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the toastmaster



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TOASTMASTERS INTERNATIONAL is a non-profit, non-partisan, educational organization of Toastmasters clubs throughout the world.

First Toastmasters club established October 22, 1924. Toastmasters International was organized October 4, 1930 and incorporated December 19, 1932.

A Toastmasters club is an organized group, meeting regularly, which provides its members a professionally-designed program to improve their abilities in communication and to develop their leadership and executive potential. The club meetings are conducted by the members themselves in an atmosphere of friendliness and self-improvement. Members have the opportunity to deliver prepared speeches and impromptu talks, learn parliamentary procedure, conference and committee leadership and participation techniques, and then to be evaluated in detail by fellow Toastmasters.

Each club is a member of Toastmasters International. The club and its members receive services, supplies, and continuing guidance from World Headquarters, 2200 N. Grand Ave., Santa Ana, California, U.S.A. 92711.

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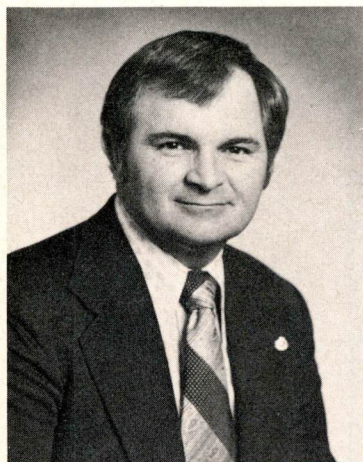
MANAGING EDITOR

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**SPECIAL
HUMOR
ISSUE**

John F. Diaz, DTM



The Gift of Leadership

As our 50th Anniversary Year heads into its last two months, we should take time to assess the accomplishments and personal pride we have acquired throughout this very special year.

Our Communication and Leadership Program has helped thousands of people develop their ability to communicate more effectively with their fellow man—a quality that is essential if the world is to live in peace. But we have also provided a quality that is just as needed—the quality of leadership. The many faceted Toastmasters program prepares a man or woman for leadership—not only in Toastmasters, but in their business and community as well.

When you accept a position of authority in your club, you assume a great responsibility—not only to the people in that club, but to Toastmasters as well. When your club members elect you to an office, they place their trust in you to provide planning, organization and guidance—in short, leadership.

While serving as a club officer, you should provide your members with a better understanding of the opportunity and responsibility of their membership, as well as the benefits they may gain from our Communication and Leadership Program. Whether you are president, educational or administrative vice-president, secretary, treasurer, or sergeant at arms, it is your

responsibility to help your club achieve a high standard of excellence in all its activities. Such a standard will result in challenging, interesting meetings that are based on the educational needs of the members. All people have certain elements of greatness in them. Your club and its members can be great if you provide an atmosphere of enthusiasm and creativity.

However, you should realize that leadership—effective leadership—is something that cannot be accomplished alone. You must depend on your fellow members! A good leader depends heavily on the thoughts and reactions of his advisors. The same is true of a Toastmasters officer. Without the help, encouragement and support of the club members, the office would become meaningless and unproductive. Through constant communication with the members, current and possible future problems may be virtually eliminated. When this two-way communication line exists, effective leadership and continued growth are sure to be found.

Leadership has become an important part of the Toastmasters program. When you become a club officer, you have a chance to give something . . . to your club, your fellow members, and the Toastmasters organization. But, don't be surprised when you find that the one who gains the most from your giving . . . is yourself. ■

A Specialist For All Reasons

Today's world has been called one of "specialists"—those who possess the necessary expertise and practice only that which is of special interest to them.

From doctors to lawyers to brick layers, people have found that one of the most effective and efficient means of getting a specific job done is to go directly to the individual who has the time and know-how.

In keeping with this idea of specialty, the Toastmasters Specialist Resources Program has been designed to help your club, area, or district provide the greatest possible opportunity for experienced members.

Toastmasters' Specialist Resources Program can provide readily available resources within a short driving distance of the club, area or district meeting. Through the Specialist Resources Program, each area governor is asked to identify with his particular area a resource or "talent bank" that may be used to assist in the training of officers and assist clubs to establish certain programs. These area talent banks will be composed of Toastmasters who have acquired considerable experience, both as a member and, specifically, in one Toastmasters program or procedure. The specialist will take an idea which he found successful in a former experience and apply it to the new situation, while keeping his program or procedure up-to-date with World Headquarters.

Your Special Resource

For example, if you are an area governor, you may have, within the clubs in your area, two, three, or more Toastmasters who have been very successful in establishing new clubs and may still have some time to devote to it. They may have already completed the Communication and Leadership Program and been a club president. It is conceivable they have become somewhat bored with the club because it offers little challenge or variety.

This is not such a rare case as it may seem. Oftentimes, these people are not interested in serving as a district officer or even a district committee chairman. They may feel that it takes too much time over a period of a year and simply does not "turn them on." But getting out and talking with business leaders about the benefits of the Toastmasters program and then guiding this group into a full-fledged Toastmasters club really excites their imagination.

They may complete this task in a few hours a week over a two-month period. At that point, they can sit back and enjoy the fruits of their labor, with no more responsibility other than seeing that the club receives assistance whenever necessary.

In short, the Special Resource has contributed substan-

tially to the growth of Toastmasters and yet, did not have to commit himself for a full year. When the task was over, he had the satisfaction of knowing that the job was done well.

Besides utilizing the specialist concept in the building of club membership, educational programming, club management, parliamentary procedure and the building of the club Standard of Excellence, it can also be applied to the problem of publicity with a great deal of success.

Districts, areas and clubs often bemoan the fact that they cannot get any news coverage or publicity in their particular area. They cannot understand why the news release they sent out was never published and, frequently, stop their publicity effort right there. But they never stop to think that, perhaps, they approached the problem all wrong.

The "Media" Specialist

Oftentimes, there may be, within your own club, area, or district, a specialist in the news media—a reporter, an advertising agency representative, or even a station manager—one who has little time to serve on committees or as an elected officer. This person, because of the business he is in, may be able to open doors for you and use his special knowledge towards gaining valuable publicity for you and your club.

How do you go about setting up a Specialist Resource Program? It's easy!

First, consult with your club officers and get their recommendations on people who are good speakers and have had a reasonable amount of experience in, but not limited to, the following: Speechcraft, Youth Leadership, debate, determining members' needs, evaluation, Listening Program, imaginative programming, publishing a club bulletin, club budgets and fiscal management, Distinguished Club Plan, member-

ship building, club officer training and parliamentary procedure. Be sure each Toastmaster selected has had experience in the particular program, is an effective platform speaker and has time to help on an occasional basis. Select more than one member per item whenever possible.

Specialist Listing

Once you have selected your specialists, remember to keep an up-to-date list of them and send a copy to the district educational lieutenant governor. It is his job to coordinate the District Special Resource Program so that all clubs, areas, divisions, and districts can call on this talent whenever possible.

Each meeting at the area and district level should include a 30-45 minute educational program concerning at least one or more of Toastmasters' programs mentioned above. Arrange for a specialist to attend the meeting to offer help with a particular problem or the organization of a program.

During these educational sessions, the division lieutenant governor can utilize the Special Resource in his area of expertise, the district governor, area governor, and president with a Toastmasters Special Resource not available within their area.

Because of their experience and proven ability, the Toastmasters Special Resources provide the club, area, and district with excellent personal assistance in their educational program throughout the year.

"Specialists." "Talent Bank." "Task Force." Call on the people whatever you like. The important thing is to find out who they are from your club president and area governor and put them to work for you. Both you and your specialists will be totally pleased with the results. ■

YOUR SPECIAL RESOURCES

Find out who your Special Resources are and put them to work for you. Make sure they have had experience in at least one of the programs mentioned above and have time to help on an occasional basis.

You'll be glad you did!

TI BOARD MEETING August 1974

Toastmasters International Officers and Board of Directors for 1974-75 are (from left seated): Robert T. Buck Engle; George C. Scott, DTM; John F. Diaz, DTM; Robert W. Blakeley, ATM; Durwood E. English, DTM; David A. Corey, DTM; Herbert C. Wellner; (back row) Norman R. Maier, ATM; James G. Kalley, ATM; Robert A. Owen, DTM; Eric K. Stuhlmueller, DTM; John A. Shults; C. Thomas Kimball, ATM; Donald Story, ATM; Robert E. Herrndon, DTM; Hubert E. Dobson, DTM; Phillip B. Richards, ATM; R. Bernard Searle, ATM; Charles S. Allen, DTM; Ted A. Olcovich, DTM; Don A. Plaskett, DTM; Warren C. Reeves, ATM; and Guy V. Ferry, DTM.

The 1973-74 Toastmasters International Board of Directors held its final meeting at the Golden Anniversary Convention in August. Meeting in Anaheim, California, the Board received the reports from the Executive Director and International President.

The Board learned that all but five districts had provided direct assistance to 1,609, or 51%, of the clubs. This compares with 1,519 visits during 1972-73.

Area governors of all but three districts reported visits to 1,460 clubs, 46% of the total number of clubs.

The total club effort in speech program completions ex-



ceeded the goal established by Toastmasters International by 20%, with 45 districts meeting or exceeding their goal in this category. During 1973-74, 2,083 completions of the Communication and Leadership Manual were reported, compared to 1,898 in 1972-73, and 851 completions of the Advanced Communication and Leadership Manual were reported for 1973-74, compared to 548 for 1972-73. The combined total was 2,934, a 27% increase over the total for 1972-73 of 2,217 for all districted Toastmasters clubs.

Able and Distinguished Toastmasters

During 1973-74, 756 Able Toastmaster recognitions were awarded, compared to 603 for 1972-73. In addition, 93 Toastmasters received their Distinguished Toastmaster awards, compared to 49 last year.

This year, 218 clubs from 55 districts earned over 2,000 points and were designated as President's Distinguished Clubs, comparing to 122 in 1972 and 30 in 1971. Fifty-five clubs from 26 districts earned 1,800 to 1,999 points in their DCP's as compared to 38 clubs in 27 districts for 1972-73. One hundred twenty-five clubs in 38 districts reported with 1,200 to 1,799 points, compared to 87 clubs who earned the Distinguished Club certificates in 1972-73.

The Board was also informed that 218 Speechcraft programs were reported as completed, with 31 districts meeting their goal in this category. Last year, 652 programs were registered. The decrease for 1973-74 reflects the policy change effective July 1, 1973, to issue credit only when the completion of a program is reported to World Headquarters and not upon registration of a program at its commencement, as was the former practice.

Under the same policy established for Speechcraft, Youth Leadership completions were reported at 226 programs completed during the 1973-74 period.

Membership and New Clubs

During the October, 1973 - March, 1974 semiannual reporting period, dues were received from a total of 62,080 members in all categories, compared to 63,280 during the same period in 1972-73. Two hundred twenty-six new clubs were chartered in 1973-74, compared to 220 last year, with 229 clubs dropping, as compared to 258 for the previous time period.

During 1973-74, 34 districts reached more of their goals than they did last year, 13 met the same number of goals, and 18 reached fewer goals than last year.

In his report, Executive Director Engle told the Board of the publicity and promotion that had been received by Toastmasters International during this 50th Anniversary Year.

As of June 30, 1974, 45 districts had participated in Project Spot, compared to 42 for the period ending on June 30, 1973.

This participation represents spot announcements and interviews on both radio and television amounting to approximately \$730,000 worth of public service time.

Project Spot will be replaced in 1975 by the newly designated Toastmasters Advertising Months. During January and February, the Advertising Kit (No. 1150) will be made available to each district at a special price. Clubs are urged to develop displays and other publicity items to coincide with district radio, TV and newspaper efforts.

Mr. Engle also told the Board of plans to work with Toastmasters clubs in the development of training opportunities for the Girl Scouts of America and the possibility of establishing academic recognition and credit in community colleges and universities for completion of the C&L Program.

The Board reviewed the revised Communication and Leadership manual and commended the staff of World Headquarters for their work. It was also noted that the revised evaluation manual has been completed and is now available.

Other Board Action

In other action, the Board:

- 1) Noted progress being made in the translation program.
- 2) Reviewed the existing policy bulletins, specifically the procedural rules for the nominating committee and the Golden Gavel Award, and proposed revisions thereto.
- 3) Reviewed the staff field representative and reaffirmed the importance of the concept as part of the Toastmasters International Long Range Development Program and recognized the need for additional study of the details of operation.
- 4) Reviewed the minimum district performance and recommended that a check list be developed and maintained by World Headquarters to monitor, control and improve district performance, to ensure continual interaction between World Headquarters and the districts in the attainment of corporate goals.
- 5) Discussed and recommended that a set of minimum standards be developed for the club, so as to be consistent with the minimum district standards. The standards, when developed, should be presented to the clubs as a set of requirements and responsibilities that are planned, communicated, and reported to the district officers. The Board believed it extremely important that once the requirements are developed, that they also be implemented in all newly chartered clubs.

The first meeting of the Board of Directors for the 1974 administrative year was also held in Anaheim. The Board accepted a proposal that the activities of the District Club Development Committee be suspended for a period of one year. They also adopted a proposal to include the Bahamas and the clubs therein within the geographical boundaries of District 47. ■



WHAT'S SO FUNNY?

Some of you may have seen the following advertisement on TV:

“Hi! I’m Harvey Schmidlapp from Harvey Schmidlapp School of Comedy. Can you make people laugh? Are you the hit of the party? Do your friends refer to you as a ‘real nut’?”

Well if so, the Harvey Schmidlapp School of Comedy may be just for you. If you can correctly fill in the punch line from the following one-liner, you may have a successful career ahead of you as a highly paid comedian.

Take my wife _____

- A. to the North Pole.
- B. please!
- C. as far away as possible!

If your answer was B, the Harvey Schmidlapp School of Comedy is right for you. Send \$29.95 to us, in care of this station, and you’ll receive your introductory lesson. Your letter must be postmarked before midnight tonight! And, if you send right now . . .”

This is, of course, highly exaggerated. But the ability of man to bring laughter to his fellow man has been going on for a long time and, unlike the preceding advertisement, cannot be bottled and sold.

WHAT'S SO FUNNY?

Humor has become an integral part of the world in which we live. The ability to laugh at others and at oneself has helped relieve some of the daily tensions we all must face.

Similarly, humor has become a very important ingredient in the speeches of Toastmasters throughout the world. And rightly so.

Theory has it that humor is closely related to tickling. A playful touch in the right spot between our ribs sends us into gales of laughter. Throughout the ages, the theory goes, man has learned to react the same way to verbal "pokes in the ribs." We often speak of "ribbing" someone when we tease him.

Another theorist believes that, if we are straining to resist a sudden attack, we laugh as the threat lifts. All of us have laughed as one circus clown douses another with a pail of water. But as the second clown charges with his pail, and we find ourselves in the line of fire, we laugh loudly with relief on finding that the expected water turns into a shower of confetti.

The Out-of-Order Situation

It can be said that humor comes from out-of-order situations. The sight of a man losing his pants, despite his futile effort to keep them on, is a good illustration of this point. We laugh as we perceive the incongruity of the situation, when we suddenly are made aware of a lack of propriety, harmony, or suitability. The inhibition theory holds that we are amused because we enjoy seeing someone upsetting the conventional.



When you use humor—good humor—in your speeches, you become a more versatile performer. Yes—performer!

You are adapting yourself and your speech to the needs of your audience, thereby increasing the range and depth of your ideas.

While humor can never take the place of these ideas, it is one of the most effective devices known for getting and holding the attention of the audience.

Whatever brings a smile to a listener's face will serve to command his attention because, for most listeners, the desire

to be entertained is greater than the desire to be instructed. If relevant, the humor will help the speaker put across his ideas. Later, when the listener recalls his enjoyment, he will more surely enjoy and understand the speaker's message.

To be effective, humor must be appropriate, relevant, and properly told. Otherwise it merely clutters up your speech and works against your best interests. There is no quicker way to oratorical suicide than to misuse humor in your speech.

Wit and satire are closely related to humor and can be used



just as effectively in your speech.

While humor is often gentle and understanding, wit is characterized by its intellectual subtlety and is frequently sharp and biting.

Satire is used to poke fun at a person or system, or can be used to deride. It can expose in friendly fashion or attack with deadly seriousness.

Will Rogers, a master of satire, once told the American Bankers' Association that they were "the finest looking bunch of shylocks that ever foreclosed a mortgage on a poor widow's home." Will's explanation of how he could speak in such a fashion was that he kidded only "big people."

Types of Humor

There are many other forms of humor available for use in your next speech.

Exaggeration is, perhaps, the most popular. Everyone has heard of the Texan's refusal to accept the fact that Alaska was bigger than his own state and finally demanded that the final verdict be postponed until all of Alaska's ice and snow melted to be sure of accurate measurement.

This, of course, preys on the exaggerated belief that everything in Texas is bigger than anything else. Another example of exaggeration is the popular comedian Jack Benny, who has built an entire career on his miserly habits.

That which catches an audience off guard is known as a *surprise twist*. The very idea of two camels plodding through the desert was made laughable by the speaker who quoted

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them as saying: "I don't care what anybody says—I'm
sty!"
The *pun*, or play on words is a favorite for many. In this
nd of humor, a conventional term is used to describe some-
g completely different.
Burlesque consists of treating absurd things seriously or
ous things absurdly and is the broadest form of humor.
e major feature of burlesque is that the absurdities de-
bed in the language are usually reserved for serious topics.



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the Duke of Manchester offered an excellent illustration of
urlesque when he said: "I believe that the energy expended
a society woman in one year is enough to lift Buckingham
lace off the ground nine and a quarter inches and hold it
ere for forty-three minutes."
Just as important as the knowledge of understanding how
use humor is the question of why we use it.

It's Not for Everyone

If you are one of those rare people with a limited sense
humor, who seldom laughs at the quips of others, then don't
y to use humor in your speeches. Imitating someone else who
s been very successful with humor can be catastrophic.
However, as we have already mentioned, humor gets and
eps attention. Once a person begins to listen, his attention
ay be easily distracted.
A slamming door, a late arrival, or a waitress pouring his
econd cup of coffee will quickly divert the listener's attention.
Psychologists tell us that we can rarely give our undivided
attention to any one item for more than a few seconds at a
ime. Both listeners and speakers need to be aware of this fact
nd prepare for it.
Humor has been called the "ambassador" of good will.
When you speak before friends, it's easy to get good will. You
lready know the people, they know what you are like and can
ecognize you simply by hearing your voice.
When you speak before a group of strangers, you must

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earn their good will. Your appearance must be gotten used to,
your voice must become familiar, and your ideas and views on
any subject must be clarified. Evidence of a friendly nature
and of a sense of humor can quickly alleviate suspicion and
earn you considerable good will at the outset.
Adlai Stevenson's famous opening line after his defeat for
the presidency of the United States, "A funny thing happened
to me on my way to the White House..." immediately won
him hearty applause, for it proved that he was a good loser.

Prepare for the Unexpected

Humor provides a brilliant defense for the unexpected. The
lights may go out; the public address system squeals; or some-
one may hand you a note about the blue sedan that is blocking
the driveway. The ability to capitalize on the interruption
through effective use of humor can quiet the audience and help
the speaker regain each listener's attention.
It is helpful to prepare good retorts for use in such circum-
stances. That's how professional speakers always seem to be
able to have the right words to say. They prepare them in ad-
vance.
Once when Josh Lee was speaking at an outdoor meeting,
a bug flew into his mouth. As soon as he had gotten over the
surprise and had recovered his voice, he won his audience by
wisecracking, "That will teach that bug to watch where he is
going."
Anticipate difficulties and be prepared for them. Above all,



avoid showing displeasure. Prove to the audience that you are
in command, both of yourself and of them, and they will con-
tinue to pay attention to what you want them to.
This special section of *The Toastmaster* is dedicated to
humor. We hope that, through the information contained in
the following articles, you will see that, while not essential
to good speaking, humor should be a part of every speaker's
survival kit. A wonderful and beneficial device when used as a
natural part of your speech, it can be fatal to your success
when used out of a sense of necessity. ■



When It's Laughter

You're After

by Stewart Harrel

On a one-night stand in Flint, Michigan, Victor Borge was not daunted by the fact that the house was less than half-filled.

Looking at the slim audience, he said, "Flint must be an extremely wealthy town. I see that each of you bought two or three seats."

Everyone chuckled. The noted entertainer had broken the ice. In one brief phrase he had won his audience. With professional know-how, he had adapted a humorous remark to a local situation.

Borge knew this fact: *get a laugh and you've got an audience.*

How can you gear your humor to a specific audience? What determines audience response? Can you be sure that it will click? Will your humor gain audience acceptance? What can you learn by watching the experts? How can you find a style of presentation which fits your personality?

These are puzzling questions—important questions—to every speaker who would like to harness the power of humor to gain audience approval.

No Fixed Approach

You may ask, "Is there a fixed approach?" Not at all. Nor can ten easy "do-it-yourself" lessons in effective humorous speaking be outlined. Too many factors are involved: the emotional climate of the meeting, attitudes, feelings, competence of the speaker, humorous values and other factors.

What have over 3,000 engagements taught me? First of all, your listeners

ect to humor in terms of their conditioning—how they got that way. This is why you won't use the same joke at a convention of retired rural mail carriers and at the summer picnic of the New York Society of Orthodontists.

Something else: humor comes in many varieties. Groucho Marx, a superb creative funnyman, in emphasizing the many uses of humor, says, "Some are derisive, some sympathetic, some merely whimsical—that is what makes comedy so much harder to create than serious drama, for people laugh in many ways, but they cry only one."

"In preparing a humorous speech," a veteran of the Chautauqua circuit told me, "you must start with your audience. And this goes beyond knowing the average age of your listeners and a history of the group. You must know group loyalties, group interests—just what it is that binds the group together. When you know that you can be selective and choose humorous material which is geared to that particular audience. But audience analysis always pays off."

Playfulness A Must

Paste this in your speaker's notebook: "What will amuse your listeners hinges on the fact that they differ so much in what they will take and will not take playfully." Max Eastman in his "Enjoyment of Laughter" says that every joke "is composed of unpleasant experiences playfully enjoyed, combined in various orders, degrees, and proportions with pleasant experiences." Your listeners must experience a playfulness as they laugh. They won't laugh at the most amusing joke in the world if they're not "in the mood." In planning your humor always remember this: a joke is a process, not a thing.

If you've analyzed the techniques of famous fun makers you've discovered that each has a unique style. Bob Hope is a master in using topical humor—humor based on today's headlines and events. Sam Levenson can bring chuckles from any audience with his accent on personal experiences—experiences which are intimately understood by his listeners. Groucho Marx relies to a great extent on the humorous insult.

How about your style? Perhaps you parroted some Bob Newhart material and found it fell flat with your audience. Chances are that, as good as it is for the "button down mind" of Newhart, it isn't adapted to your personality and delivery.

Developing Your Style

How can you develop a style? First of all, experiment with different types of material. Try stand up jokes. Insert a dialect story or two. Watch audience response. Joey Bishop says that the main thing is "to project." As you gradually find the type of presentation which seems to click with your personality, you should strengthen it.

Now that you have found a style geared to your personality, the job really begins. You must work to improve it. Above all, you must strive to give your presentation polish and finesse. You'll knock yourself out to improve your timing. You might think that a joke in the hands of any top speaker would stand or fall largely on its own merits, but such is not the case. A split-second delay, a word rushed here or there, can make a joke misfire. Watch Jack Benny and you'll see that he knows what is the best possible moment to speak, and what is the most advantageous time to remain silent. He has no peer as a master of timing in humor.

The Energetic Speaker

Next time you see Milton Berle on television notice his tremendous amount of energy. Oh yes, he is a ham. He will do anything for a laugh. But part of his talent is his energy. As Steve Allen says, "Milton is friendly, outgoing and generous." What can we learn from him? Just this: you must be alert, animated, creative and energetic to get your material across.

As a humorous speaker, you must be ready for occasions when you give your best (and your funniest) but the audience simply does not respond. One night after a banquet engagement in Denver a dear old lady came up and gushed, "The jokes are familiar, but I can't place the face." So you'll learn to recover from the shock of not getting laughs when laughs were expected.

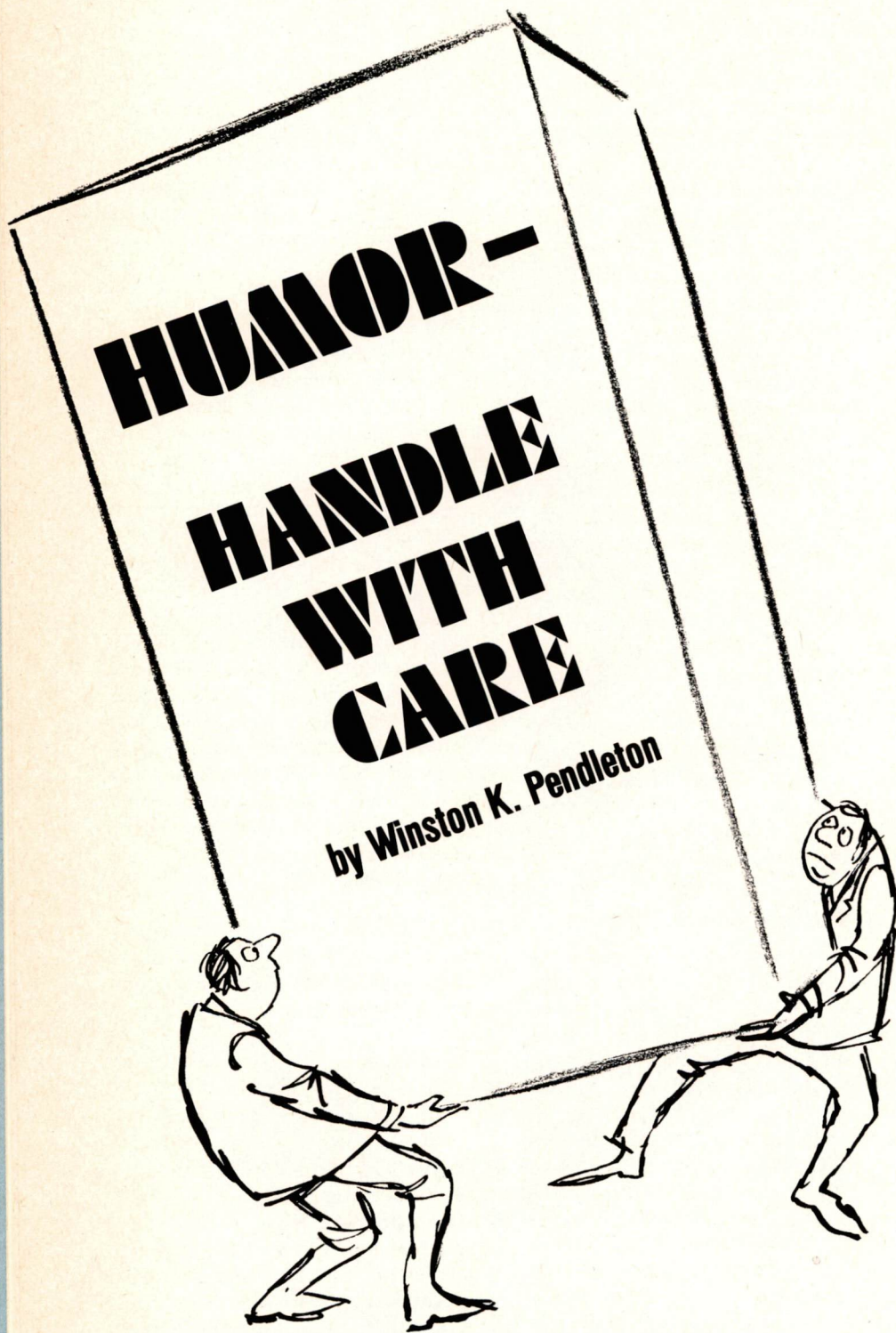
How can you know what will amuse an audience? Will they chuckle at the preposterous? The surprise? The ludicrous? The absurd? The more you search for the secrets of laughter, the more puzzled you may become. For every rule explaining the psychology of laughter there are countless exceptions. But remember that you have company, for no two humorists have the same ideas on the ingredients of a comic situation.

Keep Studying

As you see, humor is delicate, elusive, difficult to pin down. But keep on studying and experimenting with humor. Analyze the different types. Be alert to funny things in life. Then you can develop a sense of humor—the ability to see the funny side of things and use them in convincing audiences.

Now quickly, let's run the reel backwards and take a second look: (1) Remember that your listeners will react in terms of their conditioning, (2) Only through audience analysis can you gear humor to the specific group, (3) Audience reaction is determined by its mood, (4) Experiment with different styles of presentation until you find the one which is most effective, (5) Work hard to give your presentation a professional polish, (6) Keep improving your sense of timing, (7) Give your best in each performance, (8) Learn to recover quickly when your jokes fall flat, and (9) Through study and experimentation strengthen your sense of humor and the waves of laughter from your audience will show it! ■

This article comes from the January, 1963, issue of *The Toastmaster*, and is adapted from a book by Stewart Harrel, "When It's Laughter You're After—The Art of Humorous Speaking." A former President of the American College Public Relations Association, Mr. Harrel has been characterized as "a wizard in the art of combining fun and philosophy."



Humor can make the difference between a mediocre speech and a prize-winning masterpiece. It is like the spice that changes a tasteless piece of fish into a gourmet's delight.

There is a place for carefully chosen humor in every part of your speech; the opening, the body, and the conclusion. But it must be appropriate. Your funny story must fit its purpose and must be handled properly.

It has been said that humor is like a suit of clothes.

You might order the finest quality material and pay a top price, but you would look rather ghastly dressed in a suit made for a seven-foot basketball player if you were only five feet six inches tall.

It's no good if it doesn't fit.

It's the same with humor. Your funny story must fit the speech. You must tell the right story in the right place at the right time for the right purpose. It should be tailor-made for the occasion.

The Opener

Take your opener. You have decided to start your speech with a laugh. You have studied a good source book or two and have found a story that sounds pretty good. This one for example (this is an exact quotation): "A Baltimore newspaperman was invited to speak at a Chamber of Commerce meeting in a Texas town. He was almost frightened to death when he noticed that most of the men in his audience were wearing snipers' rifles. His fears increased after he had finished speaking and sat down, because one of the men drew his guns and rushed toward the head table. 'Don't be afraid of him,' the president of the club said, 'He's not going to bother you. He's after the man who introduced you.'"

That is a good laugh getter. I have used it more than 150 times. But it won't raise much of a laugh if you tell it word for word as it is written. You must make it fit.

Suppose you are speaking to a group of farmers in Mattoon, Ill. They could care a hoot about a newspaperman from Baltimore and even less about a Chamber of Commerce meeting in some small town

in Texas. As it is written, the story won't go. But, like a suit of clothes, with a few alterations you can make it fit.

Here is one way to do it. Begin by telling it on yourself as a true happening. "I hope this meeting tonight doesn't end up like a meeting of farmers in Texas where I spoke a few weeks ago." You do not sound as though you are going to tell a funny story. You are telling them something about another group of farmers and about yourself. In the first sentence you have captured their interest and curiosity and have created a sense of expectancy.

Make It Fit

Continue to make the story fit. If you are speaking in the Mattoon High School cafeteria, say: "We were meeting in the school cafeteria. As the room began to fill up, I noticed that most of the men were wearing pistols. This was the first time I had ever spoken in Texas—and I was scared to death." If you are an old hand at telling funny stories, you can "milk" the story right there for an extra laugh by adding, "Of course, that's enough to scare any speaker."

You are now telling about an exciting happening. Keep it in the first person and get on with it: "I had to make the speech so I went right ahead with it. But, after I had been talking for about two minutes, one of the men in the front row jumped up, drew both of his guns and began to take aim toward the head table. That's when I stopped. I turned to the president of the association and said: 'What's wrong? What did I say to offend him?' And the president said, 'Oh, don't pay any attention to him. He's not going to hurt you. But I sure pity the fellow who introduced you.'"

That is how you can make the story fit as your opener. If you want to use it as a closer, all you have to do is say: "Before I sit down, I want to say that I hope this meeting doesn't end up like..."

If you are asked to give a five-minute talk about your business, you can say: "The other day a little girl went to the library and said to the librarian, 'I want to know something about the Ming Dynasty for school. Can you help me, please?' The

librarian said she would be glad to help. After about 20 minutes, she had assembled a stack of books about two feet high. 'There,' she said, 'that will tell you all about the Ming Dynasty.' 'Thank you very much,' the little girl said, 'but I don't want to know that much about it; I could talk all afternoon about my business, but

the subject. I would like to vote on it. I call for the question."

Or, if it looks as though something is being put over on your group, you can completely reverse the point of the story. Stand up and tell that same old story and say: "I am like that little girl. I don't want to know all about the subject, but I certainly do want to know more about it than I have heard so far. I am sure there are others who feel as I do. I would like to suggest..."

Maybe you believe that people are thinking too much about domestic affairs and not enough about the world problems and you want to make a point of it. Again, tell that same old story. Then say: "Too many of us are like that little girl. We want to know as little as we can to get by in this world. We don't really want to know. We are satisfied to repeat what we read in this morning's editorials—nothing more..."

Once you realize that most good stories can be twisted and retwisted to fit a number of situations, all you will need is a source of usable material and a little ingenuity.

No matter what you are trying to do, getting attention, holding attention, creating expectancy, or just making sure your audience will remember you, there is a story somewhere that you can twist to fit the situation.

Your Story Technique

While you are looking for these stories, it is important to remember that the technique of telling a story is far more important than the story itself. Some of the oldest stories and tricks in the book still if you trip up on the punch line you have handled properly.

This is not to say that every speaker can become a side-splitting comedian. Let's face the truth. There are some folks who could never learn to be funny.

But, there are some basic "do's and don't's" that can improve nearly everyone's story telling ability. Here they are:

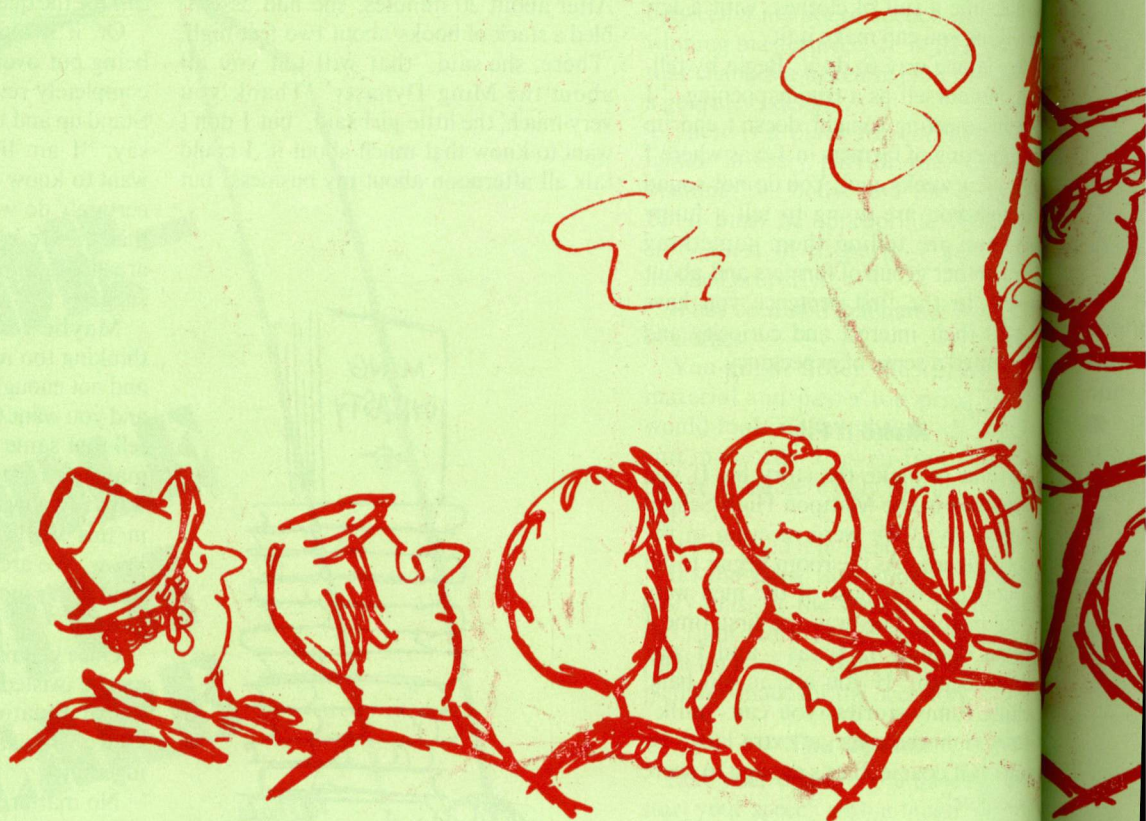
Learn your story. If you don't know what you are going to say, you won't say it very well. When you find a good story, rewrite it in your own words. Then memorize the punch line. You can change the



I am sure you would not want to know that much about it. So, for the next few minutes..."

Suppose you are attending a public meeting of some kind where a subject is being talked to death. And you are tired of it all. You can jump to your feet, tell that same story and say: "...and I think we have heard all we need to know about

WHAT'S SO FUNNY?



rest of the story to fit any occasion, but you should never change the punch line. That must always be perfect. Remember, if you trip up on the punch line—you have ruined the entire story.

Practice it. Practice story telling as you would any other technique of public speaking. Practice before a mirror, on the tape recorder, while you are driving to work, at the breakfast table. Practice every chance you get. Even when you are talking to yourself—practice. You might not get many belly laughs that way, but you'll learn to tell a story.

Surprise your listeners. If you want your audience to explode with laughter, let your story hit them like a bomb. Make the punch line come suddenly and unexpectedly. Remember when you were a child and went to the circus? Remember the clown who rushed toward the kids in

the front row with a bucket of water and threw it all over them. How they screamed and roared when it wasn't water—but confetti? Surprise!

Surprise!

So, make use of surprise. When you stand to speak following your introduction and say: "Thank you, Chairman Willy Williams, for that gracious introduction," you have made about as drab and trite a remark as any speaker can make. But you can turn it into a sparkling gem by adding humor to it. The humor and surprise come when you take a breath and say to the audience: "He read it exactly the way I wrote it." That remark was completely unexpected. A big surprise. I have heard it used many times and it always gets a laugh.

Make it sound like the truth. Truth is powerful. Fables and fantasy are weak. If

you want your funny story to come alive, tell it as though it were a real close-to-experience—the truth. This will heighten the interest and help you inject surprise. Remember, your speech is in the first person. So, tell your story that way.

Instead of saying, "There is a story about two teenagers talking..." say "The other day I overheard my teenage daughter talking to her girl friend. 'I think they are made for each other, don't you?' 'Yes,' her friend said, 'she's a headcase and he's a pill!'"

Dramatize it. Wave your arms and shout and hunch your shoulders and throw up your mouth and stick your fingers in your ears. You are putting on an act—put on a good one. Make your audience laugh at you as well as at what you say.

Keep it short. Tell your story in as few words as you can. Use only enough words to set the scene properly. Leave out everything

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Don't read your story. If you have to read it, you miss the first basic rule of story telling. Don't put it in your speech if you don't know it well enough to tell it.

Don't announce it. Don't lose the priceless element of surprise by telling your audience you are going to tell a funny story. Go ahead and tell it. Don't say, "that reminds me of a funny story." If you tell the story properly and if it fits the point, your audience will see the connection. You won't have to point it out. Then, too, if you announce that you are going to be funny as you predicted, you will have experienced a set-back. No speaker can stand set-backs. If you tell a story without calling your shot, and it turns out to be "not so funny," you really do not lose much because you did not promise anybody anything to laugh at anyway. You

can ignore the attempt just as the audience ignored it. No harm done.

Don't apologize for it. A sure way to kill a story before it is born is to say: "I wanted to start off with a joke, but I don't tell them very well and anyway you probably have heard it, but I guess I ought to tell it because every speaker is supposed to, so here it is—but, as I said, maybe you won't think it is very funny." They won't.

Don't explain it. If the audience doesn't laugh at a story, forget it. Explaining a story only makes it worse. It emphasizes what a poor job you did to begin with.

This is worth repeating. Like any skill practice is the key to perfection.

A man walking down Fifth Avenue in New York and carrying a violin case stopped at a street corner and asked a bearded beatnik: "Excuse me, but can you tell me how to get to Carnegie Hall?" The beatnik answered without a moment's hesitation: "Practice, Daddy-O, practice." ■

Don't tell risque stories. You are trying to develop goodwill. Do not offend your audience. If the reasons for this rule are not obvious, no amount of explaining will mean anything. Just don't do it.

So, if you want to add sparkle to your speeches, follow these basic principles, especially this one: *Practice it.*

Winston K. Pendleton is a former Washington, D.C., newspaperman and public relations consultant and is a retired vice-president and sales manager for the Universal Dynamics Corporation. This is a combination of two of his articles that were published by *The Toastmaster* in 1966.

Use Humor — WHO ME?

by David L. Johnson
Club 459-6

The use of humor in public speaking seems to be as elusive as quicksilver—and just as difficult to handle.

Unfortunately, most Toastmasters have the idea that humor requires the audience to fall in the aisles, laughing. The fact of the matter is that the purpose of humor is not to provide entertainment for the audience.

With this somewhat contradictory statement, let's analyze humor and its use.

Humor has two purposes in the speaking situation:

1. To help your audience *like* you.
2. To provide a lead-in for your speech.

If you think about it, don't you more readily listen to your friends than someone you don't like? Then it appears to be most important that your audience like you, as the speaker. In public speaking, your audience must like you if they are to accept the ideas you are presenting. The more controversial your subject, the more important is the need for humor in your presentation.

How many times have you heard a Toastmaster start a speech that has a heavy message, sounding like the voice of doom: ABORTION IS MURDER . . . SMOKING CAN KILL YOU . . . POLLUTION IS HERE?

As a speaker, you have spent considerable time in the

preparation of your speech. Shouldn't your audience have the same opportunity to prepare itself? By starting with humor, you will give your audience a chance to "catch up" with your thoughts. Needless to say, humor can be an effective way of making your point.

For our purpose, let's break humor into three categories:

1. *Anecdote*—a short, entertaining account of something happening, usually personal or biographical.
2. *Story*—a series of events, true or fictitious, designed to entertain.
3. *Joke*—something not meant to be taken seriously.

At first, the above descriptions appear to be identical, but they are not. Think of a few of your favorite comedians. Each of them has a style. Each uses a unique approach. If you find that you have difficulty in telling jokes, why not use stories and anecdotes? Tell of an amusing happening, perhaps something that has happened to you personally.

If it is to be effective, humor must be given the same attention as the rest of your speech. Consider the following suggestions in the use of humor:

1. Put the main thoughts for your speech on 3 x 5 cards.
2. From your humor file, select the jokes or stories that you feel will be effective. What? You don't have a humor file? Most successful speakers maintain a file of

ous stories, jokes and anecdotes. These are categorically indexed, according to subject. (Example—you are speaking to a group of Lightning Rod Salesmen. With your file, you should have the necessary humor for the occasion.)

3. Insert the jokes or stories you have selected into the right spots. Now you are ready to complete your speech.
4. Final step: PRACTICE.

The following points are important if you are to become proficient in the use of humor. To be effective, you must have confidence in your ability to use humor. This is accomplished with practice. Giving humorous speeches and competing in humorous speech contests will help you improve.

- Perhaps the most important factor in humor is timing. With it, you can be as good as the best comedians. Without it, you will be a flop. Again, practice is your best assurance.
- Don't try dialect jokes unless you feel comfortable with them.
- Remember, restrict your ethnic jokes to your own back-

ground. As long as you are poking fun at yourself, you are safe. As soon as you branch out to other backgrounds, you run the risk of alienating a part of your audience.

■ Always try to make your humor relative to the speech itself. This will provide you with the lead-in you need. It will also mean that the humor will not need to stand on its own merit. You are attempting to relax your audience, not provide them with entertainment.

It has been said that, "to steal an idea from one person is plagiarism, to steal from many is research." To make humor an effective tool for you, spend time in research.

Your ability as a communicator is restricted by your weaknesses. If humor is a weakness for you, work on it. ■

David L. Johnson is a member of the Minneapolis Toastmasters 459-6 in Minneapolis, Minnesota. He has been the second place winner in the International Speech Contest for the past two years.

Time again to test your grammar with Toastmaster Billy Bloop, as he presents another collection of slips of pen and lip by world leaders.

Test your BQ (Blooper Quotient) by circling the incorrect word or phrase.

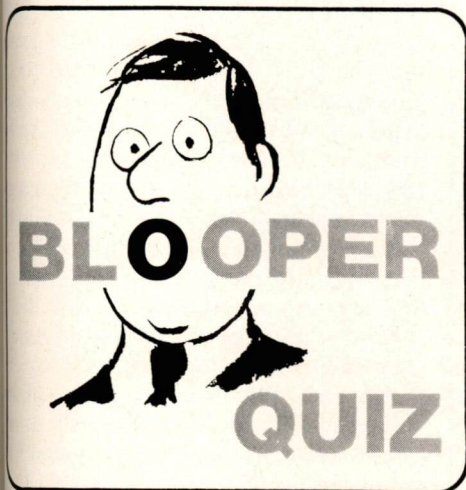
1. "It was a vicarious relationship . . ."
2. "A ridiculous fiasco."
3. "The upcoming hearings . . ."
4. "Common, mundane thing . . ."
5. "Ask Max to take the podium . . ."

ANSWERS:

1. It was? **Vicarious** pertains to substituting, and is generally used by careful speakers to describe experiences, not relationships.
2. Your phrase is redundant. A **fiasco** is by definition, ridiculous.
3. Are **upcoming** hearings anything like downpast hearings? Please say coming hearings.
4. **Common** and **mundane**, while not synonyms, are similar in meaning. From a practical standpoint, you've got a redundant phrase.
5. Then ask him to bring it back. Bringing it back may prove difficult, inasmuch as a **podium** is a platform. I think you meant to say **rostrum** or **lectern**.

SCORE: 5 correct—perfect; 4 correct—excellent; 3 correct—good; below that, keep reading the quiz.

Copyright Roll Call Newsfeatures



Of Jokes & Joke Books

by **Adrian D. Smith**

I recently had a conversation with a girl in her late teens. We were talking about humor. She had, she felt, a problem in connection with it. She is a freshman in college and was entering a speech class.

"I have no more than the normal fear of standing before a class and giving a speech," she explained. "But sooner or later, I'll be required to give a humorous talk—and I simply can't do it."

"What's the problem?" I asked.

"I simply cannot tell a joke," she said. "I hear lots of them but I don't remember them. And if I did remember one, it wouldn't be funny when I told it."

Now, I know this girl rather well. She is charged with high spirits, vibrant with curiosity, and quick to laugh. Yet she told the truth when she said she couldn't tell a joke.

A week previously, however, she had entertained me with an account of some conversations she had had with boys on the dance floor. She had started by explaining that in the boy-girl relationship what to talk about can be a problem of overwhelming proportions. The problem can be even more acute on the dance floor when the talk must be an adjunct to an already absorbing activity.

She had given me in detail some of the conversations she had had under the trying conditions. All in all, I found her account very amusing.

I reminded my teenage acquaintance of our conversation and suggested that her possibly, was material for a humorous talk. She agreed, and when I left her she was plunking away at her portable typewriter, gathering her thoughts and getting them on paper while they were still fresh

The dilemma of the girl is not unusual; it plagues many a Toastmaster. More than one I have seen quail at the suggestion that he try a humorous talk. Generally, like the girl, he thinks of the humorous talk as the telling of jokes. Like the girl, he is frequently overlooking profitable areas of humor.

Now, I don't know what humor is. I can't define it. In my reading on the subject, I have found much that was cogent and much that was instructive. Nowhere have I found an all-embracing definition.

Look to Experience

This I do know: the joke is only one type of humor. And this follows: if you are skeptical of your prowess with jokes, look to your own experience for humorous speech material. The chances are that what you find will have more freshness and greater vitality than anything you find in the joke book.

The joke book, of course, is not to be scorned. It can be a helpful tool. However, it has been my observation that very few now know how to use it.

I once attended a Toastmasters meeting at which a proposal was made to purchase a well-known book of jokes for the club's library. A veteran member objected.

"I have been looking at joke books recently," he explained, "and I have never found anything drearier. I found nothing to smile at, let alone anything to laugh at. They're all terrible!"

In one sense, I suppose, the veteran member was on firm ground. Viewed strictly as reading material, the joke book is a dud. Compared with it, the World Almanac is a marvel of sprightliness.

The point is, however, that neither the Almanac nor the joke book is to be regarded as entertaining. I have spent an occasional pleasurable half-hour rummaging through the facts and statistics in the Almanac. To read it as one would read a novel is unthinkable.

Similarly, one does not read a joke book. One goes to it for help—or, in some cases, for inspiration.

The joke book must be approached with imagination. Its gems are not bright and shining and ready for mounting. It contains only the raw material of humor;

“

Viewed strictly as reading material, the joke book is a dud. Compared with it, the World Almanac is a marvel of sprightliness.

”

the humorous speaker must do the cutting, the polishing, and the mounting. And this calls for imagination.

Here, for example, is an item typical of those found in joke books:

Wife: It's an hour past midnight! You're late.

Husband: I know. I'd have been here sooner but someone stepped on my hand as I came around the corner.

Funny? Laughable? Hardly, you'll say. Yet out of this innocent item, George Gobel, the TV comic, conjured a segment of monologue that was as hilarious as anything I have ever heard.

He did it with imagination, by changing the material and fitting a framework about it. He put it into context. It emerged not as a byplay between husband and wife but as a ludicrous adventure of a lonely inebriate.

A Thought Starter

When approached with imagination, the joke book can serve another function. In my own experience, while reshaping a story to a particular theme or pattern, I have on occasion been led completely away from the story at hand into something completely—for me—original. It required the item in the joke book to get me started, but my own imagination provided the material I finally used. The joke book functioned as a thought starter.

The joke book, then, can be a useful tool to the Toastmaster essaying a humorous talk. He should, I believe, look first to his own experience for his material. If, however, this source fails to supply him all he needs or if the well of his inspiration runs dry, a joke may serve him as a worthy ally. ■

Adrian D. Smith is a past president of the Capitol City Toastmasters 639-62 in Lansing, Michigan. When this article originally appeared in the July, 1962, issue of *The Toastmaster*, Mr. Smith was employed as an assistant standards engineer, Oldsmobile Division, for General Motors in Lansing.

HALL OF FAME

DISTINGUISHED TOASTMASTER (DTM)

Toastmasters International highest member recognition, the Distinguished Toastmaster award has been presented to the following:

George P. Gallagher

The Big D Club 713-25

Sherwood A. Haag

Schlitz Club 1979-35

Peter Hegedus

The Real-Time Club 3922-28

Charles L. Jones, Jr.

State Farm Club 1178-47

Allen C. Kingseed

Galion Club 3062-10

Mike M. Kissell

Galion Club 3062-10

Donald L. Morrison

Shibboleth Club 386-19

ABLE TOASTMASTER (ATM)

Congratulations to these Toastmasters who have received the Able Toastmaster certificate of achievement.

George W. Abbott

Business Mens Club 281-24

Robert H. Anthis

New Albany Club 410-11

Joe Aycock

Daybreakers Club 1327-44

Anthony C. Bertocchini

Tacoma Club 13-32

Arthur Burton, DTM

Pompano Beach Club 3003-47

Dr. Bela S. Buslig

Imperial Polk Club 3101-47

James R. Chalker

Reddy Talkers Club 1987-48

Richard E. Conner

Early Bird Club 3659-47

Daniel R. Corey

Vanderbilt Club 3061-46

John D'Arcangelis

Rocky Ford Club 2909-26

David R. Davies

Logistics Center 2050-62

James E. Eorgan

Pottstown Club 826-38

John M. Franck

Monumental City Club 3465-18

Roger M. Fryer

Orange Breakfast Club 3822-F

Jack F. Gartz

Salem Club 138-7

Dr. Mervin W. Graham

South Denver Club 1588-26

Gerald E. Grodecki

We Bell O Club 2246-40

Emmett S. Grogran

Martinsville Club 3115-66

Sol S. Hack

Monumental City Club 3465-18

Kenneth S. Hamblin

RAAP Club 3633-66

James D. Hamilton

Esquire Club 2388-19

K. J. Haywood

Hutt Valley Club 3899-72

Carroll A. Hazen

Council Bluffs Club 2114-24

Peter Hegedus

The Real-Time Club 3922-28

Joseph B. Hindman

O'Fallon Club 994-8

Carlton James Hogg

Salem Club 138-7

Paul T. Hubbard

Demosthenes Club 1282-4

Francis X. Jordon

K of C Club 3860-36

R. A. Joe Lacey

Pompano Beach Club 3003-47

John Leonard

Oconomowoc Club 834-35

George A. Lineer

Reveilliers Club 985-39

ANNIVERSARIES

L. Norman Love
First National Bank Club 584-7

Edward J. Lund
Convair Club 3745-5

Chapman Marshall
Eastern Air Lines Club 1295-47

Douglas C. McClurkin
Tallahatchie Club 2431-43

Harry Merigian
Acorn Club 1068-28

Marshall C. Miller
Ee Quip Sha Club 501-9

Donald N. Mooney
Capital City Club 3813-16

Gilbert W. Moorman
Clay Webster Club 1366-8

Leonard E. L. Nagler
DWR Club 243-1

Samuel S. Norton, Jr.
Reddy Talkers Club 1987-48

Joachim W. Operskalski
Verdugo Hills Club 434-52

Rupert Otterbacher
Steel City Club 3811-11

Richard C. Pauline
St. Petersburg Club 2284-47

Alan D. Pauw
Riverside Breakfast Club 1348-F

Robert D. Peterson
Marion Club 3250-19

Paul E. Rowe
Demosthenes Club 1282-4

John J. Russell
Harbor View Club 143-1

John A. Settanny
Uncle Sam Club 1138-53

Newton E. Sharp
Sunrisers Club 2205-32

Banks H. Sieber
Peace Garden Club 3152-20

Harold W. Stiles
Toastmasters B.C. Club 2866-3

Eugene E. Tesreau
Webster Groves Club 461-8

Burton W. Touchie
Ambitious City Club 1586-60

John F. Van Gorder
PENTAF Club 2014-36

Bruce Clayton Wagar
West Broward Club 2903-47

Frank Wagner
TM Breakfast Club 2387-F

Donald L. Walker
Salem Club 138-7

William I. Weske
Santana Club 2761-16

Irving P. Weston
Munich Club 2041-U

Claude L. Wilson, DTM
Salina Club 2025-22

40 YEARS

Chief Seattle Club 23-2
Seattle, Washington

Ventura Club 24-33
Ventura, California

35 YEARS

Salem Club 138-7
Salem, Oregon

25 YEARS

Speechphelos Club 155-F
San Marino, California

Rolling Hills Club 139-1
Rolling Hills, California

Gate City Club 759-20
Fargo, North Dakota

Camosun Club 757-21
Victoria, B.C., Canada

Sandia Club 765-23
Albuquerque, New Mexico

Nutmeg Club 764-53
New Haven, Connecticut

20 YEARS

Camelback Club 1631-3
Phoenix, Arizona

Lakeland Club 1215-20
Glenwood, Minnesota

Grand Junction Club 1671-26
Grand Junction, Colorado

Gaveliers Club 1499-35
Milwaukee, Wisconsin

Tittabawassee Club 1655-62
Midland, Michigan

15 YEARS

Surburban Club 1009-22
Johnson County, Kansas

Hamilton Standard Club
Broad Brook, Connecticut

Oakland Y Club 2767-57
Oakland, California

Oak Ridge Club 1858-63
Oak Ridge, Tennessee

Tactical Air Club 2619-66
Langley AFB, Virginia

10 YEARS

Cochise Club 3198-3
Sierra Vista, Arizona

US NAD Club 746-16
McAlester, Oklahoma

Airport Club 380-19
Des Moines, Iowa

Ormond Beach Club 3826-47
Ormond Beach, Florida

North Miami Beach Club 3840-47
North Miami Beach, Florida

Exxon Club 3290-56
Houston, Texas

Manly Warringah Club 3827-70
Sydney, NSW, Australia

Schwarzwald Club 1884-U
Lahr Schwarzwald, Germany



the action people

The **JSC Toastmasters Club 3116-56** in Houston, Texas, have found a new and unusual addition to their club meetings. Her name is Kimberly, the 18 year old daughter of JSC member Marv White. In her Icebreaker Speech, she stated that she liked to consider herself the youngest Toastmaster around. So do the JSC Toastmasters.

Kimberly attended her first Toastmasters meeting during April Invitation Month. She had been preparing for a speech contest and her father, who had been a Toastmaster for over a year, suggested she go before the Toastmasters and deliver her speech. After attending the meeting, she said that she was "very impressed with the club meeting" and would join as soon as she turned 18.

But her involvement, unlike many other Toastmasters, did not end with her membership. She began working on her speeches as soon as she received her manual. Since becoming a Toastmaster and a member of the JSC Club, she has already received four club awards, two for best table topics, one for the "most improved" speaker, and one for the speaker of the evening.

When Kim joined the JSC Toastmasters, she was employed by the University of Houston's Center for Management Studies and Analysis at the Johnson Space Center. A 1974 high school graduate, she is presently the National President of the Office Education Association, representing over 52,000 students.

Kim will be attending the University of Texas at Austin and plans to major in Business, eventually going into law school from there. But one thing is for sure. She plans to con-

tinue her association with Toastmasters while attending school.

"I know that communication is an integral part of my career in whatever field I choose to pursue," says Kim. "I realize that the art of communication is not something one is born with. Therefore, I want to build my confidence and competence in speaking. I am trying to do this through my involvement in Toastmasters."

We wish her all the luck in the world. ■



Mrs. Lettie Cale, a member of the Capitol Toastmasters Club 365-3 in Phoenix, Arizona, was recently elected Chairman of the National Board of Directors for the Future Homemakers of America.

A specialist in Home Economics Education with the Division of Vocational Education, Arizona State Department of Education, Mrs. Cale has served as advisor to the Arizona State Association of Future Homemakers of America for the past six years.

Future Homemakers of America is the national organization for high school students in home economics and home economics related occupations, with a membership of half-a-million young men and women. ■

1. Vincent A. Miller, a member of the Main Street Club 1407-62 in Benton Harbor, Michigan, was recently featured on the cover of "New Dimensions," a magazine published by the American Society for Training and Development. This came as a result of his election as president of the organization which provides training in the development of business, industrial, and government personnel. Miller, who has been affiliated with Toastmasters since 1946 and served as District 11 Governor in 1959-60, also holds the position of treasurer of the International Federation of Training and Development Organization.

2. Second Vice-President Robert W. Blakeley, ATM, presents the District 18 Communication and Leadership Award to Vice Admiral William P. Mack, superintendent of the United States Naval Academy in Annapolis, Maryland. The award was presented to Vice Admiral Mack at the Naval Academy during a banquet held in honor of the 50th Anniversary.

3. The Monroeville Toastmasters 2954-13, Monroeville, Pennsylvania, found a great way to publicize Toastmasters 50th Anniversary. They obtained a new Chrysler Imperial from a local Chrysler-Plymouth dealer, decorated it, and entered it in Monroeville's July 4th parade. Inspecting the "rolling advertisement" which, incidentally, won second prize for a decorated car in the parade are (from l to r): President Jim Thomas, Educational Vice-President Henri Lese, and Gerry Weaver.

4. The winners of the National Public Speaking Contest of the Hiawatha Council, Boy Scouts of America, Syracuse, New York, receive the trophies from Bob Markes, contest chairman, and John Sleeth, past District 65 area governor. The Scouts were tutored by the Syracuse Toastmasters Clubs, who also provided the judge under the direction of Area Governor Sleeth. Receiving the trophies are (from left, Kathy Cahill, Bob Knittle, Kevin Hyde, John Patalita, and Fred Kirsch.

5. This is an exact replica of the billboards that recently appeared in and around Los Angeles, California. Under the direction of Past District Governor Howard Chambers, DT, these rent free billboards were obtained to publicize the 50th Anniversary and were seen by many convention guests during their stay in California.

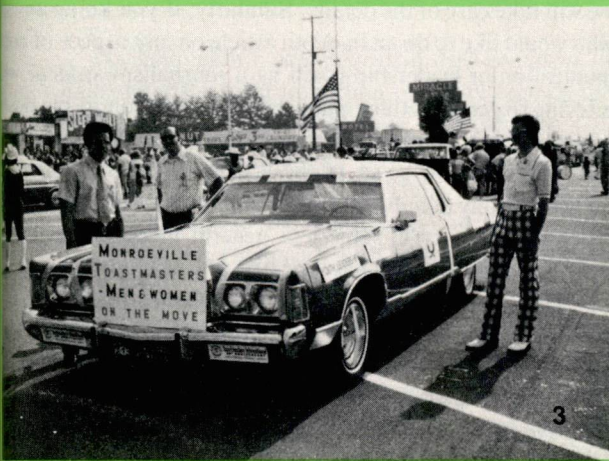
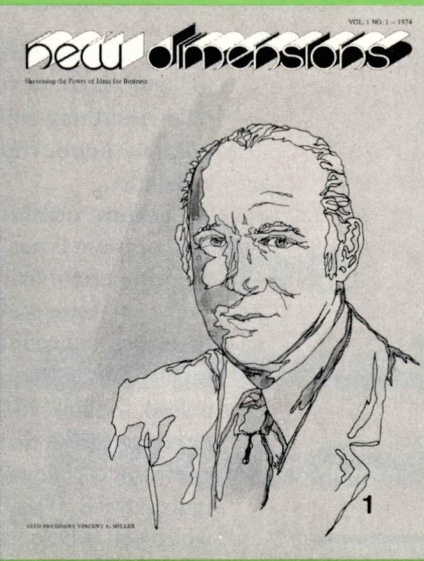
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FOSTER and KLEISER

TOASTMASTERS



50th Anniversary

August 14th — 17th

Annual Convention · Disneyland Hotel, Anaheim

“Better Communications Create Better Opportunities”

Howard E. Chambers, Governor District One.

Care to Make a Contribution?

We have had several requests to update our article, "How to," and photograph requirements for *The Toastmaster*. We read everything submitted to us and consider anything for possible publication, providing they meet the following standards.

Feature articles: Original articles should generally be four or more typed pages, double spaced. While content is more important than length, a longer article will have a better chance of being published. Make sure your ideas are fully developed and your facts are accurate and up-to-date. We are looking for articles that will help others improve their ability to lead, to think, listen, and speak. An article using examples or personal experiences is more enjoyable than one that simply lists facts. Always include a short biography with all original material. If you read a good article in another publication which you believe would be of interest to other Toastmasters, send it to us along with the publisher's name and address. We will take care of the details. Similarly, if you know anyone who would like to do an in-depth article on any aspect of communication or leadership (such as a journalism student who is trying to get something published for inclusion in his directory), ask them to send us a one page query, detailing the points they would like to cover in the article. Needless to say, we cannot possibly use all the articles submitted, but articles that are well-written, on a subject of general interest, and fit the above requirements will have the first priority for publication.

"How to" Articles: This is your chance to share ideas that have been helpful and well received by your club and your fellow Toastmasters. We're looking for new "how to" ideas, as well as updatings of old ones. Put whatever you have found helpful in an article or into a letter summarizing your ideas. Include photos, quotes, graphs, or whatever you need to tell your story. "How to" articles and ideas are usually incorporated into one section, but can be used as a separate article if they are long enough and are well-written.

Photographs: We prefer black and white glossy 4x5 or larger, but will consider photos in any format. Attach a description sheet to the edge of the photo, and use it to identify the people in the picture. NEVER write on the back of the photo with ballpoint pen or pencil. Our files are full of photographs showing plaques being presented, shaking hands, and groups standing in a straight line at the camera. These pictures, though sometimes appropriate, are of limited use. Try to catch the members in action; if one is receiving an award, try to get his on-the-spot picture on film, not a later re-staging, which is easy to spot. Take candid shots whenever possible. Shoot some pictures through the doors. In other words, be creative. Quality of picture is more important. A dull, gray, out-of-focus picture will not take the place of a good, crisp, action-packed photo. Try to take pictures that will illustrate what Toastmasters is all about and show it at its best.

This is your magazine. Its quality is determined by you, the Toastmaster. Become a part of it. ■

CLUB AVP

The Leadership Process

As your club's *administrative vice-president*, you hold one of the most important offices in regards to the basic foundation of Toastmasters — the member.

When you assume your post as AVP, your uppermost goal becomes one of satisfying the membership, both individually and collectively, in their goals as Toastmasters. This is not such a formidable task as it may seem.

One of the best and most efficient ways of accomplishing this is through the use of a survey, conducted on a regular basis, to determine what each member wishes to achieve through membership in Toastmasters. Once the feedback is received and evaluated, you and your fellow officers can then put this information to use in helping determine what the membership needs and wants.

You are responsible for your club's Community Relations Committee, the Membership and Attendance Committee, and any Speechcraft or Youth Leadership programs undertaken by the club.

In addition, you will be expected to develop and administer a new member initiation ceremony that is both impressive and eventful. This procedure, if well organized and executed, may turn out to be one of the determining factors in how long the new member retains his membership in Toastmasters.

While the list of duties seems somewhat complicated and time consuming, it is not only recommended, but encouraged, that you appoint assistants for each duty.

When you do this, you are not only helping yourself carry out the assigned tasks, but you are helping

your fellow members. Your appointment of assistants gives your members a chance to become more involved with the executive committee, consequently providing them with the experience needed to become a future club officer.

One of the most important assistants you will appoint as AVP will be that of chairman for the Community Relations Committee.

Quite often, there will be a member of your club who is particularly well qualified to handle this activity because of his business connections. If no such person exists, a past president, because of his great familiarity with the club and its operations, may be well suited to handle the community relations activities of the club.

Under your guidance, the group will work closely with the educational committee to develop outside speaking engagements for members of the club speakers bureau, for recruiting groups of young people to participate in the Youth Leadership Program, for making contacts with other organizations that want to have their members participate in Speechcraft, and for locating groups that want a demonstration program by the Community Contact Team.

The group, headed by your special assistant, will also take charge of your club's publicity and press relations program, develop and publish a club bulletin or newsletter, and constantly be on the lookout for opportunities to develop more community awareness of the club.

As stated before, your goal is to satisfy the membership and help them accomplish whatever goals they may have set as members of Toastmasters International. Don't let them down! ■

Toastmasters International

STATEMENT OF ASSETS OF ALL FUNDS JUNE 30, 1974 GENERAL FUND

UNRESTRICTED:		\$133,015
Cash and temporary investments, at cost	.....	23,106
Accounts receivable	.....	2,206
Due from Investment (Endowment) Fund	.....	12,104
Deposits and prepaid postage	.....	10,000
Deferred expense — authors' fee	.....	180,431
Total — Unrestricted	.....	336,862
RESTRICTED:		\$ 33,692
Cash	.....	64,840
Due from General Fund — Unrestricted	.....	31,154
Total — Restricted	.....	95,994
Total	.....	\$432,856

INVESTMENT (ENDOWMENT) FUND

Bonds and stocks, at cost (market value \$110,708)	.....	\$120,000
Total	.....	\$120,000

PROPERTY FUND

Property, building and equipment, at cost; Note 1:		\$ 47,200
Land	.....	606,800
Building	.....	123,200
Furniture and equipment	.....	777,800
Total property, building and equipment	.....	1,454,800
Cash — reserve accounts	.....	818,800
Total	.....	\$2,273,600

STATEMENT OF LIABILITIES OF ALL FUNDS JUNE 30, 1974 GENERAL FUND

UNRESTRICTED:		\$ 30,000
Accounts payable	.....	2,000
Sales tax payable	.....	10,000
Deferred charter fees	.....	5,000
Contract payable — authors' fee	.....	31,000
Advance convention deposits	.....	1,000
Due to General Fund — Restricted	.....	81,000
Funds held for Toastmasters International Regions	.....	99,000
Unrestricted — General Fund balance	.....	180,000
Total — Unrestricted	.....	\$180,000
RESTRICTED:		\$ 60,608
District reserve fund balances	.....	3,266
Grants	.....	972
Ralph C. Smedley Memorial Fund	.....	56,370
Total — Restricted	.....	\$117,608
Total	.....	\$297,608

INVESTMENT (ENDOWMENT) FUND

Due to General Fund	.....	\$ 11,000
Investment Fund balance	.....	\$12,000
Total	.....	\$23,000

PROPERTY FUND

Property Fund Invested balance	.....	\$7,000
Property Fund Reserve balances:	.....	4,000
Reserves for additions, replacements and maintenance	.....	8,000
Total	.....	\$19,000

GENERAL FUND — UNRESTRICTED
STATEMENT OF INCOME AND EXPENDITURES
FOR THE YEAR ENDED JUNE 30, 1974

INCOME:

\$133,015	Membership charges:		
23,106	Annual membership fees	\$427,822	
2,206	Magazine subscriptions	86,852	
12,104	New member service charges	143,954	
10,000	Gavel Club fees	1,835	
\$180,431	Total membership charges		\$660,463
	Club charges:		
	Charter fees	\$ 11,400	
	Club equipment, supplies and insignia	81,463	
64,846	Total club charges		92,863
\$245,277	Charges for optional educational materials and supplies ...		111,614
	Other income — dividends, interest and miscellaneous		12,757
	Total income		\$877,697

OPERATING EXPENSES:

\$120,047	Administrative	\$ 96,649	
\$120,047	General services	124,855	
	District/new club services	59,875	
	Membership services	28,234	
	Publications	111,505	
\$ 47,221	Educational development	39,061	
606,863	Educational materials	110,868	
123,248	Club supplies, equipment and insignia purchases	101,596	
\$777,332	Employee benefits	53,063	
41,036	General expenses	133,845	
\$818,368	Maintenance and operation of property	44,947	
	Total operating expenses		904,498

EXCESS OF OPERATING EXPENSES OVER INCOME

\$ (26,801)

OTHER DEDUCTIONS:

	Provision for maintenance	\$ 2,000	
	Provision for replacements and additions to property:		
	Computer equipment	11,624	
\$ 30,262	Other	3,600	
883	Total other expenditures		17,224

EXCESS OF EXPENDITURES OVER INCOME

\$ (44,025)

\$ 81,054
 99,377
 \$180,431

Board of Directors

Toastmasters International

We have examined the statements of assets and liabilities of Toastmasters International as at June 30, 1974 and the related statements of fund balances and expenditures for the year then ended. Our examination was made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and other auditing procedures as we considered necessary in the circumstances.

In our opinion the accompanying statements present fairly the assets and liabilities of Toastmasters International as at June 30, 1974 and the changes in the fund balances and income and expenditures for the year then ended, in conformity with generally accepted accounting procedures for non-profit educational organizations, applied on a consistent basis.

Frazer and Torbet
 Certified Public Accountants

July 23, 1974

64,846
 \$245,277

\$ 2,206
 117,841
 \$120,047

\$777,332

41,036
 \$818,368

Financial Statement

new clubs

118-1 EXPRESSIVES CLUB

El Segundo, Calif.—Thurs., 5:45 p.m., Xerox Corp., 555 S. Aviation Blvd. (679-4511 x 361). Sponsored by Narrators Club 1398-1.

213-3 GREYHOUND EARLY RISERS CLUB

Phoenix, Ariz.—Wed., 6:30 a.m., Greyhound Mgmt. Center, 4020 N. Central Ave. (248-5022). Sponsored by Park Central Club 3527-3.

3216-19 AFTER HOURS CLUB

Rock Island, Ill.—Tues., 5:30 p.m., Officers Club—Arsenal Room, Bldg. 60 (526-8700).

2904-29 GEORGE E. DELIDUKA CLUB

Hurlburt Field, Fla.—Tues., 4:45 p.m., Chapel Annex (884-7425). Sponsored by Playground Club 1797-29 and John Barreto Club 3129-29.

903-43 MASTERMIND CLUB

Memphis, Tenn.—Tues., 6:30 p.m., Morrison's Cafeteria, Union Ave. at Cleveland (775-1784). Sponsored by A-OK Club 1359-43.

1845-52 KITS CLUB

Los Angeles, Calif.—Tues., 7:45 a.m., Kemper Insurance, 3545 Wilshire Blvd. (382-6111). Sponsored by District 52.

109-56 EASY RISERS CLUB

Houston, Texas—Tues., 7:00 a.m. Colonnade Cafeteria, One She Plaza (224-7661). Sponsored by High Noon Club 505-56 and Greater Houston Club 2386-56.

456-69 NOVA CLUB

Brisbane, Qld., Australia—Wed. 7:00 p.m., Bonanza Steak House, Gympie Rd., Aspley (59-5453).

2764-69 M.D.I. CLUB

Brisbane, Qld., Australia—Tues. 8:15 p.m., Saxon House, Brook S Fortitude Valley (072-52714). Sponsored by Brisbane Cent Club 3433-69.

1285-70 BANYANDAH CLUB

Perth, Western Australia—Mon. 6:30 p.m., Rhodes Motor Hotel, 2 Mellpoint Rd. (25-4622). Sponsored by City of Perth Club 3352-70.

3514-72 AVON CLUB

Christchurch, New Zealand—Thu. 8:00 p.m., T & G Bldg., cnr. Liv pool & Hereford Sts. (62-65). Sponsored by Christchurch C 1866-72 & Timaru Club 3474-72.

1117-U TORII CLUB

Okinawa, Prefecture, Japan—Wed. 5:00 p.m., USASA SOBE Conference Rm., Torii Station (631-432).

1737-U HOTTENTOTS HOLLAND CLUB

Somerset West, Republic of S Africa—Wed., 7:30 p.m., The Human, Firgrove Cape (25109). Sponsored by The Mutual Club 2443.

50th Anniversary Mementos

Don't be left without a symbol of this special year. Order a 50th Anniversary Memento and add a touch of excellence to your home or office. The Double Faced Coin (No. 5001), is \$2.00; the Letter Opener (No. 5002), is \$6.00; and the double faced spinner medallion, the Symbol of the Future (No. 5003), is \$12.00. All prices include shipping and packing charges. California residents add 6% sales tax.

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our 1974-75 district governors

- F. Arthur W. Hofner, ATM, 1281 Mauna Loa Rd., Tustin, Calif. 92680
1. George Kuehne, DTM, 351 E. 231st St., Carson, Calif. 90745
2. Jack D. Howard, DTM, 1811 N.W. 198th St., Seattle, Wash. 98177
3. Milt Lafren, ATM, 8521 E. Desert Cove, Scottsdale, Ariz. 85254
4. Philip E. Lellman, 1188 Elmsford Dr., Cupertino, Calif. 95014
5. Norman L. Hartell, ATM, 8672 Harjoan Ave., San Diego, Calif. 92123
6. Ewald E. Koepsell, DTM, 2335 - 16th Ave., N.W., Rochester, Minn. 55901
7. Donald J. Wessels, ATM, 101 S.E. 205th Pl., Troutdale, Ore. 97060
8. Tom Dillon, ATM, 835 Madison Ave., Edwardsville, Ill. 62025
9. Carl Berryman, DTM, 711 Scenic Bluff Dr., Yakima, Wash. 98902
10. Robert Beavers, ATM, 4852 Scenic Dr., Ravenna, Ohio 44266
11. Floyd O. Kreider, ATM, 2504 Oakwood Ave., Muncie, Ind. 47304
13. George J. Ott, DTM, 830 West Grandview Blvd., Erie, Penn. 16509
14. R. A. (Dick) Anderson, DTM, 4200 Miners Creek Rd., Lithonia, Ga. 30058
15. Rulon M. Wood, DTM, 1911 South 2500 East, Salt Lake City, Utah 84108
16. Larry Selby, ATM, 5421 N.W. 65th St., Oklahoma City, Okla. 73132
17. John E. Grauman, DTM, 3436 Timberline Dr., Billings, Mont. 59102
18. John J. McWilliams, ATM, 412 Dewey Dr., Annapolis, Md. 21401
19. C. Eugene Stewart, ATM, 1303 Monona St., Boone, Iowa 50036
20. Ronald G. Fraase, ATM, 2215 Hoover Ave., Bismarck, No. Dak. 58501
21. S. H. (Clair) Farris, 1051 Beverley Pl., Victoria, B.C., Canada
22. Errol G. Wuertz, ATM, 1301 Steven Dr., Hays, Kan. 67601
23. Giovanni Grecco, ATM, P.O. Box 494, Santa Fe, N.M. 87501
24. Gary Shipley, ATM, 125 Gates Lane, Columbus, Neb. 68601
25. Leon M. Pliner, ATM, 909 Elmwood Ave., Shreveport, La. 71104
26. Gene Gunther, ATM, Rt. 4, Box 203, Greeley, Colo. 80631
28. Harold (Bud) Gilley, ATM, 1551 Inkster Rd., Apt. 3, Inkster, Mich. 48141
29. Kenneth W. Smith, 146 Live Oak Lane, Milton, Fla. 32570
30. W. S. (Bill) Downing, 6950 North Olcott Ave., Chicago, Ill. 60631
31. George Mullin, ATM, 100 Aberdeen St., Lowell, Mass. 01851
32. Rolland E. Jones, 1002 Parkwood Dr., Port Orchard, Wash. 98366
33. James W. Eggenberger, ATM, 225 Ibsen Pl., Oxnard, Calif. 93030
35. Earl Moss, ATM, 1111 Marshall Ave., South Milwaukee, Wisc. 53172
36. John F. Belin, DTM, 4313 Haverford Dr., Rockville, Md. 20853
37. James D. McCauley, ATM, P.O. Box 351, Burlington, No. Car. 27215
38. Alfred T. Rehm, Jr., DTM, P.O. Box 15306, Philadelphia, Penn. 19111
39. Ken Thiemann, 2501 Polk St., Reno, Nev. 89503
40. Guy H. Peden, ATM, 176 Oberlin Court No., Gahanna, Ohio 43230
41. Dr. George McDonald, Box 297, Luverne, Minn. 56156
42. John A. Koyko, DTM, 10721 - 159th St., Edmonton, Alta., Canada T5P 3B5
43. George B. Krockner, ATM, 1255 Ryanwood, Memphis, Tenn. 38117
44. Robert E. Dowden, ATM, 4017 E. 30th St., Odessa, Tex. 79762
45. George D. Fullerton, ATM, 7 Lorraine St., Dartmouth, N.S., Canada B3A 2B9
46. Leroy F. Schellhardt, ATM, 64 Amelia Ave., Livingston, N.J. 07039
47. Carleton J. Smith, DTM, 8100 - 14th St., No., St. Petersburg, Fla. 33702
48. Charles Bendall, ATM, 12010 Chickamauga Trail, S.E., Huntsville, Ala. 35803
49. John Zaulig, ATM, 850 - 19th Ave., Honolulu, Hawaii 96816
52. Ed Morris, ATM, 5130 Finehill Ave., La Crescenta, Calif. 91214
53. Richard A. Hazel, 2 Ivy Court, Elnora, New York 12065
54. Ronald W. Fandrck, 807 S. 4th St., St. Charles, Ill. 60174
56. Joe Robinson, 530 Seaway Dr., Seabrook, Tex. 77586
57. Charles Butler, ATM, 3260 Park Lane, Lafayette, Calif. 94549
58. John D. Combes, Rt. 1, Box 252, Chapin, So. Car. 29036
60. Terry R. Sweeney, 3251 Mainsail Cr., Mississauga, Ont., Canada
61. Arthur Cormier, 70 McEwen Ave., Apt. 302, Ottawa, Ont., Canada
62. Raymond F. Trappen, 233 Academy, Portland, Mich. 48875
63. Loyle P. Shaw, 2924 McCampbell Rd., Nashville, Tenn. 37214
64. James W. Tomko, DTM, STE. 202 - 411 Cumberland Ave., Winnipeg, Man., Canada
65. William E. Jones, Jr., 93 Lettington Ave., Rochester, N.Y. 14624
66. Darrell E. Rolison, ATM, 1411 Crestview Dr., Blacksburg, Va. 24060
68. Westmoreland Harris, 321 E. Livingston Pl., Metairie, La. 70005
69. Peter McCarthy, 21 Devona St., Aspley, 4034, Qld., Australia
70. George Bondzio, 30 Valaud Cres., Highfields 2289, N.S.W., Australia
71. Michael H. Murdoch, Twintrees, Water Lane, Ardley, Nr. Bicester, Oxon OX6 9NX, England
72. Clive Pryme, ATM, P.O. Box 622, New Plymouth, New Zealand

MOVING?

Notify World Headquarters of your new address eight weeks prior to the scheduled meeting. Complete all the necessary information. This will assure you of uninterrupted delivery of The Toastmaster and other TI material.

Club No. _____
 District No. _____

Paste current address label here OR complete the following:

Name _____

Present Address _____

City _____

State/Province _____ Zip _____

NEW ADDRESS _____

City _____

State/Province _____ Zip Code _____

If you are a club, area, division, or district officer, indicate complete title: _____

Golden Growth

RECOGNITION PROCEDURES

1. For a sponsor to receive credit, every new member application (No. 400) must include the name of the sponsoring Toastmaster. The new member must join in calendar year 1974. December new member applications must reach TI World Headquarters by January 8, 1975, and credit must be claimed by the Golden Growth sponsor by January 31, 1975.
2. Recognition is based upon the number of new members who pay the new member service fee, charter members, and reinstated members. Transfers are not included.
3. The sponsoring Toastmaster submits his five members for a Golden Gift Certificate by using the sponsor certificate form.
4. Golden Gift Certificate applications will be processed by World Headquarters and the certificate forwarded within 30 days.
5. The Toastmaster may redeem the Golden Certificate any time during the year 1974, and through June 30, 1975. It will be honored only in payment (up to \$5.00) of the order submitted with it. No credit or rebates will be given.
6. Clubs, areas, and districts will receive recognition in the Hall of Fame and through credit in the Distinguished Club Plan and the Distinguished District Program. No separate club, area or district awards will be given for Golden Growth.

TOASTMASTER HAS SPONSORED MEMBERS INDICATED: (PLEASE PRINT)

COMPLETE & MAIL TO WHQ

TOASTMASTER	NAME: _____		
	ADDRESS: _____		
	ZIP: _____		
	CLUB: _____ DISTRICT: _____		
NEW MEMBERS	_____	CLUB NO.	_____
	_____		_____
	_____		_____
	_____		_____
	_____		_____

DATE _____

SIGNATURE: _____