oregon  
 Karen Ann Semprevio 6222-7, Portland, Oregon  
 Alexis R. Mason 9235-7, Vancouver, Washington  
 David W. Mason 9527-7, Vancouver, Washington  
 Alan Gerber 2905-8, Ballwin, Missouri  
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 Daniel A. Darnall 7953-8, Fenton, Missouri  
 Edwin Allen Keeney 3463-9, Kennewick, Washington  
 Kristal M. DiCarlo 3578-10, Westlake, Ohio  
 Richard Seitz 7628-10, Ashtabula, Ohio  
 Ronald S. Todd 1183-11, Indianapolis, Indiana  
 John M. O'Leary 3506-11, Evansville, Indiana  
 Michelle M. La Bonne 3920-11, Indianapolis, Indiana  
 Richard Brungardt 5016-11, Warsaw, Indiana  
 Gene A. Yoder 70275-11, Lagrange, Indiana  
 Constance Mae Jameson 815-12, Riverside, California

Thomas Arthur Jameson 1348-12, Riverside, California  
 Sybille H. Phillips 7188-12, Colton, California  
 Randy Amelino 9505-12, Corona, California  
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 W. A. Schweitzer 2523-14, Augusta, Georgia  
 Juanita S. Cox 4865-14, Morrow, Georgia  
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 David R. Turner 186-16, Bartlesville, Oklahoma  
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 Evelyn Hawkins-Howe 720944-16, Tulsa, Oklahoma  
 Arlinda Harris 228-18, Catonsville, Maryland  
 Connie A. Schaefer 1914-18, Edgewood, Maryland  
 Allan Kaufman 2884-18, Baltimore, Maryland  
 Gil A. Wagner 4597-18, Baltimore, Maryland  
 Sally K. Kiernan 4724-18, Annapolis, Maryland  
 Barry Kramer 6805-18, Pikesville, Maryland  
 Clifford R. Scherrer 685-19, Muscatine, Iowa  
 Maralyn K. Grimskas 1336-19, Sioux City, Iowa  
 Douglas L. Doughty 1443-19, Amana, Iowa  
 Judy R. Barlow 38-21, Victoria, BC, Canada  
 Evelyn M. Woodward 331-21, Victoria, BC, Canada  
 Kim Seeling 7173-21, Surrey, BC, Canada  
 Eileen C. Miller 8031-21, Nanaimo, BC, Canada  
 Nazir Hirji 8878-21, Richmond, BC, Canada  
 Marion A. Carmichael 712842-21, Comox, BC, Canada  
 Michael Jamison 361-22, Topeka, Kansas  
 Linda M. Shinogle 3990-22, Wichita, Kansas  
 Annette M. Rude 4664-22, Kansas City, Missouri  
 Roy P. Crawford 5731-23, Albuquerque, New Mexico  
 Patricia A. Hannan 455-24, Omaha, Nebraska  
 Jolene Boshart 4284-24, Lincoln, Nebraska  
 Harold M. Smith 349-25, Fort Worth, Texas  
 Heidi B. Giddan 4137-25, Lewisville, Texas  
 Ernestina Pinones 8507-25, Carrollton, Texas  
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 Nelson R. Latona 1792-27, Springfield, Virginia  
 Rudolph A. Krutar 3617-27, Washington, District of Columbia  
 Eric Whitney Thomas 4572-27, Washington, District of Columbia  
 James E. Murphy 6967-27, Mc Lean, Virginia  
 Hsu Terry Wang 8282-27, Burke, Virginia  
 Jim O'Connor 8920-27, Fredericksburg, Virginia  
 James Cooney 9410-27, Lexington Park, Maryland  
 Karen L. Holland 2883-28, Southfield, Michigan  
 Vera S. Johnson 3733-28, Novi, Michigan  
 Gerald R. Molnar 6416-28, Windsor, ON, Canada  
 Steve Ackerman 4868-30, Deerfield, Illinois  
 Sharon Giles 9584-30, Chicago, Illinois  
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 Karen K. Chileski 7345-39, Nevada City, California  
 Christy Powell 453-40, Covington, Kentucky  
 James A. French 1238-40, Greenville, Ohio  
 Larry Lagedrost 3459-40, Cincinnati, Ohio  
 Daria Julianne Skibington-Roffel 438-42, Calgary, AB, Canada  
 Rhys L. Davies 3146-42, Edmonton, AB, Canada  
 Gregory Gazin 4291-42, Edmonton, AB, Canada  
 Laura A. Santos 6279-42, Calgary, AB, Canada  
 Teena L. Cormack 6359-42, Red Deer, AB, Canada  
 Debbie Cyr 7341-42, Edmonton, AB, Canada  
 Carolyn P. Kane 8756-42, Edmonton, AB, Canada  
 Brian S. Lovegrove 1140-43, Little Rock, Arkansas  
 Mary McClendon 1684-43, Jackson, Mississippi  
 Lynn W. Brown 7405-43, Germantown, Tennessee  
 Elmer J. Scheidhauer 8317-43, Cordova, Tennessee  
 John Norman Brewer 2738-45, Charlottetown, PE, Canada  
 Wendy Harding 4502-45, Sussex, NB, Canada  
 Terry Viney 1781-46, Summit, New Jersey  
 Jim F. Braski 2841-46, Bridgewater, New Jersey  
 Misako Yamagishi 6394-46, New York, New York  
 Alexander S. Brown 6608-46, Warren, New Jersey  
 Sandra A. LeClerc 546-47, Jacksonville, Florida  
 Glenn Tapley 3179-47, Oviedo, Florida  
 Elizabeth Muchow 3274-47, Port St. Lucie, Florida  
 Wendy Lee Proctor 4823-47, Orlando, Florida  
 Patricia A. Philson 5854-47, Orlando, Florida  
 Ronald E. Melvin 7286-47, Daytona Beach, Florida  
 Mercedes Balli 727034-49, Honolulu, Hawaii  
 Max E. Taylor 1111-50, Texarkana, Arkansas  
 Frances Pelley 1782-50, Sherman, Texas  
 Valerie Bartley 2912-50, Dallas, Texas  
 Steve Hansen 3484-50, Dallas, Texas  
 David R. Wilcox 5719-50, Longview, Texas  
 Tricha Anne Wilcox 5719-50, Longview, Texas  
 Judy C. Jacobs 6142-50, Mesquite, Texas  
 Jo Nell Fulwiler 9214-50, Plano, Texas  
 Lim Ah Leck 1538-51, Johor Bahru, JOH, Malaysia  
 Alexander Adikarta Sutjiadi 7526-51, Jakarta, Jakarta, Indonesia  
 Ting Keong Mah 7764-51, Bayan Baru, PEN, Malaysia  
 Maria Megawati 9930-51, Jakarta, INDO, Indonesia  
 Andrea F. Sebera 8605-52, Woodland Hills, California  
 Kiki Whitman 659175-52, Burbank, California  
 Michelle Ann Gilstrap 748804-52, Glendale, California  
 Dori Garcia 5520-53, Newton, Connecticut  
 Michael S. Smith 1711-54, Bloomington, Illinois  
 Thomas Krupa 2068-54, Peoria, Illinois  
 Kurt Frank 5845-54, Moline, Illinois

Michael F. Agin 5845-54, Moline, Illinois  
 Robert T. Riebe 5999-54, Rock Island, Illinois  
 Maryann Reichelt 8325-54, Elgin, Illinois  
 Deborah L. Borden 3776-55, Spring Branch, Texas  
 Margaret A. Cathey 4985-55, Austin, Texas  
 Connie L. Hofmann 790444-55, Austin, Texas  
 David Wilson Borden 868438-55, San Antonio, Texas  
 Kenny E. Burrow 947037-55, Austin, Texas  
 Richard Kummins 839-56, Houston, Texas  
 John R. Moffitt 3189-56, Houston, Texas  
 Kevin Charles Smith 5301-56, Sugar Land, Texas  
 Mary M. Spain 6430-56, Houston, Texas  
 Kay A. Smitherman 7033-56, Angleton, Texas  
 Jerry Widener 913-58, Columbia, South Carolina  
 Sharon D. Reshni 7785-58, Greenville, South Carolina  
 Peter Merrick 1830-60, Toronto, ON, Canada  
 Janis Daly 2147-60, Toronto, ON, Canada  
 Gail E. Fraser 3782-60, London, ON, Canada  
 John C. Rich 8517-60, Thornhill, ON, Canada  
 Joyce Pounds 936088-60, Lindsay, ON, Canada  
 May Daemi 1007439-60, Whitby, ON, Canada  
 Benoit Paquin 3778-61, Ottawa, ON, Canada  
 Lise Blondin 4319-61, Ste. Therese, QC, Canada  
 Luc P. Pelletier 5651-61, Québec, QC, Canada  
 Francesca E. Riley 7701-61, Montreal, QC, Canada  
 Alain Decelles 9824-61, Ottawa, ON, Canada  
 Valeria E. Mills 676481-61, Ottawa, ON, Canada  
 Cathy Tovey 737419-61, Ottawa, ON, Canada  
 Kristi Herring 2870-63, Franklin, Tennessee  
 Lauren Ann Morales 3114-63, Nashville, Tennessee  
 Andrea L. Burnette 6548-63, Nashville, Tennessee  
 Fayrene Lloyd 7009-63, Lebanon, Tennessee  
 Emma E. Frost 250-64, Winnipeg, MB, Canada  
 Donald Schau 2614-64, Winnipeg, MB, Canada  
 Teresa C.E. Cooper 4574-64, Winnipeg, MB, Canada  
 Lyle G. Appleyard 5209-64, Stonewall, MB, Canada  
 Alan D. Henderson 5416-64, Dryden, ON, Canada  
 Delilah D. Buchart 7194-64, Winnipeg, MB, Canada  
 Timothy Gribben 3259-65, Penfield, New York  
 Barbara C. Wallace 857704-65, Amherst, New York  
 Mike N. Etchemendy 1514-66, Charlottesville, Virginia  
 Wade Thompson 3822-66, Rocky Mount, Virginia  
 Ralph C. Vawter 6201-66, Richmond, Virginia  
 Jacqueline S. Tompkins 6473-66, Glen Allen, Virginia  
 Robert A. Voorhis 6857-66, Richmond, Virginia  
 Grace Shih 2022-67, Pingtung, Taiwan  
 Y.S. Liao 3457-67, Shian Dian City, Taipei County, Taiwan  
 Marian Hsiao 4844-67, Taipei, Taiwan  
 Richard T. Bothel 2484-68, Beaumont, Texas  
 Richard A. Brown 2678-68, Lafayette, Louisiana  
 Wayne D. Carriere 8230-68, New Orleans, Louisiana  
 David Lockie 668-69, Southport, QLD, Australia  
 Hurtle M. Barrett 6310-69, Caboolture, QLD, Australia  
 Rebecca Bell 7797-69, Brisbane, QLD, Australia  
 Sue Anne Winkelman-Molloy 648004-69, Auchenflower  
 Brisbane, QLD, Australia  
 Udo H. Moerig 674926-69, Lennox Head, NSW, Australia  
 David W. Penrose 790769-69, Maroochydhore,  
 QLD, Australia  
 Donalda Hill 2716-70, Penrith, NSW, Australia  
 Dorothy Arnold 2802-70, Orange, NSW, Australia  
 Robert Wright 3827-70, Dee Why, NSW, Australia  
 Barry S. Moore 4213-70, Ingleburn, NSW, Australia  
 Colin M. Fowler 4831-70, Dapto, NSW, Australia  
 William B. Collins 6743-70, Ainslie, ACT, Australia  
 Philip Bendeich 8501-70, Sydney, NSW, Australia  
 Bruce A. Crawley 693004-70, Lewisham, NSW, Australia  
 Juliana K. Jamal 778464-70, Sydney, NSW, Australia  
 Nicholas Benning 739066-71, Kent, ENG, United Kingdom  
 Allan G. Chisholm 695-72, Dunedin, Otago, New Zealand  
 Peta Sparrow 695-72, Dunedin, Otago, New Zealand  
 Helen T. Carter 622009-72, North Shore City, New Zealand  
 Monica Bin Cheng 8994-72, New Plymouth, Taranaki,  
 New Zealand

David J. Norman 848878-72, Waitakere City, New Zealand  
 Penelope M. Barrington 4731-73, Lilydale, VIC, Australia  
 Wendy F. Powell 6700-73, Hoppers Crossing,  
 VIC, Australia  
 Mike Hugh Helm 661834-73, Perth, WA, Australia  
 Alfredo C. Castro 8188-75, Makati, Metro Manila,  
 Philippines  
 Encarnita S. Alvar 9398-75, Makati City, MM, Philippines  
 Takashi Hayashi 5814-76, Tsukuba Ibaraki, Japan  
 Hiroji Tamaru 7283-76, Nishinomiya, Hyogo, Japan  
 Doris D. Bentley 3874-77, Birmingham, Alabama  
 Mary Lynn Morris 3934-77, Birmingham, Alabama  
 Jeffrey A. Mason 4252-77, Mobile, Alabama  
 Dawn R. Willard 4734-77, Fairhope, Alabama  
 Michael J. Bayne 9990-77, Ocean Springs, Mississippi  
 Guy Jobidon 2865-79, Sharq, Kuwait, Kuwait  
 M. Shoaib Kasem 2910-79, Doha, Qatar, Qatar  
 Shahul Hameed 2990-79, Al-Jubail, Eastern, Saudi Arabia  
 Jagadeesan Kumar 3602-79, Al-Jubail, Eastern,  
 Saudi Arabia  
 Manoj Megchiani 7148-79, Doha, Qatar, Qatar  
 Rajeswar Sundareshan 7148-79, Doha, Qatar, Qatar  
 Subramani Poorna Pushkala 7148-79, Doha, Qatar, Qatar  
 Saif Ali Sheikh 586780-79, Al-Khobar, Eastern,  
 Saudi Arabia

## Anniversaries

APRIL 2007

### 65 Year

Sodak 224-78, Sioux Falls, South Dakota

### 60 Year

King of Clubs 447-06, Roseville, Minnesota  
 Minneapolis 459 459-06, Hopkins, Minnesota  
 Conoma 454-16, Oklahoma City, Oklahoma  
 Coronado 475-23, Albuquerque, New Mexico  
 Sherman Oaks 147-52, Sherman Oaks, California  
 Mc Kinley 467-54, Champaign, Illinois  
 Helena 487-78, Helena, Montana

### 55 Year

Idaho Falls 548-15, Idaho Falls, Idaho  
 North Shore 1085-21, West Vancouver, BC, Canada  
 Mid Cities Evening 989-25, Bedford, Texas  
 Greater Dallas 1064-50, Dallas, Texas

### 50 Year

Westwinds 2436-F, Glendora, California  
 John Pourmaras Agency 2338-13, Ambridge, Pennsylvania  
 Downtown Toasties 2461-23, El Paso, Texas  
 Titan 2368-26, Littleton, Colorado  
 Baxter 2447-30, Round Lake, Illinois  
 Beacons 2421-40, Beavercreek, Ohio  
 Mavericks 1160-44, Odessa, Texas

### 45 Year

Vikings 591-06, Saint Paul, Minnesota  
 Tillicum 3435-21, New Westminster, BC, Canada  
 Abbott 2679-30, Abbott Park, Illinois  
 Hub City 2173-45, Moncton, NB, Canada  
 Balcones 3407-55, Austin, Texas  
 Port Hacking 2235-70, Gympie, NSW, Australia

### 40 Year

Aztec 2531-03, Tucson, Arizona  
 Valdosta 2906-14, Valdosta, Georgia  
 Jenks America 2599-16, Jenks, Oklahoma  
 Tower 3544-16, Tulsa, Oklahoma  
 Susanville 3444-39, Susanville, California  
 Dolphin 3170-58, North Charleston, South Carolina

Grosvenor 1651-60, Toronto, ON, Canada  
 Cork 1868-71, Cork, Ireland, Ireland  
 Big Sky 3175-78, Bozeman, Montana

### 35 Year

Los Nortenos 557-03, Tucson, Arizona  
 Burlington Northern 2342-06, Saint Paul, Minnesota  
 Sunny Side 3212-11, Sellersburg, Indiana  
 Rome 1844-14, Rome, Georgia  
 The Presidents Club 1582-15, Salt Lake City, Utah  
 NADL Early Risers 3595-19, Ames, Iowa  
 United States Senate 473-36, Washington, District  
 of Columbia  
 Federal Triangle 3793-36, Washington, District of  
 Columbia  
 Plantation 2582-47, Plantation, Florida  
 President 3642-74, Pretoria, Gauteng, South Africa

### 30 Year

Articulates 316-F, Irvine, California  
 Unisys 66-06, Roseville, Minnesota  
 Foothills 1475-12, Claremont, California  
 Marching 1556-12, Moreno Valley, California  
 NASA 34-27, Washington, District of Columbia  
 Tri-County Talkers 2685-31, East Bridgewater,  
 Massachusetts  
 Nordberg Windjammers 3385-35, Milwaukee, Wisconsin  
 Downtowners 294-42, Edmonton, AB, Canada  
 Westwinds 3483-42, Calgary, AB, Canada  
 Hereford 275-44, Hereford, Texas  
 Ministry Of Challenge Eagle's Nest 2792-55, Austin, Texas  
 American General-Nashville 1371-63, Nashville,  
 Tennessee  
 Volunteer 2640-63, Jonesborough, Tennessee  
 Wednesday Orators 2983-63, Kingsport, Tennessee  
 Speak-Easy 2498-72, Dunedin, Otago, New Zealand

### 25 Year

La Voz De Oro 4798-03, Phoenix, Arizona  
 Silicon Valley 4802-04, Sunnyvale, California  
 Daylighters 4807-06, Saint Cloud, Minnesota  
 Three Rivers 4797-13, Pittsburgh, Pennsylvania  
 Nova 4817-27, Falls Church, Virginia  
 Winners Circle #2 4822-49, Honolulu, Hawaii  
 Eagle 4819-50, Shreveport, Louisiana  
 Serendipity 2513-64, Winnipeg, MB, Canada  
 Impressionist's 4799-65, Churchillville, New York  
 PECL 4800-67, Taipei, Taiwan, Taiwan  
 Springwood 4796-70, Springwood, NSW, Australia  
 Emcees 4821-70, Coogee, NSW, Australia  
 Balclutha 4793-72, Balclutha, South Otago, New  
 Zealand  
 Pretoria 2000 4795-74, Pretoria, Gauteng, South Africa

### 20 Year

San Francisco Realtors 6521-04, San Francisco, California  
 Communicators Plus 6525-07, Bend, Oregon  
 Eastside 6500-10, Shaker Heights, Ohio  
 Starlifters 6513-12, Ontario, California  
 United Communicators 6530-25, Arlington, Texas  
 Union Public Speaker's 6520-38, Trenton, New Jersey  
 Nisbet Nooners 6495-42, Prince Albert, SK, Canada  
 BASF 6511-46, Florham Park, New Jersey  
 Crossroads 6505-50, Dallas, Texas  
 Capital 6518-53, Albany, New York  
 Southside Evening 6517-55, Corpus Christi, Texas  
 Houston Speakers Forum 6514-56, Houston, Texas  
 Rivertown Toasters 6529-58, Conway, South Carolina  
 TM of Cedarbrae 6494-60, Scarborough, ON, Canada  
 TM Francophone de Chicoutimi 6502-61, Chicoutimi,  
 QC, Canada  
 University at Buffalo 6499-65, Buffalo, New York  
 Medical Park 6507-78, Grand Forks, North Dakota

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- Andy Dooley, Orlando, FL

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