

October 1976

# toastmaster



How Good  
a Listener  
Are You?



# letters to the editor



## A Put-On?

I don't know whether to congratulate or condemn you for your inclusion in the August, 1976, issue of the enormous put-on of Dr. Thad B. Green, "Time Out for Management."

I'm certain he meant this potpourri of cliches and pointless stories, spoonerisms, mixed metaphors and unfinished ideas to give managers a hearty chuckle while reading. In the dry world of MBA, Dr. Green is a veritable P. G. Wodehouse, but it is a hallmark of hoaxers to leave a clue to the hoax's existence.

What is he telling us when he says, "Put off everything else. Put it off. Put it all off. Put off the alligator fight. . . ." Is he telling us that this is a PUT-ON?

Robert Wirt  
Hayward, California

## On Lincoln and Churchill

The letter of Robert A. Owen, DTM, in your August, 1976, issue prompts this response. His evaluation of the Gettysburg Address as "one of history's most unsuccessful speeches" is untenable. While he concedes its virtues as a piece of writing, he faults it as a speech because it failed to achieve listener reaction.

Some 15,000 persons had been standing for several hours at the Gettysburg Cemetery. They were tired, restless. Lincoln's speech came at the end of a long, exhausting ceremony. Under these circumstances, the Archangel Gabriel couldn't have done any better. One man

spoke for two hours. Lincoln talked for two minutes. Both on the same subject. Today, do we know who talked for two hours, and what he said? Who does NOT know the Gettysburg Address, an oratorical gem if ever there was one?

Did Lincoln have audience rapport? Stephen Douglas, who knew first hand, called him "the best stump speaker in the West." After Lincoln delivered his Cooper Union "right makes might" speech, a distinguished and sophisticated audience shouted rousing cheers. A newspaper reporter wrote, "No man ever made such an impression on his first appeal to a New York audience." When Lincoln delivered his Second Inaugural Address, eyewitnesses reported "moist eyes and even tearful cheeks among the listeners."

As for Mr. Owen's comment that Churchill's voice was poor, I believe historians will be almost unanimous in declaring Churchill the greatest orator of our time. He won the Nobel Prize for "his brilliant oratory" as well as for his writing. When you read his words, they're stirring; but when he delivered them, they became unforgettable. He packed a ton of sarcasm and contempt into the word "Nazi," rolling it slowly off his tongue as "Nahhzzee."

True enough, Lincoln and Churchill were not silver-tongued natural orators. But they studied other speakers, took all speaking engagements seriously and prepared meticulously. Because they wrote their own speeches they knew what they were talking about, and said it sincerely

and earnestly, thus adding depth and character to their delivery. We Toastmasters can learn much from them to improve our own speechmaking.

Thomas Montalbo,  
Sarasota, Fla.

## Got the Time?

Do your speakers know when to stop? Fortunately, our club owns a timing clock with lights so our speakers can, sometimes, see the warning light and conclude their speeches on time.

At one of our recent meetings, however, I was assigned timekeeper and found neither our timing clock nor the required extension cord were available. Since a Toastmaster is always ready for such emergencies, I prepared a cardboard sheet with three, two-inch holes and taped square plastic sheets over each hole, using yellow and red for the colors. The timing clock was completed by using my watch as the timer and a flashlight to shine the colored windows in the cardboard signals to the speaker. The improvised timing clock was inexpensive and effective for Table Topics and speeches.

William F.  
Torrance, Calif.

## One for MBO

The members of the Newcastle 1121-70 wish to commend you, the publishers of THE TOASTMASTER, on the content of the articles that appeared in the "Self-Development" issue and, specifically, on the article "Management Objectives" by B. Robert Anderson.

We look forward to receiving your subsequent issues.

L. M.  
Newcastle, NSW, Australia

"Letters to the Editor" are printed on the basis of their general reader interest and constructive suggestions. If you have something to say that may be of interest to other Toastmasters, send it to us. All letters are subject to editing for reasons of space and clarity. Letters must include the writer's name and address.

TOASTMASTERS INTERNATIONAL is a non-profit, 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 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 elementary 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 Headquarters, 2200 N. Grand Ave., Santa Ana, California, U.S.A. 92711.





Dr. Ralph C. Smedley  
Founder, 1878-1965

Vol. 42 No. 10 October 1976

#### 1976-1977 OFFICERS

President—**Robert W. Blakeley, DTM**, 6304 May Boulevard, Alexandria, VA 22310  
Senior Vice-President—**Durwood E. English, DTM**, 4580 Mt. Alifan Drive, San Diego, CA 92111  
Second Vice-President—**Hubert E. Dobson, DTM**, 1205 Henry Road, South Charleston, WV 25303  
Third Vice-President—**Eric K. Stuhlmueller, DTM**, 32 Sweetwater Bay, Winnipeg, Man., Canada R2J 3G5  
Past President—**George C. Scott, DTM**, 1600 Standard Plaza Bldg., Portland, OR 97204  
Executive Director—**Terrence J. McCann**, 2200 N. Grand Avenue, Santa Ana, CA 92711  
Secretary-Treasurer—**Herbert C. Wellner**, 2200 N. Grand Avenue, Santa Ana, CA 92711

#### DIRECTORS

**Douglas A. Barclay, DTM**, 5426 Winston Road, Burlington, Ont., Canada L7L 3B2; **Edward N. Belt, ATM**, 3260 E. 134 Street, Cleveland, OH 44120; **Carl N. Berryman, DTM**, 711 Scenic Bluff Drive, Yakima, WA 98908; **Howard E. Chambers, DTM**, P.O. Box 1585, Hawthorne, CA 90250; **Vit Eckersdorf, DTM**, 78 Shearer Drive, Atherton, CA 94025; **William D. Hamilton, DTM**, 6414 E. Sheridan, Scottsdale, AZ 85257; **William D. Loebie, DTM**, 6901 Plainfield Road, Columbia, SC 29206; **Anthony J. Marra, DTM**, 568 Westwood Drive, Downingtown, PA 19335; **P. Gregory McCarthy, DTM**, 807 Springdale Road, North Augusta, SC 29841; **Clarence L. (Robby) Roberts, DTM**, 10 Village Drive, Huntington, NY 11743; **Arun K. Sen, DTM**, 422 Fiesta Avenue, Davis, CA 95616; **Gilbert W. Smith, DTM**, 4029 W. Washington Street, Indianapolis, IN 46241; **John L. Staha, ATM**, 5004 Jeffery Place, Austin, TX 78746; **Dick Storer, ATM**, 1684 Wicke Avenue, Des Plaines, IL 60018; **Ed Tackaberry, DTM**, 26 Sayer Avenue, Winnipeg, Man., Canada R2Y 0C6; **Richard A. Ward, DTM**, 502 S. Lincoln, Aberdeen, SD 57401.

#### ADVERTISING REPRESENTATIVE

Miller and McZine, 2625 Polk Street, San Francisco, CA 94109 (415) 441-0377; (213) 870-4220

Published monthly by Toastmasters International. Copyright © 1976 by Toastmasters International, Inc. All Rights Reserved. Second class postage paid at Santa Ana, California, and additional mailing offices. Toastmasters International, 2200 North Grand Avenue, Santa Ana, California 92711. All material submitted belongs to Toastmasters International unless otherwise stated. Author's opinions are not necessarily those of the organization. The names "Toastmaster" and "Toastmasters International" are registered trademarks of Toastmasters International, Inc. Marca Registrada en Mexico.  
PRINTED IN U.S.A.

Non-member subscription \$3.60 per year; single copy 30 cents. Address all communications to THE TOASTMASTER, 2200 N. Grand Ave., P.O. Box 10400, Santa Ana, California 92711.

# toastmaster

- 4 Let's Make Ours a Winning Team  
by Robert W. Blakeley, DTM

- 5 How Good a Listener Are You?  
by Dr. T. Harrell Allen



*In recent years, there has been a great awakening concerning the importance of effective listening. Unfortunately, poor listening is still the rule rather than the exception. But it doesn't have to be that way. In today's world, listening can no longer be viewed as a passive function, but rather one that demands your full energy, intelligence and sensitivity.*

- 9 Convention '76—The Way It Was  
14 How to Become a Communication Failure  
by Kenneth E. Farmer  
16 What Makes an Effective Chairman?  
by L. A. Isenberg, ATM  
17 The Secrets of Eloquence  
by E. F. Wells  
20 Toastmasters Action  
22 Phonology: The Science of Singular Sounds  
by Dr. Malcolm E. Lumby  
24 Five Blocks to Effective Communications  
by Paul Edwards  
27 Memories—They Mean a Lot to Ralph Koerber  
by Frank I. Spangler  
28 Let Your Newsletter Work for You  
by Edward J. McNeill

Editor: Michael J. Snapp  
Illustrations: Phil Interlandi



---

# Let's Make Ours a Winning Team

by  
**Robert W. Blakeley, DTM**  
International President



As a young man, I was fortunate to learn a great deal about the necessity of teamwork while working at a local baseball park. I can still remember how excited I was when I met and received an autographed baseball from the legendary Babe Ruth—a prize I'm still proud to possess. Babe was a team player, as well as a great star.

That same kind of teamwork Babe displayed was more than evident in the great double play combination of the Chicago Cubs—Tinker to Evers to Chance. Although all three were elected to Baseball's Hall of Fame in 1946, they are still men-

tioned today whenever the discussion turns to the double play. Why? Because they were great team players. They were good at their job.

We in Toastmasters have the same winning combination in our team at the club level, at the district level and at World Headquarters. World Headquarters, like baseball's shortstop, can start the action; the district can provide the coordination. But the club is where the real action is. That's where you'll find the Babe Ruths, our club members. And it is the combination of the skills, talents and dedication of all who play that will help each member meet his personal goals and make ours a winning team.

This year you will see a change in emphasis in our organization chart that shows the member on top of the diagram, with the Board of Directors, the International President and the World Headquarters management group at the base, supporting the member. That is a way of graphically diagramming how this organization really works, how the play is called.

As I mentioned, the World Headquarters management group is our team's shortstop. Our folks in Santa Ana, along with the members of our Board of Directors, are the real play-makers, people who I've found to be warm, dedicated and highly efficient. They are responsible for the administration of all activities and programs of Toastmasters and for providing services to all members, clubs, areas and districts. They implement the policy and direction established by the Board of Directors. And their personal contact with our members and the manner in which they provide club materials, services and communications are the first level of support to the other play-makers in insuring that we all get what we need.

The district, like the second baseman, is a working part of the team. Its officers, as volunteer leaders, function in an administrative capacity to train club officers, sponsor new clubs, conduct speech contests and develop leadership—anything that is directed toward helping each member achieve his goals in Toastmasters.

The club, the vital strength of the organization, is the final link in our play. When the club functions properly and uses the tools and materials available through our program, the play succeeds. But when they are caught "off the bag" by conducting poorly organized meetings, by failing to help the member understand his potential and develop his skills, it's safe to say that there will be no double play—and no winning team.

Every Toastmaster, like Babe Ruth, will be a winner when supported by a well-organized team. We have such a team. All we have to do is use it. Only after we have all done our job, only after we all work together can we truly be said to be part of the winning team . . . the Toastmasters team! □



# How Good a Listener Are You?

*In today's world, listening can no longer be viewed as a passive function, but rather one that demands your full energy, intelligence and sensitivity.*

by

Dr. T. Harrel Allen

- Nearly 45 percent of our communication activities during the day consist of listening to others.

- A top executive of a major manufacturing plant concluded that listening was the most important link in his company's communications, and it was also the weakest one.

- The busy executive spends 80 percent of his time listening to people and still does not hear half of what was said.

Recently there has been an awakening concerning the importance of effective listening. Unfortunately, poor listening is often the rule rather than the exception. Since a business hangs together by its communication system, the effectiveness of the spoken word and how well it is understood takes on added importance. Consider these examples:

A manufacturer of heavy machinery received a customer's order by tele-

phone. The order called for 60 large machine parts to be shipped to a firm 1,500 miles away. Several days later the buyer called the manufacturer and asked what was going on. The order had been for six—not sixty! The customer angrily demanded that the inattentive manufacturer "Arrange immediately to get the extra ones out of here. They're using up valuable floor space."

The manager of training for a large New York department store chain pointed out, "One big difficulty with new, inexperienced sales clerks is that they don't listen. Here's what an inex-

perienced clerk often does: A customer steps to the counter and says, 'I want that blouse on display there. I'd like size 14 with short sleeves.' The clerk then rushes away and brings back a blouse, size 14, but with long sleeves. The customer again explains, 'Short sleeves.' Back goes the clerk and again the customer waits. In a store the size of ours, such incidents run into money."

The managers of a large East Coast industrial firm came to work on a Monday morning to find the plant surrounded by pickets. It was a complete surprise. Top management had no idea a strike was impending, but they later learned that the firm's director of labor relations had repeatedly warned a member of top management that a strike was possible and had recommended action to prevent it. The firm lost five days of valuable production before a settlement was reached.

Such instances could be multiplied



# Will Your Club Be the One?

Celebrate **Anniversary Month** by inviting the community in to see a Communications Showcase meeting and by going out to meet prospective members with your Community Contact Team. The club in each district with the most new members from October through December will receive a special Anniversary Month award ribbon for the club banner. **Every** club that adds five new members will receive a special membership growth certificate. Will your club be best in the district?

almost without end. Business and industry, recognizing the seriousness of poor listening skills, have instituted training programs aimed at improving listening. Some of the country's large corporations, such as American Telephone & Telegraph, General Motors, Ford, Western Electric and 3M, have their own listening-training programs. At least 34 departments of the Federal Government have followed suit, as well as every branch of the military services.

How much can listening be improved? Dr. Ralph G. Nichols, professor emeritus of Speech at the University of Minnesota, found that students who completed a listening-training course improved at least 25 percent in their ability to understand the spoken word. Some improved as much as 40 percent. In working with adult evening classes composed mostly of business and professional people, he found that the 60 men and women nearly doubled their listening test scores.

## Your Listening Test

Since not everyone has access to these specialized courses on listening-training, a self-evaluation test is presented below. Indicate how characteristic the eight listening habits are of you by marking "M" for *many* times, "S" for *some* times, and "N" for *never*. Try to be as honest as you can.

- M S N* 1. I cannot listen when there are distractions such as noise or an activity going on nearby.
- M S N* 2. I listen carefully to complete material.

*M S N* 3. I pretend to listen when I'm not.

*M S N* 4. Since people can think about four times faster than they can talk, I use the extra time to ponder what is being said.

*M S N* 5. When listening to others, the person's delivery and physical appearance often bothers me.

*M S N* 6. I try to listen primarily for ideas and concepts—not facts and details.

*M S N* 7. If a subject is uninteresting, I quickly dismiss the person talking.

*M S N* 8. When the speaker uses emotion-laden words or brings up "taboo" subjects, I try harder to keep my emotions in check so I can still hear what the person is saying.

The odd-numbered items represent bad listening habits and the even numbered represent good listening habits. Any odd-numbered items marked "M" indicate a need for work on that specific habit, as does any even-numbered item marked "N."

Let's look at eight ways to improve your listening effectiveness, based on this self-evaluation test.

1. *Resist distractions.* A good listener constantly fights distractions. We live in a noisy environment, but many distractions can be avoided. Turn off the television, shut the door, move closer to the speaker if necessary. If the distraction persists, the listener must concentrate as intently as possible. This

may not be easy. At one large Midwestern university, for example, 82 percent of the students queried reported an "inability to concentrate" as their central problem in school. Since we are all attentive to something during all our waking hours, it stands to reason that if we can develop an awareness of where our attention is, we can redirect it from the distraction and improve our listening.

2. *Listen to complex material.* Many people avoid difficult, tough, technical, expository types of material. The poor listener prefers material that is light, amusing and easy. Whenever faced with listening to a complex explanation, as we all often are today, he cannot deal with it. Studies show that patients frequently understand less than half of what their doctors tell them. To be able to listen effectively to complex material, the listener must practice. Effective listeners seem to go out of their way to expose themselves to unfamiliar subject areas.

Incidents created by poor listening to complex material have resulted in more and more communication being put in writing. This is true particularly in business, where it sometimes seems that every detail is recorded on a memo. This results in overflowing files of written communications because few people have the courage to throw away a written "record." Perhaps the greatest loss from this new emphasis is the give-and-take nature of oral communication. If the listener does not understand a message, he has the opportunity to straighten matters out then and there.

3. *Work at listening.* Man has always assumed that since he learned communication naturally as a child, it must be a simple process. That just is not the case. Listening is hard work and requires increased energy—your heart speeds up, your blood circulates faster, your body temperature goes up.

## Talker or Listener?

For years, high-pressure salesmanship was believed to be the mark of a successful salesman. All training efforts were aimed at the talking side because many believed that glibness was magic. Today's salesman is likely to consider effective listening his most important



# THE MILLION DOLLAR SUCCESS PLAN

by Paul J. Meyer

## Now it's yours **FREE!**

There are no shortcuts to success, it requires the best you can give. But many people never get started because they don't know where to begin. The Million Dollar Success Plan is a statement of the five principles that can bring success to those who sincerely want success. It's yours for the asking.

With The Million Dollar Success Plan you will receive information describing the career potential that awaits you as a distributor for SMI, Inc. If you like new ideas and enjoy evaluating new opportunities, you owe it to yourself to discover the rewarding and fulfilling career that we have to offer. SMI, Inc. is a pioneer and leader in the knowledge/education/communication industry. Founded in 1960 by Paul J. Meyer, SMI has quickly become the leading company in its field. SMI offers you a professional business, a service that you'll be proud to perform in your community.

**ACT TODAY! THIS COULD BE A GREAT TURNING POINT IN YOUR LIFE!** Let us show you YOUR POTENTIAL FOR SUCCESS AND ACCOMPLISHMENT as a distributor for SMI. Your action **now** might be one of the most important positive decisions you will ever make.

Send for your FREE copy of THE MILLION DOLLAR SUCCESS PLAN (suitable for framing) and the Business Opportunity Information today. There's absolutely no obligation.

**SUCCESS MOTIVATION® INSTITUTE, INC.**  
**BOX 7614 • WACO, TEXAS 76710 • 817/776-1230**



Paul J. Meyer, President TM 10-6  
Success Motivation Institute, Inc.  
P. O. Box 7614 Waco, Texas 76710

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
PHONE \_\_\_\_\_ BUSINESS \_\_\_\_\_ AREA CODE \_\_\_\_\_  
Please describe present business \_\_\_\_\_



# Miss It ?

That's too bad. The 1976 International Convention was one of the best ever. But now you can share some of the education and fellowship that was Convention '76 . . . on tape! You can hear each of this year's top list of convention speakers, as well as the entire International Speech Contest, in the privacy of your own home, office or car. But hurry . . . our supplies are limited. So get your order in today! Here's what's available:

- **Wednesday Program**—Crosby M. Kelly and Earl Nightingale (2022) \$3.50
- **Friday Program**—Dick Bryan and Winston K. Pendleton (2023) \$3.50
- **Saturday Program**—International Speech Contest (2024) \$3.50
- **All Three Programs**—Wednesday, Friday and Saturday programs (2025) \$10.00
- **Friday Seminars**—Lew Byrd, Nick Carter, Pat Panfile, and Bill Woodruff. Two tapes. (2026) \$6.50

When ordering, add 15% packing and shipping charges to each item. (California residents add 6% sales tax.) Send your orders to: Toastmasters International, 2200 N. Grand Ave., P.O. Box 10400, Santa Ana, CA 92711

by management. The executive counselor for a large pharmaceutical firm stated, "By far the most effective method by which an executive can tap ideas of subordinates is sympathetic listening in the many day-to-day, informal contacts within and outside the workplace. Nothing can equal an executive's willingness to hear."

Successful managers are those who listen to their employees as frequently as they instruct them. Effective listening avoids the terrific costs which frequently accompany poor listening habits.

6. *Listen for the main ideas and concepts.* The poor listener tends to remember facts and details, whereas the good listener concentrates on the broader picture, the central ideas in messages. Every speaker gives cues to alert listeners of important ideas. The effective listener recognizes these cues and thus understands the speaker's ideas. He remembers the facts only long enough to understand the ideas that are built on them. Many people take a great deal of pride in "getting the facts," but

often the listener actually catches a few facts, garbles others and completely misses the remainder. Why? He is so busy trying to memorize the facts that he misses the broad areas of what is being said.

7. *Actively seek areas of interest.* Poor listeners tune out a conversation if the first few sentences are dull. The good listener always asks himself, "What is being said that I might use?" By staying with the conversation, the listener may be able to sort out an element of value. Remember, listening is hard work.

8. *Be aware of emotional filters.* Listening is affected by our emotions. Whenever someone touches our most private notions, prejudices and biases, figuratively we reach up and mentally turn off what we do not want to hear. On the other hand, when someone says what we really want to hear, we listen open and attentively.

What can we do about these emotional filters? To put it simply—hear the man out. Withhold your evaluation, even though it may require great self-control. The listener should try to comprehend each point made by the speaker. Judgments and decisions should be reserved until the speaker has finished.

## Me . . . Wrong?

It is human nature to search for evidence which proves us right in what we believe, but try to search instead for negative evidence, that which proves yourself wrong. This is difficult to do but the gain may be great—a real breadth of outlook.

In addition to these eight guides to good listening, much attention has recently been given to the role of listening in causing communication barriers. Psychologist Carl Rogers has concluded that real communication occurs when we listen with understanding. What does that mean? It means to see the expressed idea and attitude from the other person's point of view; to sense how it feels to him, to achieve his frame of reference in regard to the thing he is talking about.

The value of this approach was first proven in the field of psychotherapy. Research has shown that emphatic understanding—understanding with a

person, not about him—is such an effective approach that it can bring about major changes in personality.

Dr. Rogers suggested an experiment to test the quality of your listening with understanding. The next time you get into an argument with your wife, husband or friend, just stop the discussion for a moment and institute this rule: "Each person can speak up for himself only after he has first restated the ideas and feelings of the previous speaker accurately and to that speaker's satisfaction." This increases the amount of listening with and decreases the amount of evaluation about.

Certainly, in the busy, highly competitive world we live in, there is little opportunity to listen carefully and sensitively. But if we wish to work, live and play successfully with others, we must find the time.

## Good Results

Effective listening produces many good results. When others note that you listen carefully to them, they in turn will try to be good listeners. Your careful listening enables you to secure as much information as the speaker possesses. Frequently, relationships between people are improved by effective listening. Disagreements and problems are solved. Listening provides an aroused speaker a means of significant emotional relief and may help him see his problem with greater clarity. Listening with understanding to another will give you clues on how he thinks, what he feels is important and why he is saying what he is saying.

Listening can no longer be viewed as a passive function, but rather one that demands your full energy, intelligence and sensitivity. The results are well worth the effort. By listening to the people with whom we live and work, old barriers to communication are replaced by open pathways. □

Dr. T. Harrel Allen holds a Ph.D. from Ohio State University and is Assistant Professor of Speech-Communication at the University of Southern California. He is the author of *Managing Through Communication* and has been a Researcher at Battelle Memorial Institute in Columbus, Ohio.





# Convention '76

They came to New Orleans from all over the world—from Little Rock, Arkansas to Johannesburg, South Africa; from Grand Coulee, Washington to Auckland, New Zealand; from Canada, Australia, Ethiopia and Mexico. But as diverse as were their backgrounds, hometowns and customs, all had one thing in common—they had come to New Orleans to experience the education, fellowship and fun that have become synonymous with Toastmasters conventions.

From the opening rap of the gavel on Wednesday morning to the closing ceremonies on Saturday afternoon, the historic Fairmont Hotel was the hub of all Toastmasters activities. Throughout the week,



its lobby and halls were jammed with the more than 800 delegates who were to become a part of one of the greatest learning experiences Toastmasters has to offer.

They came to New Orleans for a variety of reasons, one of which was to conduct their business—to choose their leaders for the coming year and to vote on two bylaw amendments that had been presented to them.

Robert W. Blakeley, DTM, was the unanimous choice for 1976-77 International President, as were Durwood E. English, DTM, for Senior Vice-President

and Hubert E. Dobson, DTM, for Second Vice-President. In the only contested officer race, Eric K. Stuhlmueller, DTM, gained a second-ballot victory over two other opponents to fill the remaining post, that of 1976-77 Third Vice-President.

Eight Toastmasters were elected to two-year terms on the Board of Directors (Arun K. Sen, DTM, Region I; Vit Eckersdorf, DTM, Region II; John L. Staha, ATM, Region III; Ed Tackaberry, DTM, Region IV; Gilbert W. Smith, DTM, Region V; Edward N. Belt, ATM, Region VI; Clarence L. Roberts,

DTM, Region VII and William D. Loebler, DTM, Region VIII) and an amendment adopted that will provide for Toastmasters clubs of all women members, at club option. Another amendment that would have included Past International Directors as delegates-at-large, allowing them one vote at any International Convention they attended, went down to defeat.

As with all convention delegates, these came to learn—to acquire new and valuable ideas and information to take back to the people in their own clubs, areas and districts. And they did just that.



Left: International President George C. Scott, DTM, graphically demonstrates the "personal involvement" concept during Wednesday's session, using the role-playing situation of the attending Toastmasters in the role-playing situation. Below: International Directors Chuck Allen, DTM and P. Gregory McCarthy, DTM, are blasted with two pies, the result of losing a membership bet with another



Left: The registration area was a hub of activity throughout the week, as Toastmasters crowded around the tables to register for the week's events and to socialize. Right: The Fairmont's spacious and beautiful meeting rooms provided a unique convention setting for this very special week.





m D. They listened to a wide variety of top speakers—Crosby M. Kelly, Earl Nightingale, Dick Bryan, Nick Carter, Bill Woodruff, Lew Byrd, Pat Panfile and Win Pendleton. They participated in two fine educational sessions conducted by International President George C. Scott, DTM, and Bondie Armstrong and members of the State Tech Club 3607-43 of Memphis, Tennessee.

They came to New Orleans for the fellowship and fun that was so prevalent throughout convention week—for the jubilant revelry of the Mardi Gras Fun Night, the quiet dignity of the President's

Dinner Dance and the stirring message from newly-elected International President Robert W. Blakeley, DTM, that told them to take pride in their Toastmasters membership.

They came to hear nine of the best speakers in the world compete against each other in the International Speech Contest, one of the major highlights of the week. And when the competition had ended, they applauded when Region VII's William Johnson (I Am . . . You Are . . . He Is) was declared the winner, with Region IV's Max Isaacson (If I Can't Take It With Me, I'm Not Going)

finishing second and Region I's Stephanie Noonan (Give More, Give Yourself) finishing third—the first woman to ever reach the finals.

The Toastmasters who made their way to the historic city of New Orleans for the 45th Annual Convention have now returned to their homes. All that is left are the memories of a great week, a great educational experience, fellowship and fun, and the prospects of doing the same thing next year . . . August 17-20, 1977, at The Sheraton Centre Hotel in Toronto, Ontario, Canada. □

Speech Contest winner William Johnson (center) is shown with the other winners in this year's contest—Max Isaacson (second place) and Stephanie Noonan (third place). All three combined to make the International Speech Contest a major highlight of "Convention Week."



Above left: It wasn't all fun-and-games in New Orleans. Some Toastmasters, like International Directors Norm Maier, DTM and Don Plaskett, DTM, came to work. Right: International Director Dick Ward, DTM, was only one of those who showed up in costume for Thursday night's Mardi Gras Party.





# Education '76

## Earl Nightingale: 1976 Golden Gavel Recipient

"The best way to engender great ideas is to make sure that you daily rub your brain against the brains of some other fine thinking human being. And one of the best ways to do that is with an ongoing regular educational program. And remember, as adults, we only have to study things we like to study. We don't have to study all those things we hated in school. Just study what's really important to you."



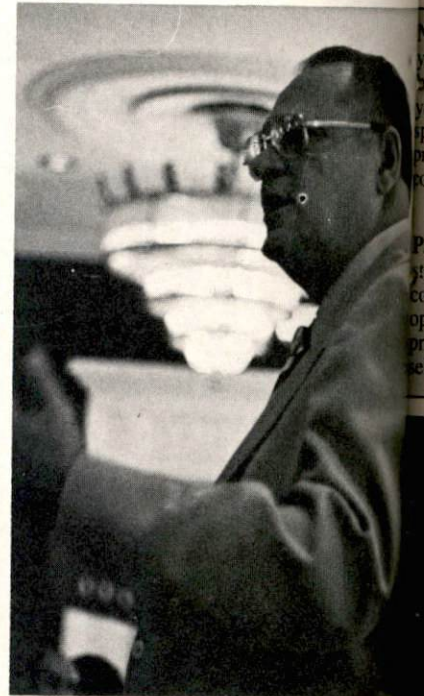
## Crosby M. Kelly: "Growth in a Free Society"

"Don't think you can get away with just standing up and espousing a great idea. Or mouthing a great truth. Or reciting a body of facts and data and then go home and say, 'Well, I told the truth, I spoke of a great idea and I gave a lot of facts,' and call it done. If you haven't achieved understanding, if you haven't accepted responsibility for understanding of those facts, you have failed."



## Win Pendleton: "Let Humor Add the Sparkle"

"Don't ever explain a humorous story. If they don't laugh at it, forget it. If you explain it, you are saying one of two things. You're either saying to your audience, 'Hey, you're stupid' or else you're saying, 'I didn't tell it very well.'"



## Dick Bryan: "Mastering the Mystery of Persuasion"

"There are about 850,000 words in the English language. The average user actually knows the meaning of about 8,000 of those and uses only about 2,000. If your objective in oral communications is to bring about understanding, thereby motivating action, the common, ordinary one-syllable word will get you more understanding and a greater hope of action than by trying to become an expert in polysyllabic words of the English language."

Nick Cart  
you speak  
bring pictu  
you must  
spouting o  
problems,  
conference

Pat Panfil  
standpoint,  
corporation  
opinion. B  
program ha  
selling his c



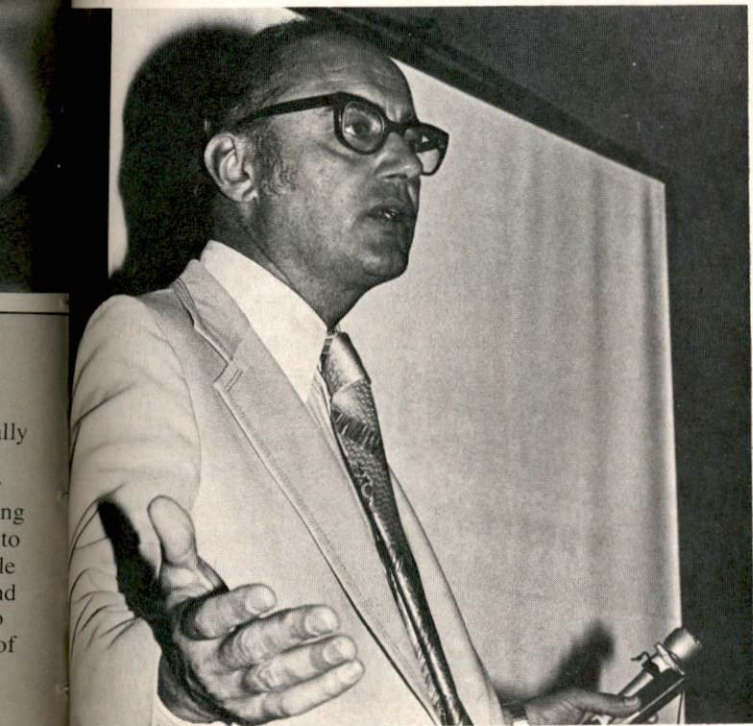


**Carter: "Conference Leadership"**—"You know what you do when you speak to people? You spout words. You talk to people and you try to put pictures into their minds. . . . In conference leadership, the thing that you must do is you must draw out people—just the opposite. Instead of putting out, you're drawing out—people, their ideas, their feelings, their opinions, their frustrations, their hopes, their aspirations. That's what a conference leader does."

**Panfile, DTM: "When You're the Presenter"**—"From a business standpoint, I have seen people try to introduce new ideas into businesses and organizations and fall flat because it sounded like a wild dream or a matter of fiction. But if that individual could have pointed to where that particular program had been used successfully as a supportive idea, the chances of him having his concept go up tremendously."

**Lew Byrd: "The H and 5 W's of Learning"**—"In any sales training program, the client, the customer, the prospect is always asking that question: 'What's in it for me?' And when you are in a training situation—conducting a training program for a group of people—you're fooling yourself if you don't think every person out there is asking themselves that question. They're asking it over and over again. What's in it for me?"

**Bill Woodruff: "Communication Through Assertion"**—"You need to speak up and say what you believe, what you think, what you feel in clear, unmistakable language that is appropriate for the circumstances. Talking all around the subject and filling the air with lots of verbal garbage is not being diplomatic. That's not helping the situation at all. It can be very confusing and, in fact, it can be dishonest. And when we do it, when we speak up, it's not necessary to go around kissing peoples' hands . . . You are the authority on how you feel inside . . . and you ought to say so."





# HOW TO BECOME A COMMUNICATION FAILURE

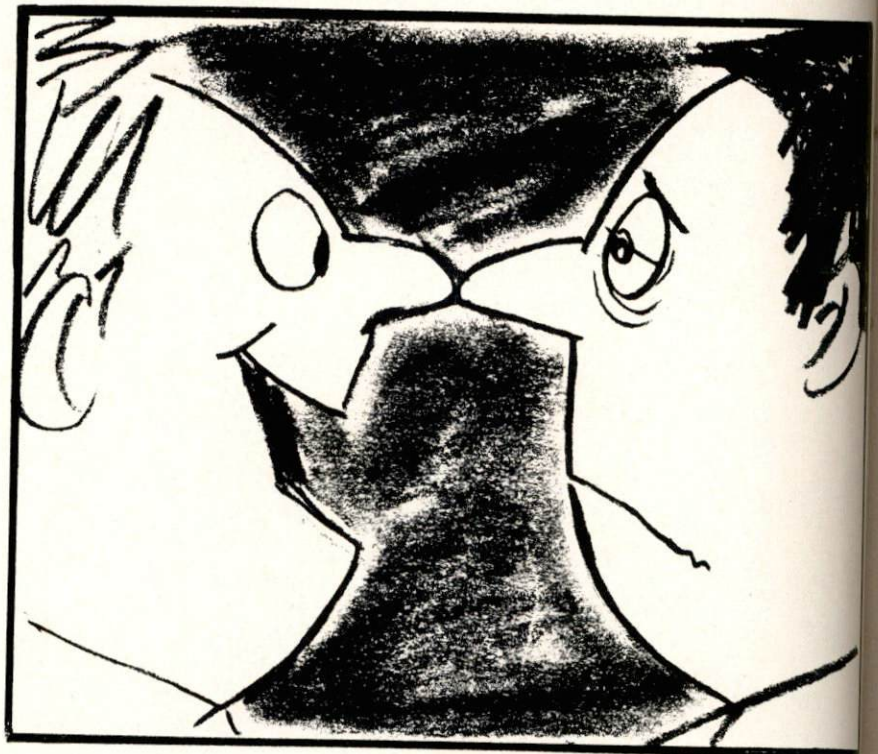
by  
KENNETH E. FARMER

Have you ever noticed how many people fail to communicate? And have you ever wondered how these people managed to become such ineffective communicators?

If you have never closely observed these people, you should! These communication failures have refined non-communication to an art. If you listen closely to someone who cannot communicate, you will probably recognize several important principles of non-communication. And if you practice these five principles diligently, you may become a communication failure, too.

**1. Select a Broad Topic**—When the occasion arises for you to present a speech, select a topic that is broad enough to let you discuss everything but the central issue. Allow yourself plenty of room to wander around the main idea without ever being too precise. Of course, you should feel free to include an abundance of “sound and fury” as long as it doesn’t signify too much.

If, for some reason, you have been assigned a topic which you find uncom-



fortably confining, make a detour that will allow you ample rambling room. If the assigned topic is beyond the limits of your understanding, make a detour that will allow you to bring the subject back to something you *do* understand. With enough practice you should be able to render innocuous even the most difficult topics, and if you master this detour technique you will never have to be afraid of impromptu speaking again.

**2. Disorganize Your Material**—Although there are various methods of

organizing a presentation, don't be dismayed. You, too, can disorganize even the most well-organized material and confuse even the most attentive audience. For example, suppose you have chosen chronological progression as your organizational technique. Be sure to jump from the past into the future before discussing the present in preparation for analysis of the historical precedents of current problem.

When making a presentation, jump right into the body of your speech.



# JOKES for SPEAKERS!

**For Toastmasters, Business Executives, Club Officers, Banqueteers, or anyone who has to talk.**

An up-to-the-minute **topical** Joke-Bulletin with approximately 100 funny one-liners, stories and roast lines. Created by top Hollywood comedy writers. A great source of fresh professional material to humorize your speech for any audience; any occasion. Current issue: \$5.00. Send check or money order to:

**JOKES UN-LTD.**

**1357 Miller Drive, Dept. 0-6, Hollywood, Ca. 90069**

though it may be tempting to insert a wrong opening statement of purpose, ignore the temptation. You will never be an ineffective communicator if you insist on establishing your purpose too clearly. And, as for making concluding remarks, *don't!* After all, most of your listeners will have brains, so let them make their own conclusions.

Transitions must be avoided also. Transitions give your presentations a too-well-organized appearance. They make your presentations too easy to follow and can only enhance the effectiveness of your speech. Therefore, avoid transitions.

### 3. Disregard the Rules of Grammar

—If you accidentally select a limited topic, and find the subject material too structured to present incoherently, don't fret. You can still overcome the problems of effective communication if you will disregard the rules of grammar.

Disregarding the rules of grammar is most effective if used when speaking to an audience that is highly intelligent and well-educated. Disregarding the rules of grammar will subtly force your audience to focus their attention on your linguistic butchery, not on the content of your presentation.

Although there are several ways to violate the rules of grammar, probably the most effective violation is the mis-conjugation of verbs. Instead of saying "we are," say "we is." Instead of "I am," say "I are." And instead of "he is," say "he are." Misconjugated verbs will drive an educated audience to distraction.

Remember, an excellent topic and superb organization can be overcome easily and effectively by persistently disregarding the rules of grammar.

### 4. Be Slovenly With Your Diction

—Words are the quintessence of communication. They can either clarify or confuse. Therefore, you cannot de-emphasize your choice or your usage of words. Try to use the following diction dicta in your next presentation. Your failure to communicate will be assured.

• *Use abstract words, not concrete ones.* You should always choose a vague expression over a precise one.

• *Use trite expressions profusely.*

Some examples you should try to use are "slowly but surely," "as busy as a bee," "a word to the wise" and "last but not least." Try to use as many as possible. Trite expressions will bore your audience into a stupor.

• *Use large, fancy words.* Eschew non-obfuscating circumvolutionary circuitries. Buy a thesaurus and use it magically to transform simple clarity into pompous grandiloquence. And if you happen to use some words incorrectly, so what? Everyone needs a laugh. In addition, using large, fancy words will force your audience to be imaginative as they try to understand what you are saying.

• *Use foreign expressions frequently.* It's always nice to insert Greek gobbledegook, Latin locutions or *je ne sais pas quio* into your presentations.

Another method to achieve slovenly diction is by careless use of your voice. You should strive for expressionless monotony. You should make a special effort to speak too loudly or too softly. Your delivery rate should be lethargically slow or ridiculously rapid. In brief, your voice should compliment your other techniques of ineffective communication.

### 5. Perfect Your Use of Distracting Mannerisms

—If you are to become an ineffective communicator you must cultivate the distracting mannerisms you already have, as well as develop new ones. Try blowing your nose or clearing your throat just before you begin speaking—it's a great attention-getting device, especially if you are in the proximity of the amplification equip-

ment. Try filling those silent spots with an "uh" or two. Include several affectations, such as teeth sucking, lip licking or *tsching* here or there. Scratch your head occasionally. Pull up your pants. Adjust your tie. Smoke a cigarette. Never look at your audience; always keep your eyes firmly fixed on your notes. Slouch. Never let go of the lectern. Drop a pencil or pen.

Obviously, this list of distracting mannerisms is not exhaustive. It is only designed to give you some possible suggestions for your next presentation. You may wish to use some of these or you may wish to create your own. The essential point is to distract the audience so that your presentation fails to communicate.

### Study the Principles

There is more to non-communication than just not speaking. Non-communication is complex, but not so complex that it cannot be learned. Those of you who are dedicated to becoming communication failures should study and apply the cardinal principles of non-communication.

*Select a broad topic, disorganize your materials, disregard the rules of grammar, be slovenly with your diction and perfect your use of distracting mannerisms.* Practice these principles diligently and you, too, can become one who fails to communicate. □

Kenneth E. Farmer is secretary of the Southern Valley Toastmasters Club 2752-33 in Bakersfield, California. Farmer holds a Bachelor's degree in History and a Master's degree in Renaissance/Reformation History.



# What Makes an Effective Chairman?

by  
L.A. Isenberg, ATM  
Club 827-36

The head of your organization approaches you and asks you to head an important committee. Being one of his better friends, you reply in the affirmative. Later in the day you start thinking, "Just what did I get into?" You wonder, "How do I go about being an effective committee chairman?"

We have often heard it said that a committee is a group of the incompetent, assigned to do the unnecessary. In reality, committees form a very important part of any organization.

The first important point to remember is to *communicate!* Confer with your president as to what he expects of your committee. If you are chairman of a dinner/dance committee, find out if you are expected to rent the hall, set the menu, hire a band, decorate the hall or be responsible for any other functions your committee is expected to do.

Be sure to pin down things that may be taken for granted. Do you have a budget or financial restraint? Who is going to set the price for the tickets? Who is going to sell the tickets and give publicity to the event? The same rule applies to the members of your com-

mittee. Do you know what talents they have? What areas of expertise are represented by the members of the committee? You need to communicate to each member precisely what you expect from him. You need to make him feel a part of the committee by giving him tasks in a language that he can understand.

If you have a member who is unfamiliar with business and committee practices, it is not sufficient to say, "Joe, you handle getting the tickets printed." He may not know the names of printers in your community or of printers previously used by your organization. What kind of tickets do you want printed? Do you want simple, inexpensive tickets or do you want some with a more ornate design with the organization's logo on them? What is the deadline he has to meet? When are you going to start selling these tickets? These are the type of things you need to communicate to your committee members.

The second important function of being a committee chairman is to *delegate*. Get each committee member involved in a challenging area, but within his ability. Do not ask one member to do all the work. Spread it out to each mem-

ber on the committee to make them feel a part of the activity.

Be concise about what you expect of each committee member. Say, "Sally, you are going to be responsible for the printing and design of the program for the evening. We will expect you to select the paper stock, the design and appropriate cover and to make sure the printer meets the deadlines."

The third important part of committee chairmanship is to *organize*. Set down a plan of action with deadlines. What tasks does your committee need to perform?

- You need to rent a hall.
- You need to develop a program.
- You need to plan a menu, and so on.
- Then set deadlines for each task you have to perform. Obtain status reports from the members of your committee. Also, have a committee meeting to air problems and to be sure all committee members are headed in the same direction. After all, Sally may be designing an elegant program while Joe is scheduling the menu around a \$2.95 chicken dinner. Be sure all members are all working toward the same goal.

The fourth important part in being a committee chairman is to *document*. Proper minutes can be a valuable way to review what was discussed and what decisions were made at committee meetings. They do not need to be fancy; a simple handwritten record will do in most cases. The same applies when giving reports to the head of your organization and to the general membership.

In addition to an oral report, jot down your thoughts in writing and give them to your president or to the secretary who is taking minutes of the meeting. The secretary can use your report as an appendix to the meeting minutes. This will document again what has been done and prevents disputes at a later time over what was decided and what was later reported.

Remember the four big words: *communicate, delegate, organize and document*. That's the key to making your experience as a committee chairman a pleasurable, enjoyable one—one that you'll be able to look back on with a deep sense of pride and accomplishment. □



# The Secrets of Eloquence

**Today, it is not enough to know your subject and have a genuine desire to communicate. . . . You must also master the techniques of oratory.**

by  
**E.F. Wells**

Filled with discontent, despondent because he was not as forceful and persuasive as he should be, Demosthenes sought the advice of the famous actor, Satyrus. All really good speakers, Satyrus told him, were fundamentally actors. Either they acquired the ability through imitation or they learned it.

Desiring more than anything to influence the men of his age, Demosthenes went down into a subterranean cave where he practiced, undisturbed. His prospects were not promising. He stuttered. His voice was weak, high-pitched and whining. His enunciation was abominable. So he wasted no time. He shaved one half of his head, knowing this would make it too embarrassing for him to appear in public, and forced himself to practice.

## **The Principal Secrets**

Long before he acquired his outstanding skill in speaking, Demosthenes had written speeches for others with enormous success. But on several occasions he had tried to deliver his own words, only to be hooted down. As he learned, painfully and almost too well, it is not enough to know your subject and have a genuine desire to communicate. Many an instructor who has bored others to distraction has proven that. Nor is it

enough to begin with an earthshaking opener and end with a volcanic closing, although it helps. You must also master the techniques of oratory. They are not mastered in a day, but here are the principal secrets.

*The persuasiveness of emphasis and word coloring:* Only a few words in each sentence are important, sometimes only one or two. These should be emphasized while the others are skimmed over as glibly as an easy trickle from a water tap.

There are several ways of emphasizing a word—through word coloring, timing, inflection, volume changes, tonal quality or stress. Stress is the easiest and most frequently used, but since there is always a danger of “punching” a word, it’s preferable to underscore the word orally by intensifying your voice rather than bombarding it with a sudden burst of breath.

*Crack, snap, splash, slap, sing, hum, dreary, drab, grey, monotonous* are all onomatopoeic words, words with which you can imitate the sound or the

emotion behind the word. Try repeating “the murmurous haunt of flies on summer eves,” until you can achieve the buzzing effect of insects.

What do you feel when you imagine finding “a hidden valley or a secret garden?” Try imparting that feeling to appropriate words.

*Enthusiasm, wonderful, love, hate, fury* are all emotionally charged words and need emotion behind them, not only to make them more colorful but to make them sound convincing. If you say “I love you” with all the warmth of a cold shower on a frosty winter morning, you can rest assured the person will not believe you.

Unfortunately, in our society the speech habits of most have been inhibited until the only emotion many are capable of imparting is apathetic disinterest. It is not enough . . . not for you!

*The impact of timing:* A voice that wags along all the time has pessimism in every word. The agonized listener longs to jet such a voice into a spirited performance. The mistaken belief still lingers that to be impressive you must speak slowly, as though fastening down each word on a railroad tie, instead of skimming along the tracks. If the tempo



is too slow, your listeners will take mental excursions. They may not return in time to catch your next thought. Some have been known not to come back at all.

On the other hand, if the tempo is too rapid, it tires the listeners and your thoughts may speed ahead of their ability to understand and absorb them. Perfect timing is a knack that everyone listens to with admiration. It is achieved by pausing, occasional increases and occasional decreases in tempo.

The eloquent Talleyrand, advisor to Napoleon, was a master. He knew the value of the dramatic pause. He believed moments of suspenseful silence belonged in every effective utterance—to highlight salient points or renew the elusive attention span.

Pause before beginning a speech or making an important announcement to gain complete attention. Pause before a vital word or phrase to give it added impact. Pause after making a point to add emphasis to it. Pause to think ahead instead of saying “ah” or “you know.” Silence is infinitely preferable to either of these irritants currently in vogue. Pause if ever you have lost your listeners. Noting the silence, they will become attentive if, for no other reason than to learn what has gone wrong, perhaps half hoping you have forgotten what you meant to say. But at least you will have recaptured their attention.

### The Great Debates

The famous Lincoln-Douglas debates were drawing to a close. There was every indication that Lincoln had been defeated. Overcome with his old melancholy, he stopped. His eyes, deep-set and anguished, scanned the crowd of half-friendly, half-indifferent faces. For a moment he stood in absolute silence. The audience leaned forward, attentively waiting. Then at the right psychological moment, having created just the right amount of suspense, he continued, “My friends, it makes little difference, very little difference, whether Judge Douglas or myself is elected to the United States Senate; but the great issue which we have submitted to you today is far above and beyond any personal interests or the political

fortunes of any man. And, my friends,” again he paused, “that issue will live and breathe and burn when the poor, feeble, stammering tongues of Judge Douglas and myself are silent in the grave.”

Almost all biographers agree that his voice was thin and monotonous, his manner was awkward. Why then, was Abraham Lincoln so profoundly moving? For one thing, he had a superb sense of timing. Whenever he had a thought he wished to impress deeply on his audience, Lincoln bent forward, looked directly and intensely at them and allowed suspense and curiosity to reach a peak before he proceeded. This, coupled with his sincere, emotional warmth, never failed to move his listeners.

In *Reporter's Lincoln*, Walter B. Stevens wrote, “He would speak several words with great rapidity, come to the word or phrase he wished to emphasize, let his voice linger and bear hard on that and then he would rush to the end of his sentence like lightning . . . he would devote as much time to the word or two he wished to emphasize as he did to half a dozen less important words following it.”

Nothing is so apt to give the impression of enthusiasm as a sudden increase in tempo. Not only will varying your timing help keep your listeners awake, but, more important, it helps keep you awake. It is frightening to contemplate the number of lethargic speakers humdrumming their way about the country, speaking before committees, reading the minutes at all the meetings you're unfortunate enough to attend. The amount of energy expended by their audiences in trying to stay awake would probably generate enough power to keep the entire country lighted for the next 100 years.

### Faster or Slower

So increase your tempo to add greater variety, to quicken the interest of the audience, to give the impression of excitement or enthusiasm, to pass quickly over uninteresting material that may be pertinent but dull.

The precise, deliberate styling so closely linked with Sir Winston Churchill is no longer popular. He was

the master of his day, but television has trained viewers to expect a quicker pace. Listeners want the words to be clearly enunciated and to be dramatically emphasized, but they also want them to flow into one another for the most part to give the impression of a lively, natural style. If saved for the more impressive phrases, slow and measured eloquence can be immensely successful so long as it is not overdone.

*The charm of inflection:* Each evening the old gentleman would sit in the living room and play his cello. Long ago he had removed all but one string, and his fingers remained exactly in the same position on the string. At last his long suffering wife became wild with distraction. In despair, she knelt before him and said, “Herman, I have noticed when other celloists play, they have several strings and their fingers don't stay in one spot only. Their bows do not always groove the same. How is that?”

“They are still looking for the note.” Herman replied placidly. “I have found it.”

Apparently, many speakers believe they have found “the note” and it is foolish to experiment with others. Unhappily, however, it's a quirk of human nature that, no matter how organ-like or violin-sweet that note is, listeners will develop a strong antipathy toward it before the speaker has begun the orchestration of his ideas. You may have excellent lyrics, don't cramp them by playing a one-stringed cello! To have a melodious instrument at your command that can charm away objections and win objectives, it is necessary to use inflection creatively.

*The dramatic appeal of volume changes:* An orchestra does not always play at one level. It builds to a climax, a clash of cymbals, a crescendo of chords. It softens. There is a breathless hush. The muted sound of a wood instrument steals the stage, then again the sound of sound. This is music. It is particularly achieved through volume variations. Happily, volume changes are the easiest to master and the technique that most quickly shows results. You've shown you've whispered. You can deliberately use these dramatic devices. The secret



to know when to raise and when to lower your voice.

"You raise your voice," said the witty Samuel Johnson, "when you should reinforce your argument." But it is more than that. Once it was almost instinctive with you. But in the process of being hushed into a civilized adult, you may have forgotten what a magnificent instrument you have at your command. Scan through your next sales pitch, your next talk, or a favorite selection. Where are the exciting climaxes, the dramatic utterances, the angry protests? Starting at a normal projection level, increase in volume to these climactic peaks. Then, pause, and keep interest alive by falling back to the normal level.

Remember that irreplaceable thrill when you stayed overnight, whispering ghost stories with a young friend, as the two of you lay awake in the dark? You sat around the fire and listened to a dramatic story being told in a hushed and awesome voice. This was one of the memorable moments of youth. A hushed voice can recapture for its audience this same old thrill.

### A Believable Whisper

True, this technique must not be overdone. People will strain to hear you only for brief periods, and certainly the hushed voice must not be inaudible. But it should be used. When appropriate, it adds drama, suspense, mystery and awe. Sometimes it even adds authenticity, for, as Jules Paul Barbier said in the *Tales of Hoffmann*, "People will believe anything if you whisper it."

The poignant power of tonal qualities: Alessandro Scarlatti and Francesco Gasparini, two 18th century Italian composers, carried on a correspondence using musical compositions. They used tones instead of words to express themselves. They knew that in communicating with others the tone is far more important than the words.

Shout "I love you" at a baby and the baby will cry. Lovingly whisper, "What an ugly little mutt you are" and the baby will respond with delighted coos. Sometimes adults get beyond the tone to the words, but often they don't. Yet many cannot understand why their pleasantries

are greeted with surly replies or why their important utterances are ignored.

The owner of a photo shop was complaining to his wife because so many of his customers were deserting him for a newer store. "There's no customer loyalty anymore," he groused.

"Well, why should they come back when you're always arguing with them?" she replied tactfully.

"Arguing? Me? Why, there isn't a more accommodating guy around. I'm always doing special favors."

"And always doing them begrudgingly."

"Nonsense. I'm the soul of helpfulness."

To prove her point she brought down a recorder and, without his knowing, taped several of the conversations he had during a day.

He was shocked. His most helpful suggestions sounded argumentative; his offers to retouch or redevelop negatives were tinged with irritation.

### That Magnetic Power

A tonal change is an alteration in the actual quality of the voice. The store owner found he had to soften his voice, stop putting such a strain on his throat and use more breath from his diaphragm. It took effort in the beginning, but there is no other single factor that can add such magnetic power to your ability to persuade or sell others.

It has been said that Charles Laughton could read the telephone directory and make it a moving experience. With a little more eloquence in the reading, many reports now being ignored would not only be heard but acted upon. With even a little more forceful persuasiveness, many men could advance to a position of leadership. If your aim now seems to exceed your grasp, perhaps more practice in the art of eloquence can make the mighty difference. □

E.F. Wells, a freelance writer based at Lake Elsinore, California, taught public speaking and radio-television acting through the Los Angeles City School System's Adult Division for six years. Wells also taught public speaking at the North Hollywood Woman's Club and was on the lecture circuit in the Los Angeles area for two years.

3

## FANTASTIC TAPE CASSETTES

Only \$3.88 each

### YOU CAN'T HEAT AN OVEN WITH SNOWBALLS

By Cavett Robert TC 15159

The late Will Rogers said, "I don't know what you folks do for a living, but please take my advice. YOU CAN'T HEAT AN OVEN WITH SNOWBALLS." Said he, "You gotta KNOW what's cooking; you gotta LOVE what's cooking; you gotta BELIEVE in what's cooking. Success is just as simple as that." Learn from Cavett Robert the Divinity of Simplicity, that Learning is a Journey, and that It Hurts to Admit Progress. These subjects and more are discussed.

### NO NONSENSE SELF-HYPNOSIS

By John Benedict TC 05509

How often have you said, "Tomorrow, I am going to..."? Everyone has good intentions. We really want to build habits and attitudes that will result in success, but we sometimes lack the self-confidence that we can succeed.

NO NONSENSE SELF-HYPNOSIS is built on the very practical truth that self-confidence can result from seeing future success as easily as from seeing past success. NO NONSENSE SELF-HYPNOSIS combines the power of visualization with the scientific principles of relaxation to concentrate your mind's abilities to experience in advance the rewards of realizing your goals.

### MOTIVATION AND YOUR 6TH SENSE

by Dr. Herb True TC 05513

It's set'em on fire time when Dr. Herb True speaks. Vigorous, bold, surprising... master of an enthusiastic delivery style. In this classic talk, Dr. True illustrates our greatest treasure — our sixth sense HUMOR. Humor is the greatest tonic in the world. It is the wine of life. It is the key that opens learning. Without a sense of humor, man is crippled. He is handicapped in dealing with reality. Dr. Herb True makes you smile while he makes you think.

### FREE CATALOG

Over 80 individual tape cassettes and programs on Self-Improvement, Motivation, Sales, Management, Enthusiasm, and more.

SEND CHECK TO: TM-8



Trans-Communications

P.O. BOX 8097  
WACO, TX 76710 (817) 772-3931

TC15159  TC05509  TC05513

Each Tape Only \$3.88 + \$.35 Shipping.  
BONUS: All 3 Tapes Just \$12.00. You Save 69 Cents! Texas residents add 5% State Sales Tax.

Send \_\_\_\_\_ Copies of Your FREE CATALOG.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_



# toastmasters action



Photo by Newsday. Reprinted by Permission.

## Robby Leave Nothing to Chance

The election of Clarence L. "Robby" Roberts, DTM, as a member of Toastmasters International's 1976-78 Board of Directors came as no surprise to those who really know him.

Known as a man who, throughout his lifetime, has always been service oriented and dedicated to his community and home, Robby, shown with his daughter Crystal, is a man who never leaves anything to chance. And because of that amiable quality, one of his neighbors is alive today.

A little over a year ago, Robby chose not to leave anything to chance and was involved in a situation from which many people would have stood back and watched. As a result of his involvement, Robby received a Public Service Award from the Suffolk County (N.Y.) Police Commissioner and a Citation for Heroism.



ROBERTS continued

ism from the Governor of the State of New York.

It happened one Sunday morning after church as Robby was walking home with his daughter Crystal. He saw smoke pouring out of a second-floor bedroom window and, disregarding a young boy's claim that no one was in the house, ran into the building calling out for anyone who may have been "sick, incapacitated or asleep."

As the result of his search, Robby found a man upstairs who was semi-

conscious. Robby wrapped him in a bed-spread, then carried him safely from the smoke-filled house.

Personal safety aside, Robby again entered the house to make sure no one remained. It was at that time the Huntington Fire Department arrived.

Having suffered only from smoke-inhalation, Robby is safe and sound now, and we are proud to have him on the Board of Directors as a person who is not afraid to get involved—as a person who cares. □

## Crocker Bank Offers Toastmasters to Employees

Because of the efforts of three District 4 Toastmasters, Crocker National Bank recently announced that 11,000 employees could take advantage of the Toastmasters program at the expense of the bank. The announcement came to the employees in the form of a flyer placed in their pay envelopes.

Don Newman, ATM, past Area 7

Governor and member of the Forty Liners Club 2419-4; Steve Kaufmann, past president and member of Crocker National Bank Club 2001-4 and Eugene Womack, past president and member of Crownmasters Club 1133-4, all from the San Francisco Bay Area, are responsible for prompting Crocker to pay all membership fees for any employee who wishes



## Wenk-- One for the Record

When someone tells Otto Wenk, ATM, past District 43 Governor and a member of the Little Rock Club 1140-43 in Little Rock, Arkansas, to take a walk, he takes it seriously.

In fact, so seriously that he recently won the 5,000-meter walk and a gold medal in the Seventh Annual Senior Olympics at the University of California at Irvine.

Wenk, 62, missed the record time of 30.17 set by Laurence O'Neil in 1970 by only 37 seconds. "I thought I had set the record. I could have easily broken the 30.17," Wenk said, after walking the race under the misconception that

## Start'em Laughing

A joke, an anecdote, a laugh-loaded one-liner! Effective speakers have been using the technique of humor for centuries. And you can use the same technique, with predictably good results.

The only problem is you can't use the old stories, the ones they've heard before, the ones that refer to a different time or set of circumstances. You need humor that's fresh, that's new, that relates to today's events and today's tastes.

In short, you need "ORBEN'S CURRENT COMEDY", a laugh-loaded, four-page newsletter that comes to you 24 times a year! All fresh material that hasn't been used before! And all topical—based on today's headlines and on what people are thinking about and talking about today!

**ORBEN'S**  
**Current**  
**Comedy**

is edited by Bob Orben, top TV comedy writer, author of more than 40 books on comedy, speech-writer, and one of the funniest men in the country!

For a 3-month MONEY-SAVING TRIAL SUBSCRIPTION AT \$7.95 (regular annual rate \$42), send check or money order to:

**THE COMEDY CENTER**  
**801 Wilmington Trust Building**  
**Wilmington, DE 19801**

to join Toastmasters International.

Response to the new program has been enthusiastic, and we expect to feel the impact of new members soon. □

O'Neil's 1975 time of 31.55 was the record.

"I knew I would finish in the first three," the Administrative Assistant of the University of Arkansas Medical Center said. "What I wanted most to do was set the record. I knew I could have, if it hadn't been for that little mix-up."

Because of Wenk's win, he also was chosen as runner-up for the Worthen Sports Award in Arkansas.

We congratulate Wenk on his athletic achievements and wish him luck in future events. Perhaps other Toastmasters around the country can use Wenk as an example, and walk just a mile in his shoes. □



# Phonology:

## The Science of Singular Sounds

by Dr. Malcolm E. Lumby

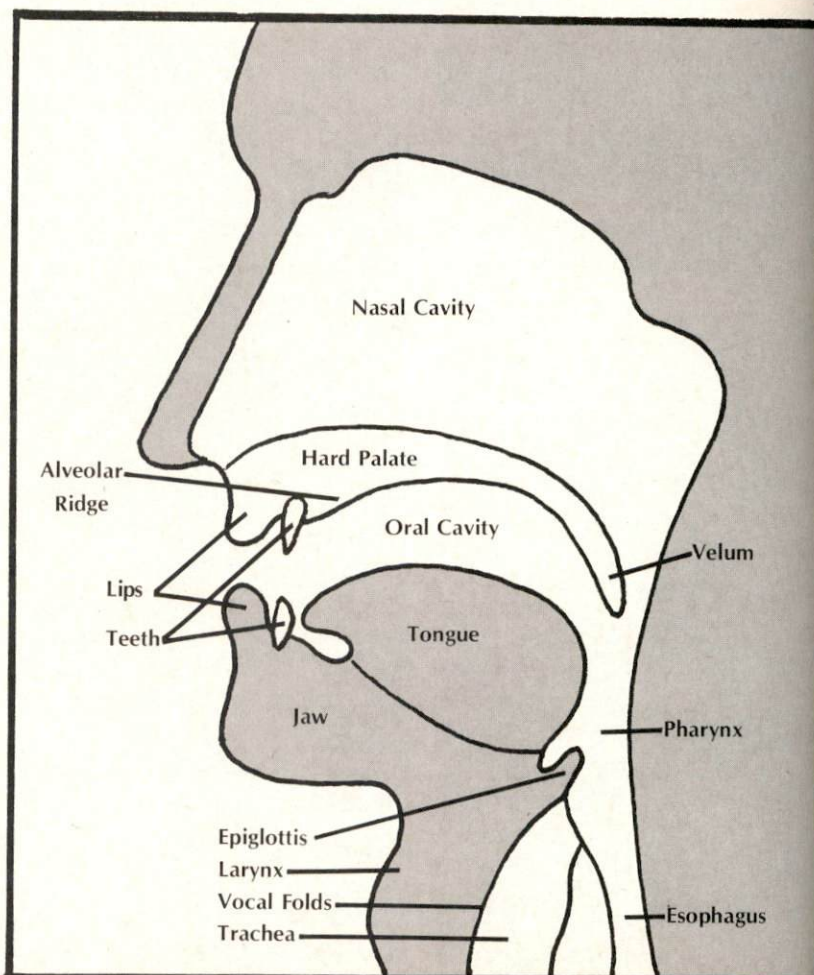
*Unfortunately, the scientific study of speech is often a neglected aspect of speech evaluation. But by studying phonology, you can help yourself identify any problems you may have with certain speech sounds . . . and then correct them.*

Although we use it every day of our lives, the human voice is a functional mystery to most of us. In fact, you probably know more about the engine in your automobile than about your ability to speak.

Now I'm not talking about the *art* of public speaking. The cultivated use of the voice is an acquired ability, something like learning to drive. The scientific study of speech, however, is often a neglected aspect of speech evaluation. By studying phonology you can learn to understand your inborn ability to produce sounds. And if you have problems with particular speech sounds, you can learn how to identify and then improve or correct them.

### The Special Symbols

The study of human speech, as you probably know, is called phonology. A *phoneme* is the smallest segment of spoken sound of distinct meaning, such as *t*, *b* or *z*. For example, the words *thing* and *this* both begin with *th*, but are not pronounced the same way. Say both words aloud to demonstrate this for yourself. To solve these inconsistencies, a special set of symbols has been developed called the International Phonetic Alphabet. Unlike English, which has





26 characters, the American phonetic system has 44 phonemes—19 vowels and 25 consonants.

Without going into detail about the phonetic alphabet, I will explain how a few consonantal speech sounds are produced. And, to understand their production, we'll discuss *voicing* in addition to the *manner* and *place* of articulation. The accompanying drawing will make this description easier to understand.

The primary difference between 18 of the 25 consonants is *voicing*.

When air is released from the lungs, it passes the vocal folds in the trachea. If the folds are vibrated, the resultant sound is said to be voiced; the vocal folds do not vibrate if the sound is unvoiced.

To demonstrate voicing, place your fingers on your larynx or Adam's apple, then hum. You should be able to feel the cartilage of the larynx vibrating slightly, thus producing a voiced sound.

Now make the sounds *s* and *z*, followed by *g* and *k*. By feeling for tracheal vibration you should be able to determine that the differences between these pairs of sounds is that *s* and *k* are voiceless, whereas *z* and *g* are voiced.

### Bilabials

Another distinguishing feature of consonantal production is the *place* of articulation. For example, there are the *bilabial* sounds *p*, *b* and *m* which are primarily produced with the aid of both lips. Bilabials are among the first a baby is able to master; thus, there is a good physiological reason for many of the world's languages to include the words *mama* and *papa* among an infant's first words.

Another group of sounds called *labiodentals* involve the lips and teeth, such as *f* and *v*. Additionally, other groups of sounds require tongue placement in relation to various structures of the oral cavity, including both the alveolar ridge and the hard palate.

The third feature of consonantal production is the *manner* of sound formation. It is directly influenced by the air we breathe.

Some sounds are produced only after the flow of exhaling air is momentarily halted, followed by its sudden release. The following sounds are consequently

called *stops* or *plosives*: *p*, *b*, *t*, *g* and *k*. Other sounds are called *fricatives* because a narrowing of the oral passage causes some friction in the flow of air. Examples are *f*, *v*, *s* and *z*. All of the sounds identified in this paragraph require the velum to be pressed against the nasal cavity to prevent emission of speech sounds through the nose.

In contrast to the above, nasal sounds are produced when the velum relaxes to allow the sounds to be nasally emitted, as with the *m* and *n* sounds. To demonstrate this, just hum and then pinch your nose so as to close off the air. You will be forced to stop humming. Interestingly, people who have colds often believe they sound nasal. In truth, the so-called nasality is due to being unable to release air through the nostrils.

### A Difference in Sound

In terms of the manner of producing consonantal phonemes, it should be noted that units of sound aren't identical at each time of use. They are not only influenced by sounds appearing immediately before and after them. For example, the *t* in the initial position of a word, as in *take*, has more air released than when the *t* occurs in the final position, as in *hot*. You can demonstrate this difference for yourself by putting your hand over your mouth and saying each word aloud. Try it. Say *take* and *hot* into the palm of your hand. You should be able to feel the difference in the aspiration of the *t* sound.

The foregoing description of phonology is necessarily simplistic and these examples indicate that a scientific study of speech sounds can create a heightened awareness in the speech evaluator.

Rather than having a vague feeling that a particular speaker has "some kind of problem," the informed evaluator will be able to identify what it is—such as the common "hissing *s*" or "whistling *s*"—and then work with the speaker to correct it.

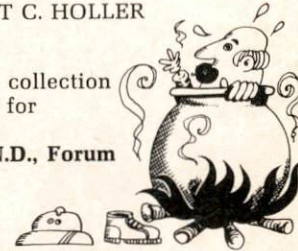
A scientific knowledge of phonology will also help to explain why many speakers pronounce *these*, *them* and *those* as *deeze*, *dem* and *doze*, namely because the *d* is easier to articulate than the voiced *th* sound. It will also help one appreciate that some sounds do not

Season your speeches with laughter . . .

## 101 BEST WAYS TO SERVE YOUR FELLOWMAN

A Primer of Cannibal Stories and  
A Collection of Famous Obituaries  
by ALBERT C. HOLLER

"Hilarious collection  
of recipes for  
laughter."  
—**Fargo, N.D., Forum**



Here is just a sprinkling—

- Old psychiatrists never die—they just shrink.
- Then there's the missionary the cannibals couldn't boil. He was a friar.
- "Do you people know anything about religion?" asked the missionary when he met the chief of the cannibal tribe. "We got a little taste of it when the last missionary was here," said the chief cannibal.

Add **101** to your collection—today!

**\$4.00** at bookstores or direct from

**EXPOSITION PRESS**  
**Hicksville, N.Y. 11801**

(Add 75¢ for postage and handling per copy.  
In N.Y. add tax.)

appear in the phonological system of other languages, thus making it difficult for the Japanese student of English to pronounce the *l* sound or for the American student of German to produce guttural sounds.

So, if you want to become a speech evaluator who has both artistic and scientific expertise, you might want to study a book about phonology or enroll in a voice and diction course at a local college or university.

Within a few short weeks, the human voice will no longer be a functional mystery to you. Rather, you will be able to share newfound knowledge with others and make a more significant contribution to your Toastmasters meetings. □

Malcolm E. Lumby holds a Master's degree in mass communication theory and a Ph.D. in sociolinguistics. Lumby works in the public relations division of the Automobile Club of Southern California and is a member of the Auto Club 2681-1 in Century City.



# FIVE BLOCKS TO

**W**HEN it comes to communicating, some executives, unfortunately, stand in their own way.

Their verbal and nonverbal behavior sets up blocks which interfere with their communicating to others—one-by-one, in groups and over the air—exactly what they want to say.

Five basic blocks to communication have been identified by Taibi Kahler, a clinical psychologist, and Hedges Capers, a teaching member of the International Transactional Analysis Association.

Out of my experience as a consultant in communications and training, I would like to tell you about these basic blocks—how they can be identified, how they adversely affect the speaker, and how they can be eliminated.

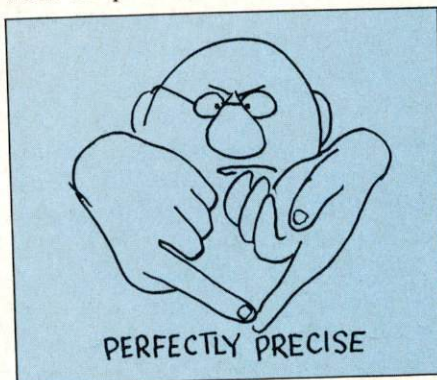
We all possess some of these blocks, at least to some degree, because they originate in our culture. They begin as messages we receive in our earliest years from our parents and from those around us.

Here are some ways these blocks manifest themselves in different types of people:

## Effective Communications

by Paul Edwards

**1. Being perfectly precise.** The individual who strains at being perfectly precise when he speaks uses big words when simple words will do. He punctuates his sentences with such phrases as:



*of course, obviously, kind of.* He overqualifies his statements with: *probably, perhaps, maybe.*

The perfectly precise person may begin a sentence, stop it cold and insert a phrase, another sentence, or even a full paragraph before going back and completing his original sentence.

His tones sound clipped and righteous. His posture is erect and rigid; his head may be pulled back. He may look as though he just stepped out of a bandbox. You will recognize him by his stern, facial expression and you may even

notice him counting on his fingers, numbering and itemizing his points, scratching his head and cocking his index finger and thumb.

**2. Being pleasing.** The person who strains at being pleasing makes a statement—and ends it with a question. He manipulates for a repeat compliment. He dots his conversation with qualifiers, such as: *you know, could you, would you (instead of will you), don't you think?, right? and kinda.*

The voice of the person who is overboard to be pleasing may be high. His hands outstretched, his head bowed or nodding in agreement, his eyes



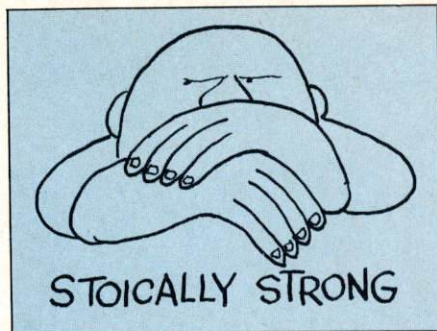
raised. He may look away before answering a question, as if to see if a person is watching.

**3. Trying too hard.** The person who is trying too hard to put his me



cross is inclined to ask two questions in a row. He repeats your question even when he understands it. He starts a sentence but never quite finishes it— starts, stops and starts over again.

His voice is impatient. His fists are clenched or his hands may be moving. Often he will be sitting forward in his chair with his shoulders stiff. The person who is trying too hard will use more



is different. He cuts off his feelings, or tries to; his feelings go somewhere else, sometimes into exhaustion, sometimes into a heart attack.

The stoically strong person talks about his feelings and opinions in a passive voice. Some of his common expressions are: *it came to me, that made me feel like, no comment, I don't care one way or the other.*

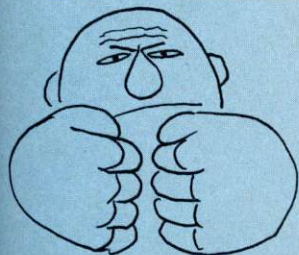
His voice is hard and monotonous, his posture is rigid. He folds his arms and sometimes braces himself as if digging in or holding on. His facial expressions may be described as hard, cold, motionless.

If you recognize in yourself any of these characteristics, don't be discouraged. Everyone, to one degree or another, is limited by blocks that obstruct clear and smooth communication. And everyone has the capacity to change his habits, to develop his abilities and to improve himself as a conversationalist and as a speaker.

Sometimes we are not aware of our personal traits that limit us in communicating until they are pointed out to us by others—or are seen by us as we view ourselves on television. And then we exclaim, "I didn't know I sounded like that" or "I wasn't aware that I do that."

Using videotape feedback techniques, we have found that individuals can rid themselves of the bad habits that keep them from being effective communicators—bad habits that involve nervous gestures, meaningless movements, poor posture, disconcerting facial expressions and the use of incongruent phrases. □

Reprinted by permission from the April, 1976, issue of *Association Management*. Copyright 1976 by the American Society of Association Executives.

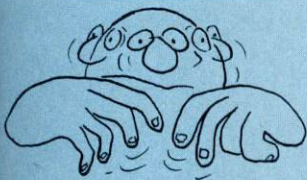


TRYING TOO HARD

facial expressions than necessary to communicate, such as wrinkling the brow or squinting. In fact, he works overtime all the time.

**4. Hurrying.** The hurry-up person completes your sentence the moment you pause. He issues *OK's* like a machine gun. He calls everyone to attention with, "Let's go now, we've got to hustle."

His tones are rapid, up and down. He moves quickly, even when it is not nec-



HURRYING

essary. You see him agitating, squinting, tapping his fingers or his feet—he thinks he is speeding things along.

**5. Being stoically strong.** The ordinary person, psychological investigation has found, uses about 45 percent of his time on his emotions or feelings, about 35 percent processing information about himself and the outside world, and the remaining 20 percent in making judgments and forming opinions. We then expect that what the ordinary person communicates to others will approximate the same pattern.

But the person who is stoically strong

club, sales and political meetings  
**SURE NEED HUMOR!**



IF YOU'RE INVOLVED, SEND FOR THIS BOOK

**"UNACUSTOMED AS I AM"**

... gives you 238 pages of good, current humor. Indexed for easy use. A bonanza for busy chairmen and editors. Good reading for anyone with a sense of humor.

Pointed material to fit any occasion, compiled by the International President of a world-wide service club for his own personal use and just now published.

• Send check for \$4.45 plus 50¢ mailing or your BankAmericard number. Indiana residents add 4% tax.

**THE LORU COMPANY**

P.O. BOX 300-D, NORTH WEBSTER, IN 46555

**A Little Hammer**

For Leaving Big Impressions



gavel—  
3 3/4" long

box—  
4 1/2" x 2" x 1"

Miniature Gavel from GanG Industries will make a fantastic gift for your club members and guests... a souvenir for new members... an award for speakers. The Gavel is beautifully tooled with a walnut finish. Box may be printed with club name, address or other information.

**Printed Box**      **Blank Box**  
\$1.20 ea. Min. 250    \$.95 ea. Min. 50  
Copy limit — box  
4 lines of 30 characters and spaces each.

For more information, or to order, contact **GANG INDUSTRIES** 1204 West Grand Decatur, IL. 62522 217/429-1313





# Are You Sharing?

Sharing '76, Toastmasters International's worldwide membership campaign is on now! It's your chance to stand up and be recognized for membership building achievement and receive distinctive Toastmaster awards at the same time:

- A beautiful Toastmasters Wood Desk Calendar—a daily reminder that you're a Toastmaster. *5 Sharing Points.*
- A Toastmasters Paperweight—sure to start up a conversation about Toastmasters. *10 Sharing Points.*
- A Toastmasters Tie. Wear your colors proudly! *15 Sharing Points.*

These awards are new items created for Sharing '76 and are *not* available through the catalog.

- The PRESIDENT'S SPONSOR—the top membership builder for 1976 will receive roundtrip coach fare to the 1977 International Convention (from Continental U.S., Canada, or equivalent), single room accommodations at the convention hotel, and convention registration (including meal tickets).
- The five members with the highest totals all join the PRESIDENT'S CIRCLE and will be awarded special recognition and award plaques.

Are you sharing?

## SHARING '76 RULES

1. All Toastmasters are eligible.
2. In order for the sponsoring Toastmaster to receive credit, his name must appear on the application (No. 400) of the member he is claiming. The new member must join in calendar year 1976, December new membership applications must reach TI World Headquarters by January 10, 1977, and credit must be claimed by the Sharing '76 sponsor by January 31, 1977.
3. Recognition is based upon the number of new members who pay the member service fee, charter members, and reinstated members. Transfers are not included.
4. Toastmasters participating in Sharing '76 should use the Sharing '76 Recognition form provided. (This form will be reprinted periodically in THE TOASTMASTER magazine and in TIPS.)
5. Five SHARING POINTS are awarded for each five new members sponsored. Each Sharing '76 participant may select the award he is entitled to, but each SHARING POINT may be used only once toward one award. For example, 15 SHARING POINTS will be required to receive both the calendar (5 points) and paperweight (10 points), with 30 SHARING POINTS required to receive three awards.
6. Please allow 6 weeks for delivery of awards to U.S. addresses slightly longer outside continental U.S.
7. Customs duties (or taxes) on awards are the responsibility of recipients.

## SHARING '76 RECOGNITION FORM

TOASTMASTER HAS SPONSORED MEMBERS INDICATED: (PLEASE PRINT)

|                        |             |                |                 |  |
|------------------------|-------------|----------------|-----------------|--|
| COMPLETE & MAIL TO WHQ | TOASTMASTER | NAME: _____    |                 |  |
|                        | TOASTMASTER | ADDRESS: _____ |                 |  |
|                        |             |                | ZIP: _____      |  |
|                        | NEW MEMBERS | CLUB: _____    | DISTRICT: _____ |  |
|                        |             |                | CLUB NO.        |  |
|                        |             |                |                 |  |
|                        |             |                |                 |  |
|                        |             |                |                 |  |
|                        |             |                |                 |  |

DATE \_\_\_\_\_

SIGNATURE: \_\_\_\_\_

PRIZE SELECTED:

- CALENDAR (5 PTS.)       PAPERWEIGHT (10 PTS.)  
 TIE (15 PTS.)



# Memories -- They Mean a Lot to Ralph Koerber

by Frank I. Spangler

*Although October, 1924, is generally recognized as the official anniversary of the founding of Toastmasters International, the idea behind the organization is much older than that.*

*In the following article, Past International President Frank Spangler takes a look at those early days in the life of Dr. Ralph C. Smedley, as told by a man who actually experienced them.*

Echoes from the past remind us that the Toastmasters movement took root and sprouted in Illinois in the early days of the twentieth century, and that the first feeble shoots of the idea were nurtured by Dr. Ralph C. Smedley almost 20 years before the first club was organized in the Santa Ana YMCA in 1924.

It was when I recently met Ralph E. Koerber that I was reminded of Smedley's early efforts to help young men by establishing public speaking clubs. Koerber was a member of one of the pioneer clubs in Rock Island, Illinois, when Dr. Smedley was General Secretary of the Freeport YMCA.

Koerber, now an active and vigorous 84-year-old, retired in 1961 to the Southern Florida community of Lake Placid after a civil service career that spanned four decades.

When I went to his home he met me at the door, a tanned and fit six-footer with a heavy mop of snow-white hair. He asked me into his living room to meet his wife, Kathryn. We sat down and talked about Ralph Smedley.

"I got acquainted with Ralph when I joined the new 'Y' in Rock Island," he told me. "He was Secretary and ran the

Toastmasters program himself. I soon joined the club."

He leaned forward on the edge of his chair and his eyes lit up as he spoke. "It was 1914 or '15, I'm not sure which. There were a group of us young fellows in the club. We'd have a dinner and then give short speeches. After the talks came



the evaluation, led by Ralph or one of the older members. Later we all took turns at evaluating.

"We had a lot more than the 30 or 40 members the clubs have now, and it was a long time between speeches," he said, "but we were willing to wait our turn.

"One of our most interesting activities was what Ralph called a 'Gospel Team.' Four of us went to little churches nearby

and conducted Sunday services. They had no ministers and were happy to have us," he explained.

"One of us read the Scripture lesson, another led the singing and one gave a brief sermon. Ralph usually came with us and seemed to enjoy it."

I asked Koerber what Ralph Smedley was like then. He stretched out his long legs and clasped his hands behind his head before he replied.

"Ralph was intent on helping us young fellows improve ourselves," he said. "He was firm but kindly in his evaluations and serious about the program. He made the meetings fun. It wasn't like a class, more like a private club where we enjoyed being together.

"I wrote Ralph some years ago when I read about Toastmasters in the *Reader's Digest*. I congratulated him on the program and he told me of some of the Rock Island Club members he still knew about. I also told him about some of those I had kept track of, among them one of my best friends, Ray Wilson, retired near here in Bradenton. We still keep in touch."

As I left the house, I couldn't help but think of the enormous effect Ralph Smedley—and the Toastmasters program—had on the life of Ralph Koerber. And then I wondered how many more Ralph Koerbers there were around the world. □

Frank I. Spangler served as 1962-63 International President. Now retired and living in Lake Placid, Florida, he enjoys golf, reading and writing.



## **A "How to" Feature**

# Let Your Newsletter Work for You

by  
Edward J. McNeill  
Club 2581-46

Publish or perish is the admonition given to university professors who value their careers. Toastmasters clubs might also be wise to adopt these words of counsel as a rallying cry.

Perhaps no club is actually in imminent danger of perishing for failure to publish a newsletter, nor because it is making do with a sub-par bulletin. But, based on our club's experience (Bergen Club 2581-46, Hackensack, New Jersey), a newsletter will serve to boost club morale, perk up interest, improve attendance and, most of all, keep members informed.

### **Hit or Miss**

Prior to the birth one year ago of *Bergen Bits*, our club was making do with a "hit or miss" information sheet. (Perhaps a semi-information sheet would be more descriptive.) This sheet was unscheduled, nameless and just appeared in members' mailboxes any time prior to a meeting. Often it presented the assignments for the next meeting less than one week before that meeting. As may well be imagined, this lack of advance notice tended to limit preparation

if one happened to be on the program. Many times, members would skip a meeting rather than put on an ill-prepared performance. The participation burden was then put on members who were willing to accept a last-minute challenge. And even the most stouthearted in the club grew weary of such constant challenge.

The uncertainty naturally lowered club morale. It also served to confuse and possibly lose potential members present as guests because all the last-minute preparations gave too many of our meetings a very unprofessional appearance.

With the introduction of *Bergen Bits*, the tone of our meetings brightened remarkably. Our new bulletin acted as a booster shot to the club. Why the sudden turn around?

First, *Bergen Bits* was a vital, living thing. Secondly, it was well-written and responsive to members' communicative needs. The members reflected its sparkle because they were at last being kept fully informed. Our paper became so well accepted that, before long, everyone was

referring to it by name. If an issue arrived late or the editor, by some chance, had not been able to publish, it was looked on as a minor tragedy.

The first issue wouldn't have placed in Toastmasters International's Top Ten Club Bulletin Contest (and possibly not even in the top 100), but for us it was a giant stride forward along the communications path.

### **A Positive Step**

One of the most positive steps we took early in its life was to send several issues of *Bits* to World Headquarters for evaluation. For the most part, *Bits* was rated generally on target, but it fell down in several categories. Upon analysis of the official evaluation, the editor immediately corrected the weaknesses, an effort which resulted in a substantially finer product.

Here are the basic departments featured in *Bergen Bits* and what we have found is pleasing to our members. Other clubs are welcome to use this guide in preparing their own newsletters. Certainly, it should be modified according to each club's needs:

- **Business Briefs**—A summary of what transpired during the business portion of the last meeting. It may also include new business and reports of progress on pending business.

- **Toastmasters Profile**—A capsule spotlight feature on one member of the club or on a district, division or officer who may have made some contribution to the club's progress.

- **Area-Division-District-National International News**—Serves to keep members informed on what is happening throughout the Toastmasters world.

- **Best Speakers of the Evening**—Tells who won the last club speech test with appropriate, encouraging remarks. It also makes note of the contestants and recognizes the best Topic speaker of the evening.

- **Bergen Blast**—Good naturedly points the finger at a club member who commits a particularly noticeable infraction.

- **Calendar**—Lists the dates and places of upcoming Toastmasters events—local, national and international.



• *Speakers Bureau*—Gives publicity members who speak outside the club. Also gives dates and identifies speaking opportunities for which members wish to volunteer.

• *New Ideas Forum*—Designed for bringing any helpful ideas members may find that could prove helpful to all—a new book, a new idea for Table Topics, a new method for introductions, etc.

Of course, other items of interest are highlighted as they arise.

Remember to be generous in springing members' names throughout the newsletter. If a member has done something well, he should be recognized in print for his contribution. Doing this will stimulate thinking and initiative. Upon reading of the success of one member, other members will immediately desire similar recognition and will work to get it.

### Production

Mechanically, *Bergen Bits* is quite simple to produce. We had an artist prepare an original masthead, then we ran off a copy on a photocopy machine. On this copy, we type the letter and reproduce from it. Our photocopy machine has the capability of duplicating on both sides of the paper which is an asset, particularly now that postage has become so expensive.

Attached to the single sheet (printed on both sides) we add a section called "The Lineup," which notes the club meeting assignments for the next three or four meetings. This gives all members a chance to really prepare for their assignments. It also gives them time to inform the educational vice-president if they won't be present for a particular meeting.

Our printing schedule includes one issue following each meeting, or two per month. Occasionally there is a special letter when conditions demand.

Potential editors may ask, "Where do you get all your news?" Actually, instead of searching for information, we had the problem of getting too much information. This is where the editor's job becomes very important. He must pull the wheat from the chaff.

We quite naturally expect *Bergen Bits* to improve as it evolves. As a matter of

fact, there has been considerable improvement between the first issue and the most recent. In years to come, no matter who edits it, we feel *Bergen Bits* will maintain its basic integrity while it changes to reflect the personality of the editor. In other words, our newsletter will continue to grow and live.

We highly recommended that if your

club does not have a newsletter, or if it is producing a semi-information sheet, that you take a crack at becoming an editor or simply volunteer to work as the educational vice-president's assistant in charge of the newsletter. We guarantee the members will love you if you give them a newsletter—they might even elect you president!□

## the Program Planner



You've been in Toastmasters awhile and you're pretty good at speaking. Now you'd like to use that skill, preferably in some way that will benefit others as well as yourself.

You might want to look into *Project Mainstream*, a program in which members of the mainstream of society in the United States—the advantaged—voluntarily lend some of their time and talents toward helping the lesser-advantaged segments of society. The program is operated by the United States Jaycees throughout the United States, interacting with local Community Action Agencies and other local aid offices.

Some of the projects involved are housing repairs and winterization, assistance to the elderly, emergency food programs, consumer education, health, nutrition and child abuse prevention. These projects are conceived and completed right in your own community—local people serving local people. The goal is to solve the basic problems especially common among disadvantaged members of our society.

As a Toastmaster, you can lend a hand to one of these projects in your own community. Two of the projects that directly relate to your skills are self-development—perhaps conducting Speechcraft or Youth Leadership in disadvantaged areas—and public awareness—telling others about the program and encouraging them to join in.

In addition to these needs, *Project Mainstream* needs your help in teaching communication and leadership skills to people who work in Community Action Agencies and must deal with both the disadvantaged and the government on a daily basis.

If you or your club wants to participate in this program and do something about some of the problems we all talk about, write: *Together, Inc.*, PO Box 52528, Tulsa, Oklahoma 74152, or contact your local Community Action Agency.

(*Toastmasters International does not endorse or promote this or any other such program. This information is presented solely as one of the many possible community involvements for Toastmasters. Outside the United States, there may be similar programs you can work with. Contact the appropriate agency.*)□



# hall of fame

## DISTINGUISHED TOASTMASTER (DTM)

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

- JOHN S. LATIN**  
Downey Space 513-F, Downey, CA
- LEANDER H. HARRAL**  
Greater Des Moines 3049-19, Des Moines, IA
- GREGG K. TRUSTY**  
Western Electric 565-25, Shreveport, LA
- ALEXANDER J. SZIGETI**  
Great Eastern 3879-28, Toledo, OH
- JAMES G. SAUER**  
LaCrosse 411-35, La Crosse, WI
- HURLEY H. PERKINS**  
Hi Noon 2217-43, Little Rock, AR
- CHARLES RUGGLES**  
Hi Noon 2217-43, Little Rock, AR
- CARL H. KELTNER**  
Dunedin 2166-47, Dunedin, FL
- RUDY VALLE**  
Encino 303-52, Encino, CA
- ARMIN J. BAUERLE**  
Spellbinders 3252-52, North Hollywood, CA
- JAMES G. KALLEY**  
West-Conn 599-53, Danbury, CT
- MAURICE FERDINANDO**  
Ringwood 3805-70, Ringwood, Vic., Australia

## ABLE TOASTMASTER (ATM)

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

- V. B. LOBB**  
JPL & Caltech 3292-F, Pasadena, CA
- P. S. BECKER, JR.**  
Narrators 1398-1, Hawthorne, CA
- F. F. CICHOCKI**  
Reddys 1820-3, Phoenix, AZ
- R. J. DeDECKER**  
Toastmasters BC 2866-3, Phoenix, AZ
- E. R. ETTER**  
Safford 3020-3, Safford, AZ
- W. F. ENGLISH, JR.**  
West Valley Orators 107-4, San Jose, CA
- H. S. DHALIWAL**  
Telstar 1913-4, Sunnyvale, CA
- J. POLLANOS**  
WIIS 3548-4, San Francisco, CA
- D. B. WELLER**  
Early Risers 2117-4, Mountain View, CA

- M. J. EDGERTON**  
Jet Stream 2624-4, Moffett Field, CA
- C. A. REINSCH**  
Gilroy 3768-4, Gilroy, CA
- G. D. TICE, JR.**  
NEL 2539-5, San Diego, CA
- E. T. HAMILTON**  
Portland 31-7, Portland, OR
- J. M. DeMOURA**  
Moscow 575-9, Moscow, ID
- G. G. SQUARE-BRIGGS**  
Demosthenes 972-9, Yakima, WA
- B. MANSON**  
Warren 1476-10, Warren, OH
- T. B. RICHARDSON**  
Checker Flag 2007-11, Indianapolis, IN
- F. MARKOWSKI**  
Monroeville 2954-13, Monroeville, PA
- B. DROTTS**  
Utoy 810-14, Atlanta, GA
- M. A. JOHNSON**  
Utoy 810-14, Atlanta, GA
- M. PEEPLES**  
Valdosta 2906-14, Valdosta, GA
- W. L. BOWERS**  
Procurement 3344-14, Robins AFB, GA
- A. J. GEOTZ**  
Breakfast 563-15, Pocatello, ID
- J. A. NYS**  
Billings 319-17, Billings, MT
- J. M. VERZUH**  
Billings 319-17, Billings, MT
- A. J. JONES**  
Dickinson BDI 1345-18, Baltimore, MD
- D. E. LUND**  
Town & Country 402-20, Alexandria, MN
- C. E. FEIND**  
Chapparrel 1205-23, White Sands MR, NM
- R. C. KRAUSE**  
Revelliers 1796-24, Omaha, NE
- W. E. GREEN**  
Mile High 741-26, Denver, CO
- C. W. APPELIN**  
Grand Junction 1671-26, Grand Junction, CO
- F. ANDREWS**  
Roseland 432-30, Chicago, IL
- R. BOEHMKE**  
Roseland 432-30, Chicago, IL
- W. CLIFTON**  
Roseland 432-30, Chicago, IL
- J. FRANZAK**  
Roseland 432-30, Chicago, IL
- H. F. HERTL**  
Roseland 432-30, Chicago, IL
- S. KANCEWICK**  
Roseland 432-30, Chicago, IL
- M. KENNEDY**  
Roseland 432-30, Chicago, IL
- M. A. LOMBARD**  
Roseland 432-30, Chicago, IL
- E. OVERHEIDT**  
Roseland 432-30, Chicago, IL

- J. R. O'BRYAN**  
Powers 1450-30, Skokie, IL
- J. J. SKALANY, JR.**  
Crystal Lake 2724-30, Crystal Lake, IL
- R. O. SOLBERG**  
Pathfinder 2734-30, Chicago, IL
- G. J. PARAS**  
Ellsworth Park 2745-30, Downers Grove, IL
- C. T. LAYMAN**  
Windjammer 3576-30, Chicago, IL
- R. J. LUSCHICK**  
Massachusetts Bay 3038-31, Winthrop, MA
- B. L. CONGDON**  
Bremerton 63-32, Bremerton, WA
- R. C. GORBY**  
Point Mugu 1075-33, Point Mugu, CA
- K. R. CARLSON**  
Milwaukee 466-35, Milwaukee, WI
- D. J. LARSON**  
Milwaukee 466-35, Milwaukee, WI
- A. P. BRIEN**  
Bay De Noc 2754-35, Escanaba, MI
- H. W. LOOMIS**  
Potomac 827-36, Washington, D.C.
- D. G. WILLINGHAM**  
Pentaf 2014-36, Washington, D.C.
- R. W. WHITE**  
D.C.A. 3272-36, Arlington, VA
- R. R. BLACK**  
NRL Forum 3614-36, Washington, D.C.
- D. L. HAMMOND**  
NRL Forum 3614-36, Washington, D.C.
- F. B. WEIGEL**  
Plaza 3776-36, Hyattsville, MD
- T. C. STEELMAN, JR.**  
Lubbock 884-44, Lubbock, TX
- G. W. STOWBRIDGE**  
Abilene 1071-44, Abilene, TX
- C. P. McMULLEN**  
Telstar 3217-45, Halifax, N.S., Canada
- L. J. RUSSO, JR.**  
Holmdel Speakers 1849-46, Holmdel, NJ
- L. M. LUNDY**  
First Bahamas Branch 1600-47, Nassau, B.S.
- J. C. NOLAN**  
CPA 2756-47, Jacksonville, FL
- C. H. BLOOM**  
Saturday Morning 2840-47, Jacksonville, FL
- J. H. REEVES**  
Municipal 1668-49, Honolulu, HI
- J. H. COVEY, JR.**  
Schofield 1775-49, Wahiawa, HI
- J. F. YOUNG**  
Schofield 1775-49, Wahiawa, HI
- R. H. McINNES**  
Pioneerland 3919-54, Monticello, IL
- S. A. HANDLOS**  
Transat 2018-58, Charleston AFB, SC
- V. W. HOVEY, JR.**  
Kodak Park 1491-65, Rochester, NY
- B. M. GORDE**  
Manama 2916-U, Manama, Bahrain



# new clubs

**2-2 NAVAL SUPPORT ACTIVITY**  
 Washington—11:45 a.m., EM Club, NSA, (527-3326). Sponsored by Wallingford 252-2 and Wedgwood 1137-2.

**4-5 TOASTMASTERS FEMENIL DE TIJUANA**  
 Tijuana, Baja California, Mexico—Wed., 7:30 p.m., Restaurant La Andada, Fracc. Las Palmas, (429-1332). Sponsored by Presidential Montero 772-5 and Club Toastmasters de Tijuana 3467-5.

**8-8 HILLTOP**  
 Jefferson City, Missouri—Wed., 7:00 p.m., Missouri Intermediate Restorative Visiting Room.

**10 HARBOUR TOWN**  
 Million, Ohio—Tues., 12:15 p.m., Elberta Inn, Liberty Ave., (986-20). Sponsored by Lorain 953-10.

**13 COUNTY LINE**  
 Pottsville, Pennsylvania—Monday 6:30 p.m., Adam's Rib Restaurant, 222 E. 22, (373-1074). Sponsored by Monroeville 2954-13.

**17-19 SUN RISERS**  
 Dodge, Iowa—Mon., 6:45 a.m., Sambo's Restaurant, 2422 Fifth St., (576-5193 or 576-3498). Sponsored by Fort Dodge 597-19.

**25 SILENT**  
 Wichita Falls, Texas—Sat., 7:00 p.m., President's Home, 3008 Lebanon, (817-5912).

**28-31 RAYTHEON SUDBURY**  
 Sudbury, Massachusetts—Mon., 11:45 a.m., Raytheon Company, 528 Boston Post Rd., (443-9521). Sponsored by Raytheon, Equipment Division 2621-31.

**36-33 FARMERS INSURANCE GROUP**  
 Modesto, California—Tues., 7:00 a.m., Pine Cone Coffee Shop, 2000 E. 10th Ave., (722-1521). Sponsored by Atwater Dynamic 3131-33.

**39-36 ROCKVILLE GIANT #3**  
 Rockville, Maryland—Mon., 6:30 p.m., Rockville, Super Giant #69, (410-4100).

**35-37 INTEGON**  
 Winston-Salem, North Carolina—Mon., 12 noon, Integon Corporation, 200 N. Spruce St., (725-7261). Sponsored by Reynolds 1148-37.

**45-2 TOTCO**  
 Glendale, California—Wed., 5:00 p.m., Grand Central Bowl, Corner Ventura & Flower, (240-3314).

**50-64 MONARCH LIFE SPEAKERS FORUM**  
 Winnipeg, Man., Canada—Wed., 11:45 a.m., Monarch Life Building, 103 Broadway Ave., (942-0911). Sponsored by Fort Richmond 2403-64.

**62-68 HOUMA**  
 Houma, Louisiana—Thurs., 7:00 p.m., Yot's Plantation Restaurant, 100 Grande Caillon Rd., (879-3528).

**63-73 BAYSIDE**  
 Brighton, Vic., Australia—Thurs., 7:45 p.m., Hampton RSL Club, 25 Collyer St., (928793 Melbourne Area). Sponsored by Melbourne 1362-73.

**70-73 BLUE MENDI**  
 Shebrooke, Vic., Australia—Wed., 8:00 p.m., Ferntree Gully Hotel, Shebrooke Hwy., (03 7581258).

**73-3-U GRAND TURK**  
 Grand Turk, Turks & Caicos Islands, West Indies—Tues., 8:00 p.m., Katina Hotel.

**7108-U C.I.S. PRETORIA**  
 Pretoria, Republic of South Africa—Tues., 5:45 p.m., Islor Recreation Club, Church St., (012-39151 ext. 2686).

# anniversaries

**40 YEARS**  
**Downtown 65-4**, San Francisco, California

**30 YEARS**  
**Lynwood 423-1**, Los Angeles, California

**25 YEARS**  
**Broadway 1000-46**, New York, New York

**20 YEARS**  
**Squires 2220-F**, Downey, California; **Littleton 2177-26**, Littleton, Colorado; **Sunrisers 2205-32**, Tacoma, Washington; **Carmichael 2213-39**, Sacramento, California; **Natoma 2242-39**, Sacramento, California; **Kettering 2120-40**, Dayton, Ohio; **Sarasota 1958-47**, Sarasota, Florida; **Greater Miami 2216-47**, Miami, Florida

**15 YEARS**  
**TM Breakfast Club 2387-F**, Covina, California; **Aerospace 3368-14**, Robbins AFB, Georgia; **Pony Express 2108-15**, Dugway, Utah; **Town & Gown 3337-39**, Davis, California; **Pompano Beach 3003-47**, Pompano Beach, Florida; **Kouka 1911-49**, Pearl Harbor, Hawaii

**10 YEARS**  
**Yorba Linda & Placentia 3425-F**, Yorba Linda, California; **Space-speakers 1018-2**, Kent, Washington; **Edmond 170-16**, Edmond, Oklahoma; **Harford County 1914-18**, Bel Air, Maryland; **Plaza 954-29**, Pensacola, Florida; **Club TM Laval 3237-61**, Ville De Laval, Que., Canada; **St. George 2982-70**, Sydney, NSW, Australia; **Deadline Aquatic 3440-70**, Sydney, NSW, Australia.

# MOVING?

Attach current address label here OR complete the following:

Name \_\_\_\_\_  
 Present Address \_\_\_\_\_  
 City \_\_\_\_\_  
 State/Province \_\_\_\_\_ Zip \_\_\_\_\_

Club No. \_\_\_\_\_ District No. \_\_\_\_\_  
 New Address \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_ Zip \_\_\_\_\_

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

Complete and mail to: Toastmasters International,  
 2200 N. Grand Ave., P.O. Box 10400, Santa Ana, CA 92711



# HOLIDAY GIFT IDEAS FOR TOASTMASTERS

## SPECIAL!

**50th ANNIVERSARY LETTER OPENER (5002)** This Roman bronze letter opener with an antique finish commemorates Toastmasters' 50th Anniversary. A great gift for the Toastmaster who was a part of that very special year. \$6.00 (add 90 cents for postage and handling).

**MEMBER TIE BAR (5756)** Gold florentine finish with Toastmasters insignia. \$4.25 (add 30 cents for postage and handling).

**MEMBER CUFF LINKS (5759)** Gold florentine finish with Toastmasters insignia. \$6.50 (add 30 cents for postage and handling).

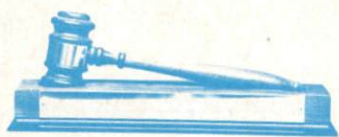
**KEY CLASP (5760)** Gold plate with

Toastmasters insignia. \$4.00 (add 30 cents for postage and handling).

**KNIFE-MONEY CLIP (5762)** Stainless steel with Toastmasters insignia. Has file and blade, clip-on back, fine line design and polished signet. \$5.50 (add 83 cents for postage and handling).

**CROSS PEN AND PENCIL (6601)** 12K gold-filled, with TI insignia on clip. Sent in a gift presentation box. \$24.00 Pen (6002) may be purchased separately. \$12.00 (add \$1.00 for postage and handling on either item).

**TI DRINKING GLASSES (6603)** Set of four. With distinctive Toastmasters emblem. \$5.00 (add 75 cents for postage and handling).



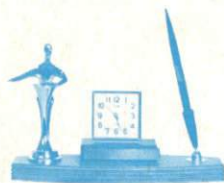
**WALNUT GAVEL AND STAND (3001)** Removable gavel with goldtone band; mounted on stand with space for engraving. 12" long x 4½" high x 3½" wide. \$14.75 (add \$1.00 for postage and handling).



**PENCIL CADDY (3003)** 6" goldtone and walnut container for pencils, with figure. 6½" long x 4" high. \$12.00 (add \$1.80 cents for postage and handling).



**BOOK ENDS (3004)** Goldtone figure on walnut-finished book ends. 6½" high. \$24.75 (add \$3.71 for postage and handling).



**CLOCK AND PEN SET (3005)** Hand-wind Elgin alarm clock, with pen and goldtone figure. 10"-wide walnut base. \$23.00 (add \$3.45 for postage and handling).



**PEN SET (3006)** Twin pens on 10" walnut base, with goldtone figure. \$12.25 (add \$1.84 for postage and handling).



**KEY-TAINER (5770)** Pewter finish and easily-detachable key ring. \$1.00 (add 30 cents for postage and handling).

Please post your orders early and send them to WHQ by November 30, 1976. Send your orders to: Toastmasters International, 2200 N. Grand Ave., P.O. Box 10400, Santa Ana, CA 92711.

California residents, please add 6% sales tax. Orders will be shipped fourth class mail-prepaid. Where postage charges exceed the listed expenses, the customer will be billed for the difference. If you wish your order to be shipped any other way (air mail, special delivery), you will be billed for the additional postage.

Be sure to include engraving charges of 8 cents per letter where required. Allow three weeks for engraving.