

The Toastmaster

NOVEMBER 1980



Special Issue: **Winning Audiences with Humor**



The Power of Humor

During a difficult budgeting session I attended a few years ago, I saw one of the most effective uses of humor I've ever witnessed at a business meeting. Our financial manager was proposing some drastic cuts in spending. Those who were most directly affected by the proposed reductions reacted with open hostility. As one of the meeting participants began to shout, the financial manager picked up a transparency and placed it on the overhead projector.

"I'm beginning to feel a little like the fellow in this cartoon," he said. The cartoon showed two prisoners who had been beaten and chained upside down to the wall of a dungeon. In the caption, one of them is saying, "I guess it's going to be a little bit more difficult getting out of here than I had imagined." We all laughed, releasing the tension that had been building up since the meeting started. With our anger diffused by humor, we were able to resume talk at a more rational level.

This manager had anticipated some difficult moments and was prepared to use humor to disarm his audience. He also gained their empathy, which served him well for the rest of the meeting.

No matter what the speaking situation, be it a business meeting or keynote address, humor is a powerful tool for every speaker. When used in our opening remarks, it gains the favorable attention of the audience and makes them receptive to what we are going to say.

When accepting the Golden Gavel Award at our recent International Convention, Dr. Kenneth McFarland opened by saying that he really enjoyed his introduction, that it was much better than the one used by a chairman just a week earlier who introduced him as, "A man who was a legend in his own mind." He followed this with several other witty and pertinent remarks. By the time he began his talk, the audience was captivated.

Effective speakers make good use of humor during their speech as well. They have learned that it's an excellent way to illustrate a point while making it easier for the audience to remember what they said. It's also an effective way to capture

the wandering mind of a listener and direct his or her attention to your important message.

Most speakers develop their own standards and approaches when it comes to humor. I find the TRI formula works best for me. The "T" is for *tasteful*. I try not to use "off-color" humor at the lectern because I believe it will diminish my stature as a speaker and possibly insult someone in the audience.

The "R" is for *relevant*. The joke or humorous story I tell should fit the occasion or illustrate the point I'm trying to make. Whenever a speaker uses unrelated humor, I get confused and miss the next few minutes of the talk because I'm trying to figure out what the joke had to do with what was being said.

The "I" is for *me*. Whenever possible I attempt to use myself as the butt of the joke. Audiences tend to react more positively to speakers who can poke fun at themselves.

Humor also serves us well at our Toastmasters club meetings. The most viable clubs seem to be those that not only have some humorous speakers, but find ways to constantly inject humor throughout the meeting. People like to laugh. It makes them feel good. It's healthy to laugh, if for no other reason than to relieve stress.

And what better place to practice humor than at your Toastmasters club meetings? Dr. Smedley, our founder, said, "We learn best in moments of enjoyment." So at your next club meeting, treat the audience to your style of humor or wit. Make 'em laugh, and you'll soon discover that Dr. Smedley was right: Learning *can* be fun!

A handwritten signature in black ink that reads "Patrick A. Laurie". The signature is fluid and cursive, with a long horizontal line extending to the right.

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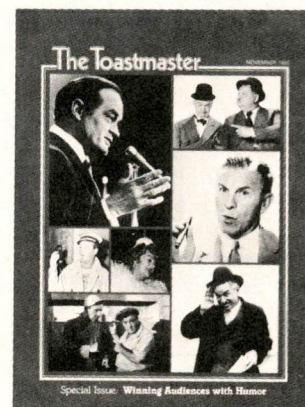
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COVER

How do you make a person laugh? For some, this comes naturally; for others, it's a chore. But with the right combination of imagination and confidence, humor can turn an average speaker into a lively entertainer.

This month's issue of THE TOASTMASTER probes humor as a valuable tool in public speaking. A profile of Bob Hope delves into the character and technique of a famous gag man renowned as the "dean of America's performing comics." You'll also find an article on Will Rogers, who saw himself as "just an old country boy," but whose Southwestern drawl and sheepish grin—combined with a down-home kind of wit—endeared him to millions. There are articles studying the elements that make a story funny—and even one that tells why a speaker doesn't necessarily have to use humor. In all, this issue salutes humor as a powerful communication tool—one that every speaker can learn to use effectively.



Rating Speed Reading

Perhaps the two basic premises of speed reading discipline are: 1) reading slowly does not equate with comprehension and 2) by consciously being able to vary one's reading speed according to subject matter and format, time is saved and comprehension actually improved.

We are simply deluged by written information and propaganda, most of which deserves no more than a basic understanding, if that. So while I don't recommend sailing through "The Sermon On the Mount" at 1000 words a minute, I rather pity Mr. Storey ("Is Speed Reading Over-rated?" — July 1980) savouring each intellectual morsel and literary gem in his morning newspaper. Are the details of a fire in the Bronx worth five minutes of *your* day?

Robert B. Pristas
Sarina, Ontario, Canada

The negative tone of the July article on speed reading seemed inappropriate for a self-development issue. The author used fallacious reasoning and missed a prime speed reading tenet: Read at a rate suitable for the material. As the world becomes more cluttered with paper, we must absorb more and more written material. As a tool, speed reading improves upon standard reading much as a typewriter improves upon calligraphy.

Tracy Franz, ATM
Chatham, New Jersey

On Behalf of Lefties

The cover of your August 1980 magazine was a pleasant surprise to me. As one of the seven million lefties in the world, it was great to see one of our kind on the cover.

As a long-time Toastmaster, I have spoken several times in humorous contests about the trouble we have getting along in a world designed for the right-handed person.

In the name of all of us, I say thanks. Your cover was right on! (Or should I say left on?)

Jerry Browne, DTM
Santa Ana, California

Telephone Etiquette

Congratulations on another fine issue (August 1980) of THE TOASTMASTER. I am especially pleased to note the attention lately given to writing, a neglected art well within our scope.

Dorothy Sarnoff on the art of telephone talk was also fascinating. One thing she wrote, however, could mislead.

A tuneful, "come-on" type "hello" might at first seem attractive. But I beg readers *never* to say that word on the phone. What does the caller need to know — at once — if he or she is in a coin operated phone booth? *Who* is answering, that's what.

If I meant to speak to Smith and Jones answers his phone with "hello," I may spill secrets to the wrong party before my error becomes apparent. So, what I want to hear is, "Smith here, may I help you?"

This is one case where content is far more important than style. Let's remember that, for the sake of efficiency!

Joe Garmeson
Marshalltown, South Africa

Memorize Your Speeches

I refer to Robert L. Montgomery's contribution in the "Speakers Forum" of the July issue of THE TOASTMASTER.

He answers the question on whether or not a speech should be memorized by saying, "Never memorize a talk word for word. It is the worst way to prepare a speech because it is totally unnatural. It eliminates spontaneity. It's the surest way to dullness, or failure or both."

I disagree. As we progress through our Toastmasters manuals, we learn that in addition to the construction of the speech itself, other facets of speechmaking play an important part in enhancing its delivery and impact — gestures, facial expressions, body language, vocal variation, poise, style and confidence, etc. As one progresses, there are more and more aspects of speechmaking to be remembered and considered.

The memorizing of a speech, in addition to being good memory training, relieves the mind of 70 percent of its obligation, thus allowing one to concentrate on the other aspects which could well make or break the overall delivery of even the best constructed speech.

Harry Edwards
Sydney, Australia

A New Learning Tool

Thank you so much for your new cassette album, *The Effective Speaker*. It is magnificent, excellent, intensely interesting teaching and highly motivational.

Norman Vincent Peale
Pawling, New York

The "Dean" Says Thanks

I deeply appreciate the great honor bestowed upon me at the Milwaukee Convention. The Golden Gavel Award adorns my desk with a background of miniature silk flags. I get a great many compliments on it. In fact, the realtor across the hall from my office says "it is so beautiful and impressive that it belongs in the Smithsonian."

The tribute I paid your organization in my luncheon remarks was 100 percent sincere, as well as being obviously true. In my opinion, it would be difficult to exaggerate the importance of the service you are rendering.

Kenneth McFarland
Topeka, Kansas

YOU CAN MAKE THEM LAUGH!

The complete personal development program for creating and using humor in writing and speaking.



BRIAN DAMEIER is a popular humorous speaker known for his original clean humor. For nine years, he was a speaker and trainer with Athletes In Action, where he trained professional and amateur athletes in public speaking. As a writer, he has written comedy for nationally syndicated television shows. He has performed as a stand-up comedian at places like "The Comedy Store" in Hollywood, "The Improv" in Hollywood, "The Ice House" in Pasadena, CA, etc. A veteran of 1,100 speaking engagements, Brian began his humorous speaking in Toastmasters, where he won numerous speaking awards.

Humor is not just what you say, but how you say it. This comprehensive course features 20 professional speakers and comedians showing you both "what to say" and "how to say" it to make people laugh. Most people don't know why they laugh — a comedian does. You can learn those basic principles that he's learned from telling the same joke night after night and apply them to your speaking and writing. If you can speak, you can learn the mechanics of delivering humor. The course includes six full hours of cassette tapes and a corresponding 48 page workbook. Take 15 days to examine all the materials. If you are not completely satisfied, return the materials and your money will be refunded.

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Four types of funny people — where do you fit in?

Painting Funny Pictures

by Dr. Charles Jarvis

You may not have Will Rogers' wit or Bob Hope's timing, but you probably do have what it takes to use humor effectively in your speeches. There are four types of funny people, and nearly everyone fits in at least one of those categories. They are:

- Those who say funny things.
- Those who say things funny.
- Those who say funny things funny.
- Those who think funny and who paint funny pictures in the minds of their listeners.

Most of us fall in the first category. We tell jokes that are funny. And we are only as good as the stories we tell. Of course, it does take some skill to get laughs by saying funny things. But most of that skill is demonstrated in the preparation that must be done before the speech is given.

To use humor effectively, you must be able to find the best jokes and then arrange your material to your best advantage. In my humor workshops, I recommend these steps:

- 1) Pick a topic you want to illustrate.
- 2) List all the stories, jokes and anecdotes you have which illustrate that topic.
- 3) Prioritize those stories, listing them in order of their effectiveness.
- 4) Practice using them without referring to a script or outline.

Always put the serious point at the top of the audience arousal curve, when you have the greatest attention. You don't have to stop joking when you're trying to make a serious point. Humor is a painful thing told playfully. In the best comic routines, the serious message is couched within the humor.

Anyone can tell a joke. If the joke is good, people will laugh — even if it is

read. One of the biggest mistakes inexperienced speakers make when using humor is carrying a joke too far. Webster's defines a joke as "a brief, oral narrative with a climactic, humorous twist." The humor is found in the twist, the nub, the abrupt switch that surprises the listener. If you don't get to the punch line quickly, your audience may lose interest.

Follow these simple guidelines and your jokes are sure to get laughs. Remember, if the joke is funny, you don't have to be. Think about the jokes your friends tell. They aren't professionals, but you laugh uproariously — at the joke, the switch — and the satisfaction is great. You feel good after laughing; I call it an inner massage. By relieving tension, it makes for better health. I'm thankful that we have a category of funny material that everyone can use. You may fit in the other categories, too, but the criteria is tougher. They require artistry.

Saying Things Funny

The second category concerns people who are able to get laughs with material that is not intrinsically funny. Some speakers are funny people; most are not. Most speakers use one-liners and jokes, things funny in themselves. But some *are* funny people who can use humor of all types effectively.

With proper timing, dramatic voice inflections and gestures, these people turn ordinary stories into hilarious monologues. My "Bumblebee" story falls in this category. There's hardly anything funny about a person swallowing a bumblebee, but the audience roars as I go into the story and its asides. The story has been embellished very little. It happened as I tell it. A man did come into my dental office to have

me examine his throat. He had swallowed a bumblebee and thought it had stung him. That was the seedling from which I built the story, and it has become a great laugh reaper.

The stories I tell in my talk, "Life as a Dentist Can be Filling," are not funny unless a funny person tells them, and then it would have to be a dentist. It amazes me that some people come up to me and say, "I really enjoy telling your dental stories." How can they tell them effectively? Perhaps a character actor with the talent of Sid Caesar could crawl into the role of a dentist and tell them effectively, but the people who are telling me they enjoy using my material are not that talented. These are experiences that happened in my dental office. They are not funny things; they are things told funny. They are the truly humorous stories — the painful things told playfully.

Saying Funny Things Funny

This category requires skill and talent; it requires the person to be funny. Some stories can produce laughter when told straight, but the person who is funny will make those stories at

Get to the punch line quickly, or you may lose your audience.

least four times better by using just the right timing and gestures.

Painting the Funny Picture

Success in this category depends on your ability to paint a funny picture in the minds of your listeners. To do that, you must first have the picture in your own mind. The more vividly you see and paint that picture for your audience, the more laughter you will get.

The people who paint the best pictures in humorous speaking are those who *think* funny. Their active imaginations are constantly tuned in. Always in a receptive mood, they see humor that others overlook. And that perceptiveness gives them much more imagery with which to paint mental pictures for an audience.

My humor results mostly from true-life experiences, in and out of the dental office. It is drawn from the small town in which I was raised, my exploits as a naval deck officer and pilot and my speaking experiences as well as my dental practice. This gives me an inexhaustible supply of humor; all I have to do is think funny.

That's not easy. Very few people have that ability. Those who do are in demand — if they can transfer the image, the funny picture, to the audi-

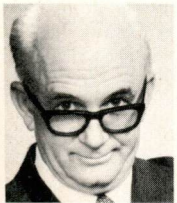
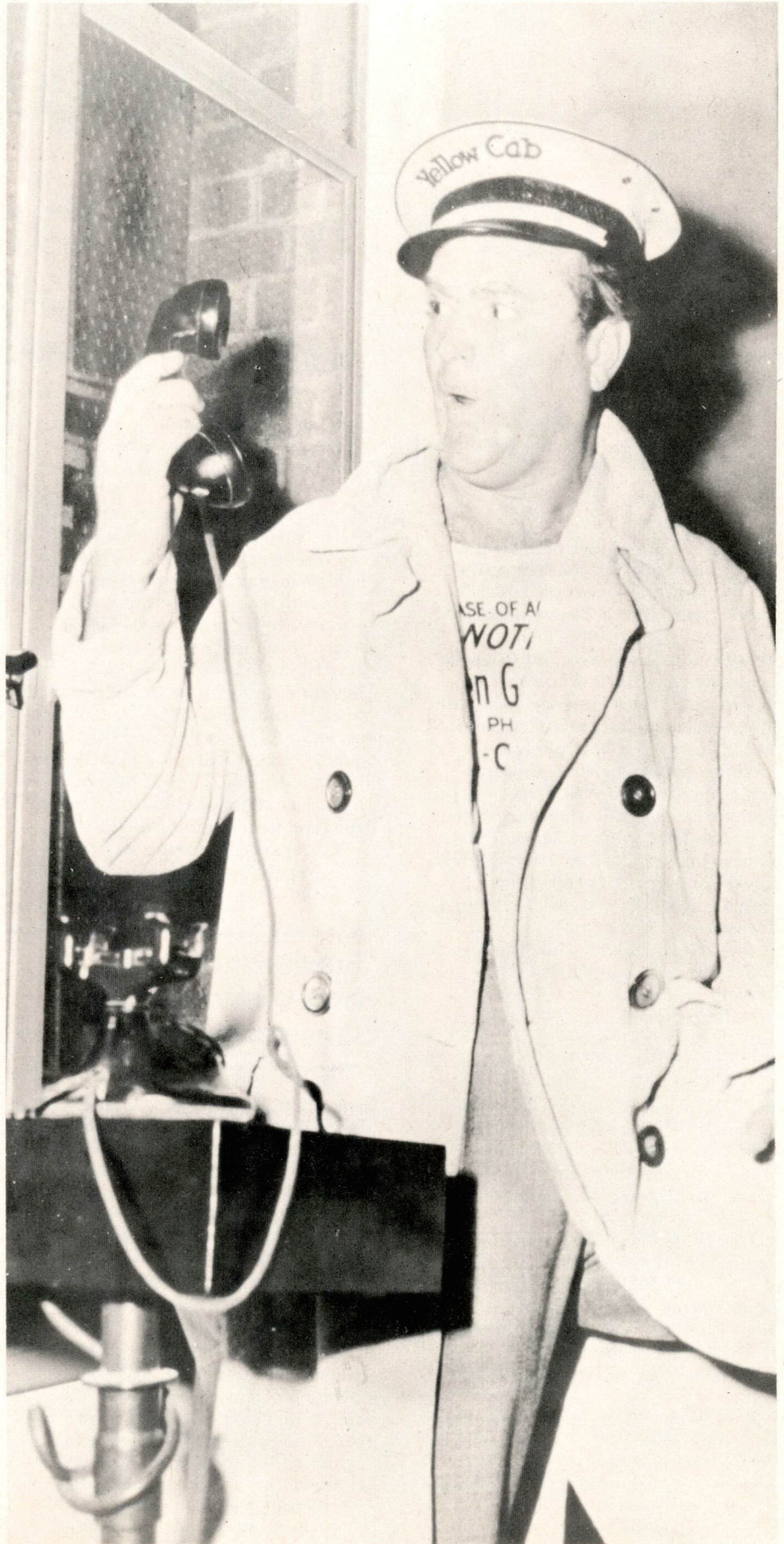
ence. Richard Pryor is one who can. He came from a tragic background. And now he makes jokes about it, so effectively that you can't help but laugh. Why is he able to turn tragedy into comedy? I believe we were given a sense of humor to handle those problems we can't solve. The in-group, out-group humor is indicative of this. The slaves made fun of "Massah" and "Miss Betsy" when they were not around. The Czechs made fun of their captors, and this humor strengthened their resolve to endure.

The kamikazes who attacked my naval carrier during World War II were not funny. There's not much room to run on a carrier when there are people in the way. Redd Foxx says, "I ran so far back during World War II that I ran into a general." The general asked Redd, "Why are you running in the first place?" Redd shouted back, "Because I can't fly!" Well, I felt like flying, too. Believe me, I was for women in combat then — anyone could have had my place. But somehow it helped when I pointed to that kamikaze bomber and said, "You know, I'm concerned about this." It helped alleviate the tension. It wasn't funny then, but it is now.

Humor is tragedy separated by time and space. If you can visualize tragedy from the recent or distant past and paint that in the minds of your listeners, they will laugh — not at you, but *with* you. What a difference that makes!

It thrills me to be able to make people laugh; they do so need humor. Not everyone can give it to them, but the people who can would do nothing else. Like I tell my audiences, "I am doing something I would do free if I had to, but don't let that get around because I have a good thing going here."

The greatest benefit for the speaker is the laughter. Audiences want to laugh, and you want to make them. If you can, they will love you for it. People will remember in their hearts the folks who make them laugh. 🎤



Dr. Charles Jarvis, a member of the International Speakers Hall of Fame, is acknowledged by his fellow speaking professionals as "America's number one humorous speaker." A winner of the

International Platform Association's Mark Twain Award for humor, he was the keynote speaker at Toastmasters' 1979 International Convention in Minneapolis, and he will conduct a humor workshop at the 1981 Convention in Phoenix, Arizona (August 19-22). The material in this article was taken from a chapter in a book he is now writing on humor. Dr. Jarvis lives in San Marcos, Texas.

The technique behind Will Rogers' country boy humor.

Will Rogers: Anatomy of a Humorist

by Thomas Montalbo, DTM

This is the second in a series of articles examining the speechmaking techniques of historic figures.

He never dreamed of becoming a humorous speaker. His father didn't think he could ever amount to anything. But by the time Will Rogers died in 1935, he had progressed from school dropout to cowboy to vaudeville performer to America's most popular humorous speaker — the only humorist whose statue stands in the U.S. Capitol in Washington.

While you may have no illusions about being another Will Rogers, his example can teach you how to get good responses from your audience by using humor. Conscious attention to his techniques for preparing after-dinner speeches will help you build the foundation for your own humorous talks. To see how he did it, let's study the speech he delivered at a convention of the Corset Manufacturers of America. First, Rogers made sure he was given enough time to prepare. He wrote all his own speeches and wouldn't accept any such invitation "unless they give me three weeks to figger it out." Even for him, humor wasn't easy. He said, "The guys that tell you they can be funny at any minute, without any effort, are guys that ain't funny to anybody but themselves."

Another reason for allowing himself adequate time was to learn as much as he could about the audience and organization, including its products and services. This information helped him gear his speech to the specific occasion, using material his listeners could identify with.

Next he chose his subject. Since the delegates' business was making corsets, why not speak about corsets? That subject, familiar and interesting to all of them, would provide him with a definite, central theme and give his speech

unity and impact. But this was a banquet requiring, as Shakespeare put it, "flashes of merriment . . . to set the table on a roar."

Despite the fact it was naturally a serious subject to an audience of corset manufacturers, corsets nevertheless could be made sufficiently ridiculous to win laughs. "There is nothing yet so serious," Rogers once said, "that an American audience won't see something funny in it." He believed humor is "anything that's funny — just so you happen to hit it just right." It's not the subject, but how it's treated that counts. Almost any subject can be handled humorously. Look at it from every angle. Turn it on one side, then the other and finally upside down.

Organizing a Humorous Speech

To arrange his material so he could guide the corset manufacturers from

"Brevity and clarity show that you have done some thinking."

beginning to end, Rogers applied a five-step pattern of organization. The following analysis of his speech, with excerpts, shows how he led his audience forward from one step to another:

• **Step 1: Getting Attention** — To warm up his audience, set the mood and pave the way for introducing his theme, Rogers spoke about some local happenings. He told the incidents as true stories that involved himself and took place recently in the city where the listeners were meeting. "No matter how much I may exaggerate it," he once said, "it must have a certain amount of truth." So he used the names of real organizations and actual places. Weaving them into the introduction, here's how he began:

"There has been an awful lot of

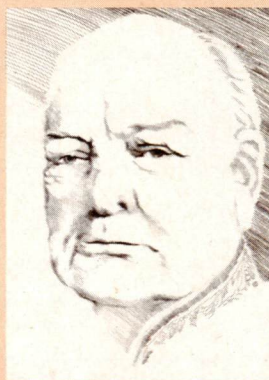
fashion shows and all their byproducts held here in New York. All the out-of-town buyers from all over have been here. . . I had to help welcome them at their various banquets. There was the retail Milliners' big fashion show at the Astor ballroom where they showed 500 hats and me. Some of the hats were just as funny looking as I was. . . The next night at the Commodore Hotel I mingled with those Princes of Brigands, the Leather and Shoe men . . . we never paid more for our shoes and were nearer barefooted than we are today. . ."

• **Step 2. Arousing Interest** — As if to answer his listeners' unasked question — "What's all that got to do with us?" — Rogers soon tied those events directly to them. This he did with the simple device of a brief transitional sentence serving as a bridge between steps 1 and 2. His entire speech shows he guarded against the mistake of using irrelevant gags or too much material.

Always a careful craftsman in preparing his speeches, he reworked them as often as necessary, rephrasing and polishing to make them short, simple and clear. Here's how he once justified this procedure: "The minute a thing is long and complicated, it confuses. . . Brevity and clarity show that you have done some thinking. . . Here's one good thing about language, there is always a short word for it. . . I love words but I don't like strange ones. You don't understand them, and they don't understand you."

Following his transitional sentence, Rogers sharpened his audience's interest and created a sense of anticipation by suggesting mock-serious concerns and hinting what was to follow. This is what he said:

"During this reign of indigestion I was called on to speak to the Corset Manufacturers at a big banquet. . . This speaking calls on a fellow to learn something about articles that a self-



respecting man has no business knowing about. . . If a man is called on to tell in a public banquet room what he knows about corsets, there is no telling what other ladies' wearing apparel he might be called on to discuss. . ."

• **Step 3: Describing the Problem** — His listeners now fully attentive and wanting to hear more, Rogers presented his conception of the corset problem. The difference between what they expected and what he provided brought on the laughs. What he said obviously couldn't be taken seriously. Like Mark Twain, Rogers usually based his humor on incongruities created by exaggeration. His method was to take the truth and stretch it just over the realm of possibility so that his audience could recognize the absurdity.

In his book, *Esar's Comic Dictionary*, Evan Esar defines absurdity as "anything so contrary to reason that it is

laughable, like the scientist who discovered a cure for which there was no disease." Using techniques of comparison and imagery as well as exaggeration, here's how Rogers described the corset problem:

" . . . Just imagine, if you can, if the flesh of this country were allowed to wander around promiscuously! Why, there ain't no telling where it would wind up . . . when our human bodies get beyond our control, why, we have to call on some mechanical force to help assemble them and bring back what might be called the semblance of a human frame. . . The same problem confronts Corset Builders that does the people that run the subways in New York City. They both have to get so many pounds of human flesh into a given radius."

• **Step 4: Presenting a Solution** — With the problem described and illus-

trated almost to the point of burlesque, Rogers next launched into an equally preposterous solution — again using techniques of overstatement, comparison and imagery. Here's what he said:

"The subway does it by having strong men to push and shove until they can just close the door with only the last man's foot out. But the Corset Carpenters arrive at the same thing by a series of strings. . . By judiciously holding your breath . . . you arrange yourself inside this. Then you tie the strings to the doorknob and slowly back away. When your speedometer says you have arrived at exactly 36, why, haul in your lines and tie off. . ."

To heighten the absurdity, Rogers then told a short, personalized story: "Of course, the fear of every fleshy lady is the broken corset string. I sat next to a catastrophe of this nature once. We didn't know it at first, the deluge

seemed so gradual, till finally the gentleman on the opposite of her and myself were gradually pushed off our chairs. To show you what a wonderful thing this corseting is, that lady had come to the dinner before the broken-string episode in a small roadster. She was delivered home in a bus. . ."

• **Step 5: Closing** — Having made all his points in the preceding steps, Rogers was ready to wrap up his speech with a final touch. Careful to avoid a long conclusion, he ended with this short, apt analogy:

"Men have gone down in history for shaping the destinies of nations, but Corset Architects shape the destinies of women, and that is a lot more important than some of the shaping that has been done on a lot of nations that I can name offhand."

To be sure, printed humorous speeches aren't quite as funny as delivered ones. The speaker's delivery makes the difference. This is especially true of Will Rogers, whose humor depended mostly on exaggerations offset by his dry, casual manner. His words were helped much by how he stroked them in his Southwestern drawl as well as by his precise timing, sheepish grin, sly

winks and glances from under his eyebrows.

His humor sounded spontaneous because his delivery seemed as effortless and natural as breathing. He had fun, and he transmitted that feeling to the audience. Relaxed and folksy, he spoke to 1000 persons in a hotel ballroom as if he were talking to a visiting friend in his home. "I am just an old country boy trying to get along," he'd say.

"A joke don't have to be funny if it's up-to-date."

But delivery, though important, is only one element of any speech. You can still learn a lot from the printed speeches of successful speakers like Will Rogers. Once you've examined the content and organization of his speeches for the techniques they reveal, you're on your way to using them yourself.

Rogers' Route to Success

When Rogers began "barkin' for his dinner" (his term for an after-dinner speech), he was 43 years old. He had no

formal training to apply to his speech-making. So how did he become the most successful humorous speaker of his day?

Born on his family's ranch in Indian Territory (now Oklahoma), Rogers grew up in cattle country. He hated school. "The trouble with Willie," said one of his teachers, "is that his mind is too idle while his hands are too busy." His hands were busy roping. He carried his rope everywhere and twirled it hours on end.

At 18, he dropped out of school, left home and got a job in Texas as a cowboy. Restless, he went overseas. In South Africa he saw posters advertising Texas Jack's American Wild West Show. Excited at the prospect of meeting cowboy folks from home, he reached the site of the show and walked over to a man dressed as a cowboy — Texas Jack, who said, "Anything I can do for you?"

Hoping for work such as driving pickets and tending stock, Rogers replied, "I could use a job." Texas Jack asked, "Can you rope?" After Rogers showed him how skillfully and effortlessly he manipulated a rope, he was hired — as a performer! Ecstatic, he

Will Rogersisms



Many of Will Rogers' witticisms are as apropos today as they were over half a century ago. Here are some you might want to quote in your speeches:

Everybody is ignorant, only on different subjects.

Lord, the money we do spend on government and it's not one bit better than the government we got for one-third the money 20 years ago.

A man only learns by two things; one is reading and the other is association with smarter people.

The only time people dislike gossip is when you gossip about them.

Wrigley was the first man to discover that American jaws must wag; so why not give them something to wag against?

If we want anything, all we have to do is go and buy it on credit. So that leaves us without any economic problems whatsoever, except perhaps some day to have to pay for them.

I have a scheme for stopping war. It's this — no nation is allowed to enter a war 'till they have paid for the last one.

What's the matter with the world? There ain't nothing but one word wrong with every one of us in the world, and that's selfishness.

We will never get anywhere with our finance 'till we pass a law saying that every time we appropriate something, we got to pass another bill along with it stating where the money is coming from.

You know horses are smarter than people. You never heard of a horse going broke betting on people.

In his message the president spoke of the high cost of living. That's all they ever do — just speak of it.

You know, you've got to exercise your brain just like your muscles.

A breakfast without a newspaper is a horse without a saddle. You are just riding bareback if you got no news for breakfast.

America has been just muscle bound from holding a steering wheel. The only callous place on an American is the bottom of his driving toe.

One way to solve the traffic problem would be to keep all the cars that are not paid for off the streets. Children could use the streets for playgrounds then.

I never lack material for my humor column when Congress is in session.

Buy land. They ain't making any more of the stuff.

Live your life so you wouldn't be afraid to sell the family to the town gossip.

wrote home, "I'm going to learn things while I'm with him that will enable me to make my living without making it by day labor."

After returning to America, Rogers continued roping in Wild West shows, the circus and vaudeville. His was a "dumb act" — he didn't speak to the audience. Slow and gradual was his evolution from a silent rope trick artist to a humorous speaker.

This angered Rogers because he took his roping seriously. His fellow performer and theater manager assured him the audience wasn't making fun of him, so he continued to talk as he performed his rope act. The act became more popular as he improvised to suit the situation or his mood.

Strolling on-stage, he'd pause, scratch his head, glance shyly at the audience and drawl hesitantly, "I want to call your sho nuff attention to this little stunt I am going to pull on you . . . I don't have any idea I'll get it, but here goes." If the trick failed, the rope fell twisted on all sides of him and he'd say, "A rope ain't bad to get tangled up in if it ain't around your neck."

At age 37, he broke into big-time vaudeville and became a Broadway star in the Ziegfeld Follies. During the time he performed in the Follies, he needed a lot more material than when he was traveling on the vaudeville circuit. That's when he started using newspapers as a source of humor. His opening line — "Well, all I know is just what I read in the paper" — became his trademark.

The timeliness of current events made lengthy scene-setting explanations unnecessary for Rogers' jokes. He discovered people laughed "easiest at the stuff that had just happened that day. A joke don't have to be near as funny if it's up-to-date. So that's how I learned that my own stuff, serving only strictly fresh-laid jokes, as you might say, goes better than anything else."

Involving the Audience

As an after-dinner speaker, Rogers was in great demand everywhere by almost every type of organization. His audiences roared with laughter as he poked good-natured fun at what he called their "racket," that is, their business or profession.

When Rogers left the Ziegfeld show, someone proposed that he give lectures. Booked into public lecture halls throughout the country, Rogers attracted capacity audiences. His lectures were informal and humorous. He gathered materials by reading the town's papers and visiting its newspaper offices. He'd obtain the names of the mayor, school superintendent and other officials as well as facts about the city council, police force and local issues. Working up wisecracks based on this information, he used them to help

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warm up the audience and involve them emotionally to his advantage.

Although he thoroughly prepared written notes, he knew them so well he rarely referred to them during his lectures. Sauntering onto the platform in a rumpled blue serge suit, grinning broadly, he presented an air of informality as he began to talk slowly and casually, gauging the audience's mood. When they laughed, he'd say, "You're doing fine. We'll get out early tonight. It takes twice as long to get out when you have to explain the jokes."

After a discussion of local matters, he branched out into state topics and gently poked fun at the governor and legislature. Finally, he talked about national and foreign affairs, which he called his "surefire stuff."

In addition to his speechmaking at banquets and on the lecture platform, Rogers appeared on radio programs and starred in movies as well as stage shows. He also wrote a newspaper column, several books and many magazine articles.

Was the transformation of Will Rogers from cowboy to humorist happenstance? His own estimate was, "Shucks, I was just a cowhand who had

a lot of luck. Fate threw a rope around my neck and just sorta dragged me into show business."

Luck certainly played a part, but only a part. He was lucky to meet Texas Jack, who gave him his start in show business. But the fact that Rogers impressed him with his rope stunts wasn't luck. Years of relentless practice had gone into his roping. And he put the same kind of dedication into his speaking.

Total dedication. Perhaps that sums up the secret of Will Rogers' remarkable career as a humorist. He once said, "If you want to be successful, it's just this simple. Know what you are doing. Love what you are doing. And believe in what you are doing. Yes, it's just that simple." 🗣️



Thomas Montalbo, DTM, is currently a member of Sparkling Toastmasters Club 3602-47 in St. Petersburg, Florida. A former financial manager for the U.S. Treasury Department, he is a frequent contributor to The Toastmaster.

There's an old, old line professional speakers often use when asked: "Do you have to use humor?" The answer is: "Only if you want to get paid."

If you want to add that professional touch to your speeches, take a few tips from a pro on how to pump laughter into a good talk to make it flow even better.

Although there are many forms of humor, let's concentrate on the use of one- or two-liners, standard jokes and descriptive humor as simple "asides."

Very short bursts of wit are known as "one- or two-liners." For example: "The local basketball star says brains are important to an athlete and that there is no such thing as bad luck. He walked under a six-foot ladder to prove it. Darn near killed him — he's 6'6'."

Suppose your subject is sports. Just connect a few more one- or two-liners to this starter and continue with a chain reaction: "He is so tall he could hunt geese with a rake."

If your subject happens to be pollution, you might try: "Is our air polluted? I shot an arrow into the air and it stuck." Follow this up with something like: "I knew I was in Los Angeles

Audiences will love you for adding levity to a serious subject.

because I was awakened this morning by the sound of birds coughing."

Note that these short bursts of wit take up only a few seconds of the precious time allotted for your speech, so there is no need to worry that the audience will be distracted from the real purpose of your presentation. On the contrary, they will love you for adding some levity to an otherwise serious subject and, in that frame of mind, they'll follow your words even more closely.

Note also that in the above examples, the "rule of three" was followed. This rule suggests that the maximum laugh mileage you can get out of a pungent idea is three one- or two-liners on the subject. Break this rule and the odds are against maintaining your momentum. This does not mean that you must have three; just don't try any more than that.

Using one-liners, standard jokes and descriptive humor to warm up an audience.

PUMPING LAUGHTER

by James "Doc" Blakely

Old Standbys

Now let's look at the standard joke, usually a longer story with a punch line at the end. This is the form most speakers think of when they consider spicing up their speeches with humor. Let's take the same subjects previously discussed and see how we might connect those laugh lines and use them as an introduction to a joke. For example, we could follow the sports theme with the following story:

A basketball and a football coach were discussing their players. The basketball coach said, "I've got a center who has to be the dumbest athlete in the world."

The football coach replied, "Nope, I've got a tackle who's dumber."

To settle the issue, they made a bet and then put each of the players through a mental "agility" test.

The basketball coach yelled into the intercom, "Send Stretch Jones up to my office." Moments later Stretch appeared, out of breath. "Ouch," he said as he bumped his head on the door sill. "You want me, Coach?"

The coach turned to his colleague and whispered, "Watch this." Then, flipping the young man a quarter, he ordered, "Stretch, run downtown and buy me a Rolls Royce."

"Right, Coach," said Stretch as he

headed for the door.

Then the football coach bellowed into the intercom, "Send up Tank Sherman." Tank made three attempts to get through the open door. Finally, turning sideways, he squeezed through and grunted, "You want me, Coach?"

"Tank," said the coach, "run downstairs and see if I'm in my office, on the double."

"Right, Coach," replied Tank as he thundered off.

As the elevator doors opened, the two athletes hustled inside. "Move over," Tank said. "Ouch," said Stretch from his crouched position, "Boy, the dumb things I have to do for my coach. He gave me a quarter and told me to go downtown and buy him a Rolls Royce."

"You think that's dumb," Tank answered, "my coach told me to go downstairs and see if he was in his office."

"What's so dumb about that?"

"He had a phone right there on your coach's desk. He could've called and found out for himself."

The pollution quips also could be followed up by a story. Try this little gem:

Pollution really is a problem in the larger cities. Recently in Chicago a senator was defending his bill to provide clean air to the windy city. It was



not reported how large a crowd gathered on the steps of the courthouse to hear his remarks because nobody could see past the second row.

"There are those that criticize my program because they say it has not worked. Be patient, my friends, these things take time," the senator said.

"Boo," yelled the unseen crowd.

The senator continued: "Others have said funds have been misused. Let me assure you the people of this state will get what's coming to them."

"Pftttt," exclaims a bystander in the first row.

"Now, the Central Intelligence Agency has cleared my name but I still find the investigation a disgrace. . ."

"Senator," yelled someone from the dingy distance, "if they found anything intelligent about you or your program, it ain't a disgrace, it's a miracle."

Why Bother?

Pumping laughter from the deep wells of thought is my business. As a full-time professional humorist, I made 115 talks last year and traveled internationally 250,000 miles to do it. My mother worries that I "should find a nice steady job." So much for my qualifications.

Associations, conventions, sales meetings, corporations, service clubs and many other groups use the profes-

sional humorist for a very simple reason — to make a crowd laugh so they'll want to listen to your *real* message. The message from the preceding examples could be: "Athletes are kidded about their intellect because the rest of us are jealous of their physical accomplishments," or "Pollution is a perplexing problem."

By now, you should have grasped the idea that you can combine various forms of humor to pump laughter into a speech with a serious message. Let me give you some more examples of "asides" that can quickly capture the attention of a restless audience.

The use of the one- or two-liner is often necessary because the speaker has barely enough time to completely explain his or her subject and still work in some entertaining thoughts to hold the audience's interest. As Shakespeare so aptly wrote, "Brevity is the sole of wit." These short jokes only take a few seconds to tell, but may help you make a lasting impression.

Humor helps break down barriers between an audience and the speaker's subject. If you are speaking out on the sensitive subject of alcohol abuse, you can reduce or eliminate any barriers between your serious thoughts on the subject and your audience if you make light of it: "There is a new drink out

that combines equal parts orange juice, vodka and milk of magnesia. It's called a Phillips Screwdriver." Underneath a wave of laughter lies a ripple of truth: "Did you hear about the drink using tomato juice, rum, vodka and brandy? It's called a blood clot." Abuse is even more obvious in this statement: "I won't say how much he drinks, but I can tell you that the Red Cross won't take blood from him anymore because olives keep stopping up the tube."

Weight watchers make use of humor by placing a cartoon figure of a pig on the refrigerator door and telling such jokes as: "My aunt is so broad that when she wears a white dress, we show home movies on her." A really bad case of obesity can be illustrated this way: "She wore a red, white and blue dress, stood on a street corner, yawned and three people dropped a letter in her mouth."

Of course, humor can be used simply to gain attention. A speaker from a small town might say: "My home town is so small it has a four-way stop but only two of the ways goes anywhere." A metropolitan audience will love the speaker for pokin' fun at himself: "Talk about small, the Avon lady is a man." Even religious instincts can be appealed to with: "The Catholic church there couldn't afford a real priest. They had to hire a stepfather."

The Descriptive Connection

Another form of the "aside" is not really a joke or a short burst of wit as much as it is a very strong image projected to describe something or someone in a humorous light. For example, an overweight person might joke about his or her condition by attacking the opposite problem: "If it hadn't been for a lump in her throat, she wouldn't have had any shape at all." Or: "At a recent cocktail party, two people grabbed her by a leg and made a wish."

Suppose you want to honor someone who has reached retirement age: "He is so old his Social Security number is 2." Exaggeration is the key: "Old? I once heard that he was older than dirt." Subconsciously, he is proud of this achievement when you say: "He's so old that even all the young people he used to know are in a rest home."

Descriptive humor helps put things in perspective and gives people a chance to laugh away their problems: "It was so hot that I saw a dog chasing a cat and both of them were walking." Everyone

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remembers how hot it was when: "A three-day deodorant pad wouldn't last 30 minutes." The humor of a serious situation is really brought out with something like: "It was so hot I saw a Robin pulling a worm from the ground and he was using potholders."

Note that I have chosen to use the "rule of three" in the preceding examples, staying on the subject for the maximum length of interest. Keep in mind that there is no need to expand on a one-liner as long as everything flows smoothly and makes sense (or good nonsense).

Notice also that most of the descriptive humor follows the "so" line of thinking — so tall, so short, so fat, so skinny, so fast, so slow. To keep from overworking the word and bombarding your audience with the Chinese torture quip, you must vary the descriptive phrases, being especially careful to avoid redundant, monotonous language. Descriptive humor does not have to be of the "so" variety. If it conjures up a sharp, descriptive image, it fits the category. For instance: "He is no genius. He's about as sharp as a bowling ball."

Once more, I want to stress humor is a vehicle for serious thoughts. I have

Descriptive humor helps people put things in perspective.

never known a good humorist who was not also capable of communicating an important, inspiring, educational, motivational message. Remember, a clown can make you cry. So those who are attracted to the simple theories expressed here will find a way to say the important things on their mind while applying the principles I've illustrated.

Fill the Bucket

Now for a final example of pumping laughter combining the forms I have illustrated but using new examples. No hints this time. Read through the story first without stopping to analyze it. Then go back and consider each line.

If you're so inclined, you can pick out the one- or two-liners, the beginning of a standard joke which itself has been "pumped" with one- or two-liners and descriptive humor. If you're not so inclined, just enjoy the story, pretend you're an audience and mail me a standing ovation. The story:

Gambling is taboo according to many strict religious groups, not to mention the Methodists. The Baptists say they are against poor people losing money. The Episcopalians are against poor people. They all say you shouldn't gamble, then they go right out and get married.

Of course marriage can be very educational if a spouse is willing to listen to all the lectures.

Contrary to popular opinion, however, young women do not marry men who are feeble, bald, nervous and weak. They get that way later. I heard of one lady who showed up at the marriage bureau two weeks after the honeymoon. Wanted to know when her license would expire.

In spite of the disadvantages, people still gamble and still marry. Like the fellow who built a new home for his bride with a beautiful built-in kitchen and found he had a gorgeous eat-out wife. Her cooking was so bad that the garbage disposal threw the food back. Grease fires were common — in the sink. She was such a sloppy housekeeper that their cat had to learn to walk on its hind legs. It was really a tough situation. Four kids, and a priest who wanted to get married was living with them. The church sent him over to change his mind.

So this husband jumped in his car and drove himself to drink. He soon found himself in a poker game where he boozed it up to the point that he was seeing double and feeling single. Lost all his money, then started betting his extra luxury items — his home, his car. About 3 a.m., he arrived at his driveway and was ever so careful not to have an accident. He was almost in the garage when somebody stepped on his fingers. It was his wife. After a short debriefing which ran hot and cold — hot words and cold stares — he admitted he had been drinking and gambling. "Sweetheart," he said, "I've got some good news and bad news for you. The bad news is that I got in a poker game and lost all our kids."

Then, after throwing his shoulders back and straightening his tie, he announced, "The good news is that you go with 'em."

Pour It Out

Many writers of humorous techniques dwell too much on theory and too little on examples. I've tried to do the opposite because I believe you can teach better by doing than by theorizing. Keep this article, digest it, study it over again and again until the theories are absorbed and become part of your powers of thinking and observation. Then you'll be able to collect your own material and arrange it to suit your purpose. Where do you find your own material? Well, that's another story too lengthy to cover in the space available here. For now, I'd better quit because if I go on much longer, I always have trouble with my throat — editors keep trying to cut it. 🗑️



Dr. James Blakely is a full-time professional speaker based in Wharton, Texas, who has traveled from South America to Canada delivering humorous speeches. "Doc" Blakely is also a member of

the National Speakers Association and is listed by the Associated Clubs of America as "America's Number One Intellectual Humorist." He is the writer of a weekly syndicated humor column, "Pokin' Fun," and has written several books, the latest of which is Blakely's Handbook of Wit and Pungent Humor.

If you're not a natural comedian, it may be best to leave the joke-telling to someone who is.

You Don't Have to be Funny

by Vivian Buchan

Very few things today escape being joked about, but a speaker who depends on jokes to "liven up" a serious speech is displaying a lack of propriety.

Too many speakers believe that jokes can make any speech a success. So they search for, listen for and ask for all kinds of laugh lines. And they collect them indiscriminately, often demonstrating a lack of good taste. Although puns are said to be the lowest form of humor, jokes may be even lower because they're easier to come by. Anyone can hear a joke and some of us can tell one — at least well enough to generate a chuckle.

Jokes add lilt and lightness to a speech when they're appropriate to the subject and the audience, but some insensitive speakers tell jokes that belong only in the men's locker room.

A prominent senator addressing a men's group tried to become "one of the boys" by telling off-color jokes. The audience — a group of veteran U.S. Marines — was not impressed. In fact, many of them were disgusted, and they reacted with open hostility toward the speaker.

When to Use Jokes

A good story for a speech must be free of double meanings and innuendos. A ribald story can contaminate an entire speech. It may get a few laughs, but is that worth the risk of losing your audience's respect?

If you do have a good joke that's appropriate to the occasion and the audience, use it. But remember, it won't work unless it's relevant to the situation and the subject.

Telling a joke that falls flat is only slightly more unnerving than telling one that's so time-worn people start laughing before the punch line. So finding your own clever quip or creating a personalized witticism is far safer and more appealing than repeating tired-out stories.

Furthermore, it isn't as easy to get a laugh as it may seem. Timing must be

perfect; the punch line must be an unexpected surprise. Nothing is more unsettling to an audience than to expect a smashing climax to a long joke and then be disappointed by an inept ending.

There are occasions, of course, when jokes are relevant and necessary. Someone once quipped, "If you're the master of ceremonies, you'd better be either funny or absent." The same is true if you're a guest at a "roasting" party.

However, too many jokes in a speech make an audience uneasy. If you treat a serious subject frivolously, they may think you're uninformed or — worse yet — ignorant.

Stories don't have to be humorous to be effective. Keep in mind that anecdotes are stories, too, and they're in-

A joke won't work unless it's right for the occasion.

valuable when you want to advance your main ideas, support your theories or capture flagging attention.

Anecdotes can be sad, horrifying, nostalgic, tender, heartwarming, amusing. The emotions they arouse are often far more significant than we realize. The best anecdotes are human-interest stories that have universal appeal. Start collecting stories that report kindnesses to humans or creatures, cruelty to innocent victims, concern for the deprived, compassion for the lonely, bravery displayed by Mr. Everyman, neighborliness when tragedy strikes. Keep them in a file or scrapbook, and refer to them when you want fresh, original examples to support your statements.

Of course, you'll find humorous stories to draw from, but they'll be original and fresh because they're true.

Tailor your stories to fit your subject. Most speakers have a purpose for giving a speech. It may be to motivate an audience, to inform or simply to entertain. Whatever the purpose, most

speeches aren't made about laughing matters, so they shouldn't be treated as a joke.

How Many Jokes?

For most speeches, a ratio of three human-interest stories to one funny joke is pushing the joke-telling to the limit. A clever quip or a witty remark made now and then can keep an audience alert and in a happy frame of mind. But the best jokes, even when told with great skill, can't turn a bad speech into a good one.

Before you include any joke in your speech, ask yourself these questions: Is the joke appropriate? Is it in good taste? Is it fresh? Is it going to offend anyone in the audience? Is it necessary?

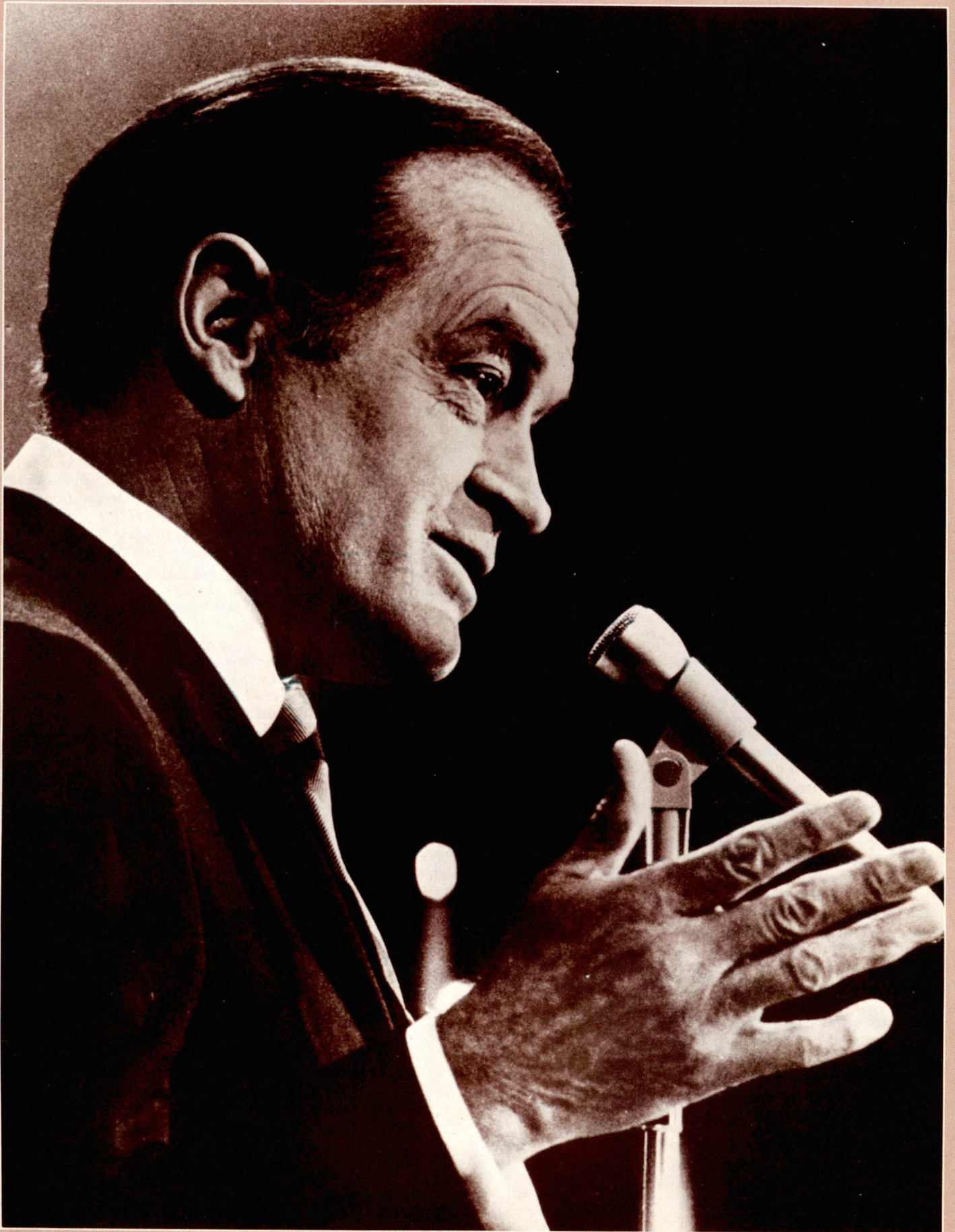
If you're not a natural stand-up comedian, then it may be better to leave the joke-telling to someone who is. What is more tiresome than a person who's always trying to be clever or drawing on puns for laughs?

It's sad when a self-styled humorist who's convinced he's a natural-born wit is unable to see his own shortcomings. Sadder yet is the person who's unable to differentiate between what is and what isn't a laughing matter. But saddest of all is the speaker who inflicts his jokes on a captive audience and remains oblivious to the fact they're not laughing with him — but at him.

A speech can be a total success without a single person in the audience laughing. So if your subject isn't a laughing matter, don't try to make a joke out of it. You don't have to be funny to be a success. 🍷



*Vivian Buchan, a frequent contributor to The Toastmaster, has published more than 400 articles in 75 publications. A resident of Iowa City, she is a former member of the faculty of the University of Iowa, where she taught expository writing, public speaking and literature. Her book *Cat Sun Signs* was recently released by Stein and Day Publishers.*



How Bob Hope Leaves 'em Laughing

Bob Hope wasn't born with a gift for joke-telling. He learned how to be funny. And so can you. . .

by Joseph N. Bell

If a single person had to be named as the dean of America's performing comics, the consensus would almost certainly be Leslie Townes Hope. And if there is any professional from whom Toastmasters might best learn the art of injecting humor into public speaking, it would also be Bob Hope.

The reason, oddly enough, is that Hope is a comedian and not a humorist. Original humor is a rare quality; Toastmasters who can create their own and make it work have a precious and highly marketable gift. But the great bulk of public speakers and performers who find it difficult to create humor that doesn't fall flat are by no means cut off from injecting laughter into their performances. They simply borrow it.

Bob Hope has been doing that for six decades. If he has a half-dozen highly paid writers creating his humor for him, that's because he's in a tough and demanding profession that eats up fresh material with distressing speed. Toastmasters can draw on an almost inexhaustible store of humor they read and hear; and because they seldom address the same audience twice, they can use humor over and over, sharpening and honing without exhausting it.

So in that way, at least, they have an advantage on Bob Hope. They don't need his writers, and they don't burn up their material. But there is also much they can learn from Hope. He didn't attain his place in American comedy by accident or luck. He is probably the best teller of jokes performing today. And the qualities that make him that can be observed and copied.

Examining Hope's Technique

What, specifically, can Toastmasters

learn from Bob Hope about injecting humor into their speeches?

- **Topicality.** Hope — or rather his writers — are on top of the news. The jokes he tells relate directly to topics that are very much on the minds of the people listening to him. That gives the jokes a vitality that commands attention. Topical humor is harder to find, but frequently old jokes can be adapted to current topics. That possibility should be fresh in the mind of every public speaker.

Jokes gain vitality when they're related to current news events.

- **Irreverence.** Hope has no sacred cows. Although his politics and patriotism are well known, he puts the knife in Republicans as well as Democrats, in *our* Army as well as *theirs*. This endears him to the members of his audience who would like to do the same thing but are frequently too timid. When someone else does it for them, they're delighted.

Hope insists that he has never used political humor as a weapon or an instrument for change. "I just do it for comedy effect," he says, "to get people to laugh." He believes that those who use humor for political or social purposes are doomed to failure because "they cut a little too deep, and people resent it, so they aren't invited any more." He feels his technique — "to prick but never deep enough to hurt" — has worked over the years. "I've been telling jokes about Presidents from the

time Eisenhower tried to push the piano down the hall, but they all love it. I've remained friends with them, so I know I haven't hurt them too much. They've always invited me back."

- **Timing.** Hope can break off a punch line as well or better than any comedian who ever lived. He never steps on his own jokes or drags them out until the point is lost in ennui. He builds the joke, then snaps it off. It's a technique that can be studied — and copied. Few people could ever do it at Hope's level, but many speakers could improve their humor technique by observing him carefully.

Bob Hope is first and foremost a gag man, with a gag man's brash ability to keep moving, jab and retreat — and, above all, a gag man's sense of timing. Says Hope: "I was born with timing and coordination." Artistically, he was born with little else — no special trick of speech or appearance, gift of pantomime or sense of character. Indeed, quite the opposite, he comes on with a kind of strenuous averageness — which paradoxically has managed to set him apart. It should also offer encouragement to other speakers without artistic gifts from which to draw.

- **Delivery.** Hope never tells in-jokes or excludes his audience. His delivery takes them in. He always seems to be saying: "There are a lot of idiots out there doing awful things to us, but you and I know better, and if we can't lick 'em, at least we can laugh at 'em."

- **Memory.** Hope has a prodigious memory. He has instant recall of jokes for every conceivable occasion. This gives him the appearance of spontaneity when actually he is simply

bringing up something he might have done in a vaudeville routine or a Broadway show two decades ago. Public speakers who cultivate such a memory can take advantage of every incident that might take place before or during a speech — and make it look spontaneous.

This quality comes very clear in conversation with Hope. I had an opportunity to spend a day with him for a magazine profile, and he was very funny. Few comics are funny when they're off stage. But Hope mined every small incident as the basis of a joke, and it took a lot of hours to realize that this is much more total recall than spontaneous wit. But that, of course, doesn't detract from the humor.

There is also something to be learned from Hope's background and working philosophy. He seems to be a walking advertisement for the contribution of humor to longevity. His publicity biography lays it out straight: "Leslie Townes Hope, born May 29, 1903, the fifth of a stonemason's seven sons." Usually, the Hollywood studio bio gives the date of birth and omits the year. Maybe it was once that way with Bob Hope, but no more. He turned 77 in 1980, and he isn't trying to kid anybody. Not even himself.

Maybe that's because he doesn't have to. He doesn't look 77 — and apparently doesn't feel it, either. There's a paunch and some liver spots and thinning hair, but the step is light, the voice firm, the wisecracks at instant recall as always and the eyes wary and cool. He has about the same financial need to work as David Rockefeller or an Arabian prince, but he still soft-shoes his way through a half-dozen TV specials, an occasional movie and numerous personal appearances — from overseas military bases to university gymnasiums to political fund-raisers — every year. He works as compulsively as many people eat, and when the possibility of slowing down is suggested, he says, perhaps a little defensively, that "I'd have to buy an applause machine just to get me up in the morning if I ever retired."

When I talked with Hope at his North Hollywood home — before he moved to the colossus in Palm Springs where he now lives — he seemed relaxed, affable and not pressing. Mostly his attention stayed on what we were talking about; when his mind wandered, he would hum, usually tunelessly. Any lull in conversation was filled with humming; he used it as a bridge between topics, always leaving the visitor wondering if his attention could ever be retrieved again.

From Vaudeville to Fame

Hope's life is probably as well known as that of any public figure in America today: the English stonemason's son — brought to Cleveland, Ohio when he was four — who tried boxing (as Packy

East) when he got out of high school, then took dancing lessons when boxing turned out to be a disaster.

The manner in which he turned a career going nowhere into an international success before he was 30 testifies to the power of humor in a public forum. Recalls Hope: "I started out in a dancing act with a guy named George Byrne. We managed to get ourselves booked into big-time, big-city vaudeville, but we were so bad, the booking agent told us we'd better go back on the road. We got as far as Newcastle, Indiana, where the theater manager asked me to introduce the other acts after ours was finished. I came out alone and told some jokes — and the audience laughed harder than it ever had for my act. The next show I added some more jokes, and the manager told me to keep it up. By the time we finished our booking, I was doing five or six minutes of material. The manager said, 'This is what you should be doing. You could go to Chicago tomorrow and get a job as a single.' So I told my partner, and he said, 'I know. I've been watching you.' And that was it. I went it alone after that."

He first made it big on the Broadway stage, then in radio and finally in

Hair-trigger timing and instant recall are Hope's greatest tools.

motion pictures and television. The public man has been awarded 23 honorary degrees, entertained millions of American servicemen and women in three wars, hobnobbed with Presidents and world figures. He is, without question, the highest-priced, most-in-demand entertainer in history and the richest man in show business — all adding up to an ex-vaudevillian with hair-trigger timing and total recall who has teetered for years on the edge of becoming a national institution because he can probably tell a joke better than anyone who has ever lived.

Hope is inclined to despair about the motion picture industry in which he first won international fame — and which he has now virtually abandoned for reasons that speak directly to the importance of putting thoughtful and intelligent limits on the content of speeches Toastmasters are asked to give.

Says Hope: "The people who are making films today have killed movies for kids, and they used to be the bedrock of the motion picture audience. In my time, kids grew up with movies. Now there are only a few pictures they can see, and so much of the rest is just

garbage. And their mothers are even worried about sending them to the films that are all right because there may be a trailer for a piece of garbage coming up. All of us like dirty jokes. I hear them all the time, and I tell them — but there's a place for them."

Although Hope is not averse to using blue material, he chooses his audience carefully. That goes back to his almost impeccable sense of timing. He pulled no punches when I saw him perform before troops during World War II; his material was both raunchy and funny. But I've seen him equally funny before a county fair audience filled with kids — and there wasn't a blue line in his performance. No one knows better than Hope that the material should fit the audience.

What Keeps Him Going

Will Hope go on forever, as long as there are writers to provide him a fresh supply of jokes? Today, he seems to give every indication of immortality. Surrounded by the manifestations of a wealth that could buy almost anything — except, perhaps, a cure for a restless spirit — the question must be asked: Why keep up this frenetic pace? Why not tail off a bit?

The answer from Hope, with a slight frown that the question should be posed so often, is immediate: "So many people in our business are *sick* from having quit. I asked Jack Benny just before he died why he was going to London to do a show, and he said, 'Because I want to get on.' Those laughs are *therapy* to a comedian. That's the whole thing.

"So I'm not tailing off — not at all. It's no strain because I'm a stickler for health and physical conditioning. I exercise every day, and I'm in training most of the time. My masseur comes in every night to give a rubdown and see if there's anything wrong."

And then the inevitable *yuck* line, the Bob Hope signature: "I stay in shape. I could go three rounds right now with Hermione Gingold."

Bob Always-Leave-'Em-Laughing Hope signing off. 'Til the next show, that is. They'll be bringing him back — which is exactly the way he wants it. And they're more likely to bring you back, too, if you can study Hope's technique, then apply even a small measure of his comedic skill and savvy the next time you speak. 🍌

Joseph N. Bell's articles have appeared in all major American magazines. As film critic for The National Observer and entertainment writer for the Christian Science Monitor, the Los Angeles Times and several national magazines, he has covered the Hollywood scene for two decades. He has also written six books and has taught non-fiction writing at the University of California, Irvine, for the past 12 years.

What causes the smile, the laugh, or in special moments, the rollicking ripple of every muscle of the body? Philosophers, comedians, psychologists and salesmen have asked this question for many years. There is no answer, of course; that is part of the fun. Aristotle thought some defect or ugliness which is not painful or destructive was comic. What about Ben Turpin, who was so cross-eyed that when he cried the tears rolled down his back?

**“Comedy is an escape,
not from truth
but from despair.”**

Kant believed it was the sudden transformation of a strained expectation into nothing; that is, failing to get what you want or, perhaps, even funnier, getting what you don't want.

Chaplin defines humor as playful pain. People laugh when they see somebody fall down, but if he doesn't get up they stop. Observed Harry Overstreet, “Chaplin at his best was the little tramp

Reflections on the nature of humor.

WHAT'S IN A LAUGH?

by Richard Allen Stull

with a postage stamp mustache, battered shoes and a derby hat, who took the kicks of the world and walked out of every picture swinging his ridiculous cane in a defeat so jaunty that it amounted to triumph.”

There have been many definitions and classifications of humor. A descriptive definition is that *humor is nervous susceptibility to incongruity*. A person laughs when there is some contrast between what a thing or situation is perceived to be and what it is supposed to be. If a person falls into the water with his bathing suit on, we do not laugh, but if he falls in wearing his street clothes, this is incongruous and funny to most people.

Types of Humor

There are many kinds of humor. Have you noticed these in the office, at the plant, on an airplane or in your home?

- **Hostile Humor.** This is making people laugh by hurting someone else. In an office, the boss says in front of everyone in the room, “Miss Jones, you have been here two weeks and already you are one month behind in your work.”

- **Superiority Humor.** Laughing at someone else's inferiority. On his first trip to New York, a small-town visitor managed to hit all the bars in Times Square before he stumbled down a stairway leading to the subway. Emerging a half-hour later, he met a friend who had been looking for him. “Where in the world have you been?” the friend asked. “Down in some guy's cellar,” the man replied, glassy-eyed, “An' boy, has he got a set of trains!”

- **Authority-Rebellion Humor.** An Army general phoned a colonel inquiring for up-to-date motor pool statistics on the base. The colonel said he would call right back. He immediately phoned the motor pool for the figures. A soldier answered, giving the information as “14 quarter-ton trucks, 23 jeeps and one command car for fathead Colonel Willoughby.” To this the colonel snapped, “And do you know who this is?” “No, sir,” said the soldier and asked, “Do you know who this is?” “No, I

don't," answered the colonel; to which the soldier promptly replied, "Good-bye, fathead!"

• **Philosophical Humor.** This is, perhaps, the highest form of humor. It is the humor of mature people expressing honest curiosity, poking fun at human beings when they are foolish or forget their place in the universe. Lincoln's humor is a good example. Lincoln probably never made a joke that hurt anybody else; many of his jokes, in fact, had something to say, had even an educational function beyond just producing a laugh. One day when Lincoln was walking along the Springfield road, he accosted a man who was driving by in a carriage and asked him if he would take his overcoat into town. "With pleasure," the man said, "but how will you get it again?"

"Very readily," said Lincoln, "I intend to remain in it."

The close relation between comedy and tragedy has often been mentioned. It is interesting that laughter may express either one. Observed Byron, "If I laugh at any mortal thing, 'tis that I may not weep." Wrote Christopher Fry, "Comedy is an escape, not from truth but from despair; a narrow escape into faith . . . In tragedy every moment is eternity; in comedy, eternity is a moment. There is an angle of experience where dark is distilled into light."

Emerson, too, sharpened this point when he said, "The perception of the comic is a tie of sympathy with other men, a pledge of sanity. We must learn by laughter as well as by tears . . ."

Practical Tips on Using Humor

Everyone enjoys a good story. Some practical suggestions on story telling may be helpful for the living room, office, car pool or your next speech:

1) Humor, in general, should be timely and relevant. Pick your subject and your audience accordingly.

2) Ordinarily, you should not laugh at your own story.

3) A good story can usually be changed to suit many different occasions.

4) Don't tell your audience you are going to tell a story. This frequently leads them to dare you to be funny. The best jokes are tied subtly to on-going remarks.

5) A long story should be relieved with intermittent quips, especially in a formal speech.

6) Timing is a great art. It is the recognition of the pace the teller must adopt with a given audience in order to permit the maximum enjoyment of the story by as many as possible, while boring as few as possible.

The more fully the initial expectation can be built up the better. This sharpens the incongruity which is the

essence of humor. The gradual preparation for the punch line develops direction. A growing tension is then encouraged until that moment when the movement is suddenly shifted, the listener surprised and the tension released.

Punning, joking, witty remarks, gay repartee — they are all fun. And almost everyone has his favorite comedian with his different style — Red Skelton and Ed Wynn, the clowns; Oliver Hardy, the master of the "slow-burn;" rapid wit, Bob Hope; and Mort Sahl, the animated caricature of the well-informed man. On second thought, there is a lot of philosophy in each one of them.

Perhaps the humorist really is, as Don Herold has suggested, a person who feels bad, but who feels good about it. 🎤

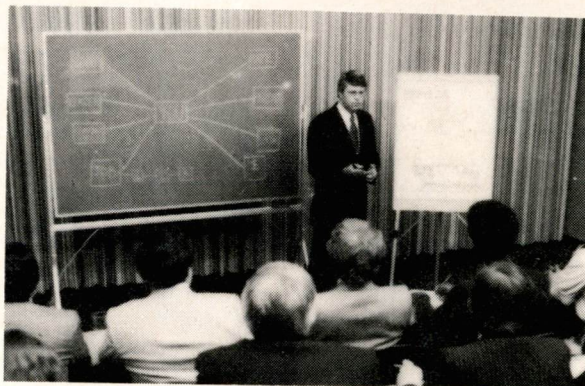
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Richard Allen Stull is a management consultant in Las Vegas, Nevada.

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1979-80 Board Report

Thinking BIG

Building momentum for a decade of growth.

Let's shatter the mold of mediocrity and think BIG. We have to dare to imagine greater success."

After a decade of record membership growth and educational development, it may be hard to imagine what Executive Director Terrence McCann had in mind when he presented that challenge to Toastmasters' international directors recently. But the success of the '70s hasn't tempted those leaders to slow down.

"We are thinking big," 1979-80 International President Eric Stuhlmüller, DTM, said when the Board of Directors met at the August convention in Milwaukee. "Together, we can increase the momentum that stimulated organizational development in the '70s so we can someday look back on the '80s as a period of even greater achievement."

With 1981 just around the corner, it's clear that our international leaders — and the thousands of other Toastmasters who are working toward the same goal — are off to a fast start.

The 1979-80 international directors heard only good news at their August meeting, when the executive director presented his annual report on our organization's health. He could have

summed it up in three words — "Never been better" — but the facts create a clearer picture of the progress Toastmasters have made in the past year and the direction they're heading as they confront the challenges of the '80s.

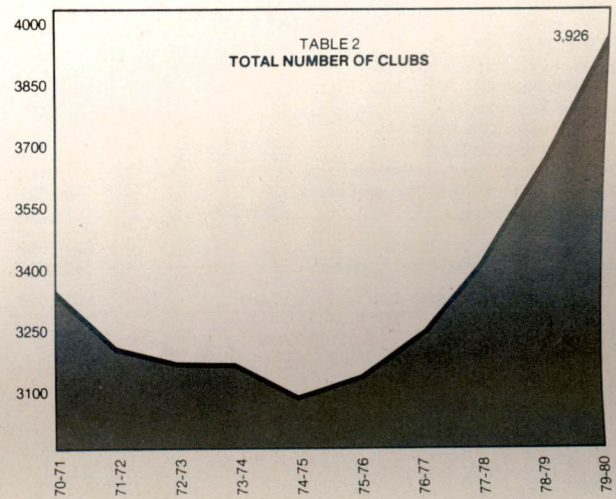
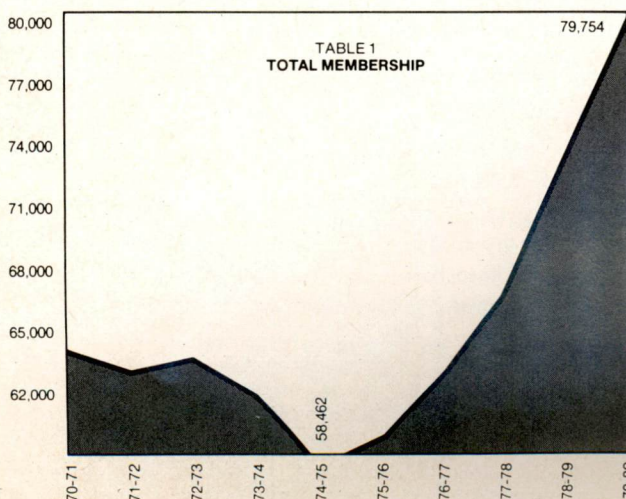
Following are highlights from that report on the 1979-80 administrative year:

- By the end of the year, Toastmasters had 3926 clubs — the largest number of active clubs in the organization's history.
- Toastmasters chartered 402 new clubs — the best record in 23 years and the second best in our history.
- Total membership reached 79,754 — the highest in more than 10 years.
- ATM awards increased by four percent and DTMs increased by 17 percent while completions of the basic Communications and Leadership Manual jumped 20 percent. A special highlight was the issuing of the 1000th DTM.
- A new Advanced Communication and Leadership Manual — *Speeches By Management* — was released. The manual is designed to help today's managers communicate effectively with employees as well as other groups.
- The Accredited Speaker Program

was launched, offering new challenges to Toastmasters interested in meeting standards of professionalism in public speaking.

- A new cassette program — the only one of its kind in the world — was produced. Called *The Effective Speaker*, this educational album features excerpts from the best speeches of all time.
- Participation in the Youth Leadership Program continued to grow, with the number of completed programs increasing from 574 to 706.
- Toastmasters received publicity in a number of leading magazines and newspapers, including *The Christian Science Monitor*, *The New York Times*, *Success Unlimited*, *Changing Times*, *Training*, *The Personnel Administrator*, *Government Product News* and *Your Church*. In response to this publicity, hundreds of readers sent inquiries to Toastmasters.

After hearing about those encouraging signs of progress, the international directors began making plans to insure the continued success of our organization. In their final meeting of the 1979-80 administrative year, they reaffirmed their commitment to Toastmasters' primary mission — fostering excellence in communication. They discussed ways to increase self-development oppor-



tunities for Toastmasters. And they outlined strategies for achieving the membership growth that makes the development of new educational programs possible.

The board also:

- Formulated a policy to allow participation of overseas districts in the International Speech Contest. Each overseas district will have the opportunity to send a contestant to the International Convention to participate in a runoff contest. The winner of the runoff contest will be the overseas participant in the International Speech Contest held at the convention, competing with the eight winners of the regional speech contests.

- Approved concepts for several new educational programs, including a seventh Advanced Communications and Leadership Manual on professional speaking, a cassette program on the effective use of humor in speaking and future modules for the Success/Leadership Program on effective listening, team building and evaluation.

- Amended the Standard Club By-laws to clarify and expand the responsibility of the Club Executive Committee to report and submit all committee actions to the membership for approval.

- Granted full district status to the new District 74 in South Africa, which had been operating as a provisional district.

- Reviewed concepts for a promotional program aimed at business and industry and for a motivational plan to assist low-growth districts in achieving membership building goals.

- Considered the effectiveness of orientation and training sessions presented for district officers at regional conferences and recommended specific ways to provide for more direct participation by the officers and expansion of subjects covered.

The next meeting of the International Board of Directors will be held in February at World Headquarters. A report on that session will appear in the May 1981 issue of THE TOASTMASTER.

1979-80 TI Financial Statement

STATEMENT OF ASSETS OF ALL FUNDS

June 30, 1980
GENERAL FUND

UNRESTRICTED:	
Cash and temporary investments, at cost	\$524,381
Accounts receivable	90,073
Due from Property Fund	9,346
Deposits, prepaid postage and other	15,096
Total — unrestricted	\$638,896
RESTRICTED:	
Cash	\$144,320
Due from General Fund — unrestricted	1,146
Total — restricted	145,466
Total	\$784,362

INVESTMENT (ENDOWMENT) FUND

Marketable securities, at cost (estimated market value of \$387,386)	\$385,425
Due from General Fund — unrestricted	36,821
Total	\$422,246

PROPERTY FUND

Property, building and equipment at cost:	
Land	\$ 45,716
Building	606,863
Furniture and equipment	302,722
Total property	\$955,301
Cash	40,000
Total	\$995,301

STATEMENT OF LIABILITIES AND BALANCES OF ALL FUNDS

June 30, 1980
GENERAL FUND

UNRESTRICTED	
Liabilities:	
Accounts payable	\$166,125
Sales tax payable	1,466
Funds held for Toastmasters International Regions	761
Due to General Fund — restricted	1,146
Due to Investment (Endowment) Fund	36,821
Deferred charter fees	6,750
Total liabilities	\$213,069
Unrestricted — General Fund balance	\$425,827
Total — unrestricted	\$638,896
RESTRICTED	
District Reserve Fund balances	\$124,166
Restricted grants	1,146
Ralph C. Smedley Toastmasters International Memorial Fund	20,154
Total — restricted	\$145,466
Total	\$784,362

INVESTMENT (ENDOWMENT) FUND

Investment Fund balance	\$422,246
Total	\$422,246

PROPERTY FUND

Due to General Fund — unrestricted	\$ 9,346
Property Fund Invested balance	955,301
Property Fund Reserve balances:	
Reserve for additions and replacements	\$ 10,783
Reserve for maintenance	19,871
Total	30,654
Total	\$995,301

GENERAL FUND — UNRESTRICTED STATEMENT OF INCOME AND EXPENDITURES FOR THE YEAR ENDED JUNE 30, 1980

INCOME	
Membership charges	\$1,274,878
Club charges	171,240
Charges for optional educational materials and supplies	201,576
Other income	78,033
Total income	\$1,725,727
OPERATING EXPENSES	
Administrative	\$ 133,842
General services	232,406
District expenses	50,234
Membership and club extension	49,674
Publications and communications	230,410
Educational development	45,565
Educational materials	242,564
Club supplies, equipment, and insignia purchases	185,749
Employee benefits	110,634
General expenses	239,244
Maintenance and operation of property	86,880
Total operating expenses	\$1,607,202
EXCESS OF INCOME OVER OPERATING EXPENSES	\$ 118,525
OTHER DEDUCTIONS:	
Provision for major building repairs	\$ 3,600
Provision for other replacements and additions to property	26,000
Total other deductions	\$ 29,600
EXCESS OF INCOME OVER EXPENDITURES	\$ 88,925

Learn, Enjoy, and Be Inspired

Bring the exciting 1980 International Convention to your club today. All the highlights can be found in these professionally recorded cassettes containing the keys to successful public speaking. Order yours now — and be inspired by greatness!

JOHN WOLFE/ J. TERRYL BECHTOL

KEYNOTE SPEECH. By John Wolfe. One of the nation's leading sales motivation experts shares his insights on "The Pride of a Pro." Invaluable tips for anyone interested in reaching a professional level of skill in public speaking. ***THE GREAT LESSONS OF LIFE.** By J. Terry Bechtol. The former president of the U.S. Jaycees delivers a moving and highly entertaining patriotic address.

DR. ARNOLD ABRAMS/ ROLES PEOPLE PLAY-PANEL

BODY LANGUAGE: YOU ARE AN OPEN BOOK. By Dr. Arnold Abrams. This specialist in body language uses humor as a vehicle for communicating a unique message about nonverbal communication. **THE ROLES PEOPLE PLAY.** In a stimulating panel discussion moderated by Past International President Hubert E. Dobson, DTM, several Toastmasters examine communication needs and styles and how they will change in the '80s.

DR. DONALD KIRKPATRICK/ DR. DICK WARD, DTM

NO-NONSENSE COMMUNICATION. By Dr. Donald Kirkpatrick. A leading communications consultant outlines strategies for overcoming barriers to effective communication. ***THE ART OF LISTENING.** By Dr. Dick Ward, DTM. "Listening to yourself and others is a way of becoming more of a person. It adds depth to our lives," says this dynamic inspirational speaker in a convincing speech that is sure to make you a more effective listener.

DR. KENNETH MCFARLAND/ WILL JOHNSON

GOLDEN GAVEL ADDRESS. By Dr. Kenneth McFarland. "A good speech is one that renders a service to people," says Dr. McFarland in this captivating speech. This informative and inspiring address reveals the spirit that makes this year's Golden Gavel recipient a powerful leader and an electrifying speaker. ***BUILD YOUR OWN ROAD.** By Will Johnson. A former International Speech Contest winner tells listeners how to chart their own path to success.

COMMUNICATION SHOWCASE

COMMUNICATION SHOWCASE. Six Toastmasters demonstrate their outstanding speaking skills in presentations focusing on ways to achieve personal success and the importance of effective speech communication. Moderated by Past International President Durwood English, DTM.

INTERNATIONAL SPEECH CONTEST

THE WORLD CHAMPIONSHIP OF PUBLIC SPEAKING. Toastmasters' leading speakers vie for the world's top speaking award. Study the techniques that made Jeff Young, ATM, this year's winner. This special collection of speeches also includes the second and third-place finishers — Len Baker and Bucky Sutton, DTM. If you want to make it to the top, you must hear each of these outstanding presentations.

BONUS TAPE

2062 — INAUGURAL ADDRESS. By 1980-81 President Patrick Panfile, DTM. "We can feel very confident that we will achieve our goals. That confidence comes from knowing that we have a history of success — and a spirit to continue it," says our new international president in this stirring speech. Use this message to motivate your members. (Sells for \$3.00. Not available in convention album package.)

SPECIAL OFFER

244 — DR. KENNETH MCFARLAND ON PUBLIC SPEAKING. Great speeches by this year's Golden Gavel recipient, the "dean of American public speaking." This four-cassette album is being offered on a one-time-only basis to Toastmasters at a special sellout price — \$35.00. Don't miss this opportunity to learn from a master.

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- 2062 Bonus Tape (Patrick Panfile) \$3.00
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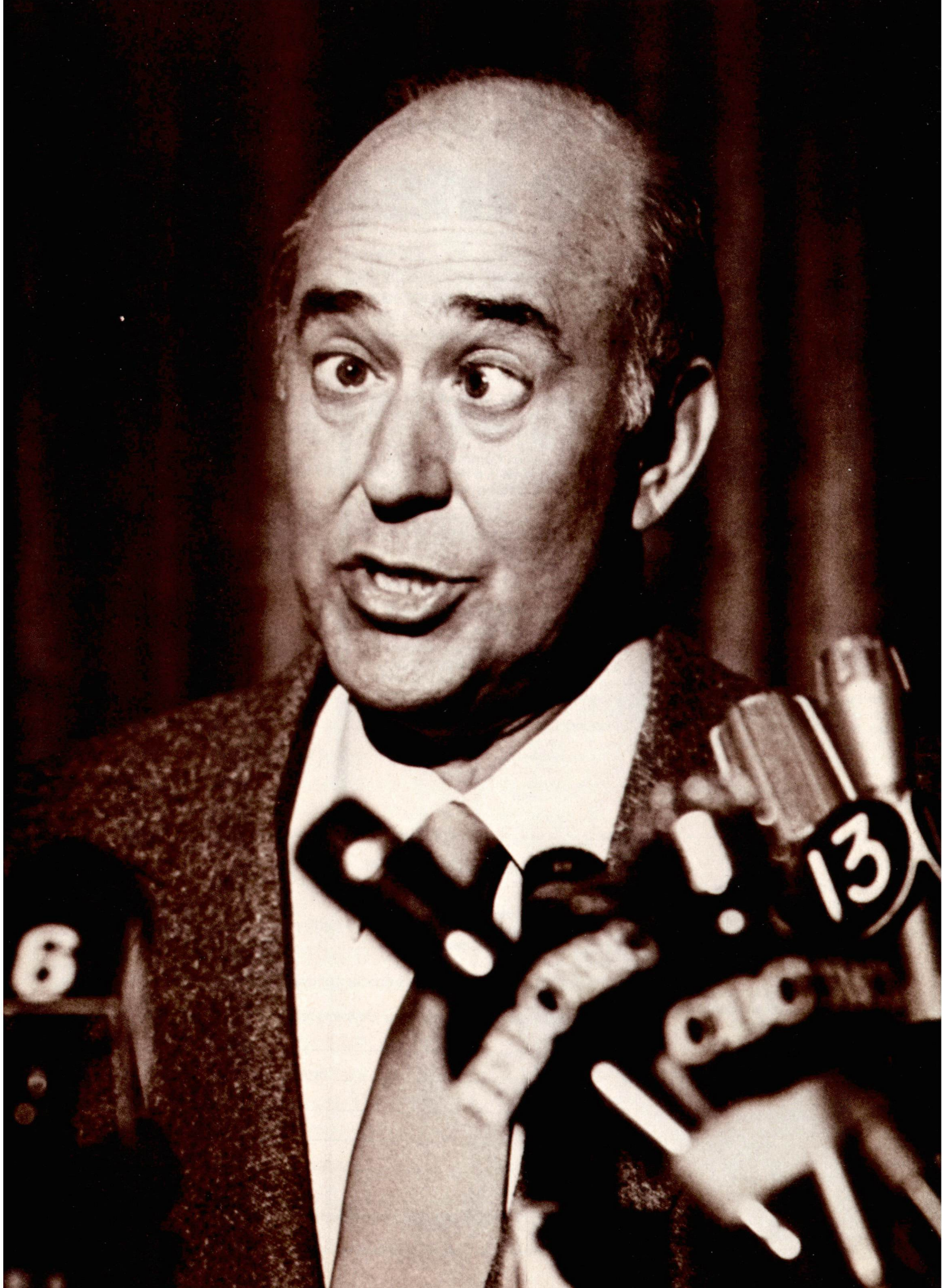
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What makes people laugh? It's not just what you say —
an effective delivery is crucial.

HOW TO TELL A FUNNY STORY

by Win Pendleton

Have you ever wondered why one speaker can regale an audience with a funny story and another person, telling the same story, will lay an egg?

The answer is simple: how. How the story was told.

How a story is told is more important than the story itself or the mood of the audience.

There are a variety of ways to deliver funny stories — some people prefer to stand up, others to sit down; some speakers perform in elaborate costume; others wear street clothes. Some people shout the funny lines; others whisper them.

Regardless of the storytelling technique, if the audience responds with laughter, you can be certain that two basic principles have been followed.

The two keystones for telling a funny story properly are: First, you must know the story. Second, you must make it sound like the truth.

The first step in your preparation is learning to select the right story for the right occasion. Whether the story, anecdote or quip is to be used as an opener or a closer or to illustrate a point in your speech, you are always looking for a story that will tickle the audience's funny bone.

Be sure the story is funny. If you don't think it is funny, don't use it. Perhaps you heard another speaker tell the story at a meeting with hilarious results. And you said to yourself, "I didn't think it was all that funny, but if he got a laugh with it, so can I." Don't make that mistake.

This is going to be your story. You are going to tell it. You must understand what is funny about it and you must think it is funny. If you attempt to make people laugh at a story that you yourself don't consider funny, then you certainly won't be able to convince them. It is hard enough to succeed with a story you really enjoy, so don't attempt the impossible.

Finding Funny Stories

There are many sources of humorous stories. One of them is stories told by other speakers. In such cases, you not only find a new story, you also get an impression of how (or how not) to deliver it. One word of caution, though. Be careful not to tell the story in the same general working area of the per-

son from whom you "borrowed" the story.

Probably the best sources of stories are humor reference books, which can be found in any public library. The best books are organized like dictionaries, with the stories listed by subject and cross-referenced.

When you are looking for a story to fit your speech, you should always consider what people laugh at — and what they don't laugh at. People like to laugh at other people. People who are suffering or in genuine misery are to be pitied and their situations are not

Make sure your stories contain the magic element of surprise.

humorous. On the other hand, people do laugh at individuals who get into predicaments or embarrassing situations due to their own stupidity or gullibility or conceit or overeagerness, or some other similar failing.

People like to see smart alecks and conceited and pompous individuals get their comeuppance. They roar when they see the "I'm always right" type of person proved wrong. Jack Benny, for example, was a marvelous storyteller. When you laughed at him, you were laughing at the always-trying-to-be-clever person who always loses out.

In looking for a funny story, try to find one that puts the principal character in a ridiculous situation. Obviously,

the best person to play the role of the embarrassed dunce is you. Next in order come people in the community who are well known and well liked. If you are speaking at a banquet, you will always get a big laugh with a story told about the man who introduced you or the president of the group. You are also on safe ground when you poke good-natured fun at the audience or at the association that has invited you to speak. For example, if you are addressing a convention of television repairmen you might say, "I really don't know why I was invited to speak to you people. I don't know any more about repairing a television set than you do."

If your aim is to provoke laughter, remember that the humor in the story must be evident and easy to grasp. Subtle humor may be quite witty, but few audiences laugh at it. If your listeners have to figure out what they are supposed to laugh at, they won't laugh.

Many speakers make the mistake of trying to get the audience to laugh at cleverness. A good example of clever humor is the pun. When a public speaker concentrates his humor on puns, he is saying in essence, "Look how clever and smart I am. I thought up a bright saying." Audiences don't laugh at puns. Smart quips rarely raise much laughter for two reasons: First, they sound as if the speaker is trying to be smart; and second, a quip generally comes so quickly that the audience doesn't have time to grasp its humor.

In selecting a story, then, be sure that you think it is funny and that the humor can be easily appreciated. If all of this sounds a bit complicated, there is one element in humor that is always in your favor. Humor is ageless. As long as a story fits smoothly into your speech, the age of the joke is unimportant. Many speakers today are getting belly laughs with stories that were told by Abraham Lincoln and Grover Cleveland. And you can be sure that they didn't think up all of their own stories either.

Learn Your Story

Once you have found a story you like, you must learn it so well that it becomes a part of you. To become a part of you, it must sound like you. This means that you have to rewrite the story in your own words until it be-

comes *your* story and not somebody else's warmed-over joke.

You will find that reworking a story is also the best way to learn it. You must rewrite the story for it to sound like the truth when you tell it. You must deliver it in your own words, common words that you use in everyday conversation. Never use phrases or expressions that have obviously been taken from a book.

Rewrite the story as if it happened to you. To make the story ring true, it must seem to be a part of your own experience. You are going to tell the story from firsthand experience, not as hearsay.

Here is an example of what I am talking about. Properly told, this story will appeal to any adult audience. First, it is quoted exactly as it was written in a well-known joke dictionary. Next, I have rewritten the story the way you might have if you had selected it for your speech.

As it was printed in the book:

A fellow had finished his breakfast and had put on his hat and coat and was leaving the house to go to work when his wife kissed him good-bye and said, "Honey, don't you remember what day this is?" He didn't remember, but he didn't say anything. He just hurried off to work. But he thought about it all day long and that night on the way home he stopped in the store and spent about \$20 on a gift. As he walked in

the front door he said, "Honey, look what I bought you in honor of this great day." "My goodness," his wife said, "this is wonderful. This is the happiest Groundhog Day I can ever remember."

As you have rewritten it for telling — and why:

One of my biggest problems is not being able to remember things — mainly anniversaries. (There are three items to note here. First, you have established rapport with most of the men in your audience. All of them forget things now and then and most of them have forgotten an anniversary at one time or another. They sympathize with you and appreciate your problem. Second, you are explaining what the story is going to be about — forgetting anniversaries. Third, note the use of the word "mainly." "Particularly" would be a good word, but it is too hard to pronounce. Use "mainly" or "especially" or some other word that is part of your everyday vocabulary. The story must sound like you; it must ring true.)

Not long ago, I was putting on my coat to leave the house for work (this makes it sound like the truth without your having to stop and say, "This is a true story." You are preparing to relate a personal experience) when Mary put her arms around my neck and kissed me good-bye and looked up at me with a pitiful look on her face and said, "Don't you remember what day this is?" I didn't remember what day it was. (But you immediately thought that you had forgotten another anniversary, and the audience is reading your mind. They are right with you. That is the

reason you started the story by saying you had a habit of forgetting anniversaries.) And I did what every smart man in this room would do. I pretended I didn't hear her, and got out of the house. But, boy, did I worry! So about 10:30 a.m. I called the drugstore and asked them to send a two-pound box of candy to my house. (You are creating a little more suspense than the man who wrote the original story.) I still couldn't remember what day it was, so about noon I sent four dozen roses home. (A little more suspense.) But I never did remember what day it was, so on the way home I went into a shopping center and bought my wife something pretty and had it gift-wrapped.

When I went in the front door, I said, "Look, honey. Look what I bought you." And she rushed up to me and threw her arms around my neck and kissed me and said, "Oh, this is wonderful. This is the happiest Groundhog Day I can ever remember." (You will notice that the man who wrote the joke dictionary had a perfect punch line. This is the only line of the story that you should use exactly as it was written. You might be able to improve on it, but I think it would be difficult.)

In rewriting this story, you have retained a laugh-getting punch line and have built a more elaborate story around it. There is, however, one danger in this technique. Be careful not to talk too much. Don't add a lot of irrelevant information. Adding the right amount of information will build up suspense; extraneous material will

Ten Rules for Writing Humor

by Hal Rothberg

- *Understand your audience.* You have to know where their heads are at. This is fundamental. What's their general educational level? How sophisticated or blase are they? Try to see yourself as one of them and consider what would make you laugh. Wit? Sarcasm? Slapstick? Funny, out-of-context pictures? Do they like to laugh and have a good time? Ultimately, you will have to decide what areas or types of humor will get them, turn them on or catch them off-guard.

- *Make your humor spring from the characters or situation.* If you watch much television you know that in the better comedy shows, the humor evolves from the characters or the situation. In these "situation comedies," the jokes fit; they are not extraneous to the development of the

story. The same is true for the better comedy film. In writing humor, it's not a matter of simply thinking up or finding jokes and somehow trying to make them fit into your presentation. It's the other way around. You have to first develop your message, a clear story line, the basic narrative and/or dialog, then look for humorous punctuation (or flow if you're really good at it).

- *Keep it clean.* Blue is easier, but clever is better.

- *Don't beat a joke to death.* Punch lines are delivered once, then one moves on. Regardless of the laughs a joke or sight gag garners, don't dwell on it. Don't repeat it. The exception to the rule is what is called a "running gag." This is a funny concept that is repeated at various times throughout the presentation, picks it up at dead spots and, hopefully, by its mere repetition gets funnier each time. If it doesn't, quickly find your way to the nearest exit.

- *Mix 'em up.* Puns. Sight gags. Sounds. Exaggerations. Anachronisms. Pull out all the stops. Vary your approach in creating laughter. Find as many different ways of bending the laughs as you can. The key is to continually surprise your audience. Effective humor

keeps an audience on its toes.

- *Keep it fun.* Humor features the bright side of life. So be positive, optimistic, cheery. Don't dwell on the negative or dark side.

- *Try it out, but don't be discouraged.* Even the top comics and gag writers try out their material. Read yours to your spouse, business associates or anyone you feel will give you an objective reaction. Then cut, fix and rewrite. Don't fall in love with your own words. Make it funnier.

- *Don't expect to be loved.* At least, not until you're a big laugh hit.

- *Read a little.* To write humor, it's essential to be up on what most people are thinking about. Keep abreast of the news, new books, films, TV shows, songs, etc. Also, it doesn't hurt to peek into a joke book now and again. More than finding a gag or two you might use, you'll get the feel of the construction of jokes that work.

- *Communicate.* It feels terrific to get laughs, but never lose sight of your message. In a toss-up between getting a laugh or making a point, making the point wins every time. First and foremost, communicate.

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make the story drag and destroy its impact.

For example, adding that you sent home a box of candy and then flowers and finally bought a special gift makes the audience believe that the day must have been a very important one. However, don't add words merely to draw out the story in time; that is, details about the weather or what your wife was wearing or the fact that the candy was delivered in person by the pharmacist.

A good rule to follow is to keep on the subject and make every sentence relate directly to the punch line. Make everything you say relevant to the point of the story.

Developing Stories from Jokes

In selecting material, don't overlook short, one-sentence jokes. Sometimes they too can be rewritten and expanded into minor masterpieces. Here is an example of a short story that might not sound too promising at first glance. However, it can be developed into a production that will bring down the house at any formal dinner where you are speaking and your wife is sitting alongside you at the head table.

As the story was found in a book:

A man said to his friend: "My wife and I have enjoyed 17 years of perfect married happiness. I think that's pretty good considering we have been married 30 years."

As you have rewritten the story — and how you tell it. (You might use it after the one about Groundhog Day):

The reason I told that story was to bring a certain person a big surprise this evening. I forget so many anniversaries that I am very proud when I do remember one. I have remembered this one. If you folks will excuse me for being a bit personal, I would like my wife, Mary, to stand up. I want to say that tonight she and I are celebrating 17 years of perfect married happiness. (Act as though it were the truth. You must look at Mary with adoration in your eyes. If she is seated next to you, you might even help her to her feet. She must stand up and smile at the audience. If you do it well, their natural reaction will be to applaud. They never fail. After their applause has died down and your wife is seated, you again speak to them.) Thank you so much. I thought it was pretty good myself — 17 out of 30.

You will notice that in this case you have improved on the original punch line. With your revised punch line, your expanded version of the story has everything that a winning story should have. To begin with, it is personal. You have invited the audience to share a joyous experience with you. They, in turn, have feelings of warmth and friendship for you. Then with a single sentence you do two things. You surprise them. And you pull the rug out from under them. The audience suddenly discovers that this is a joke. The joke is on them. This knowledge comes as a complete surprise.

Surprise is one of the most important elements in provoking laughter. Suppose, for example, that you had an act where a waiter comes out of the kitchen with a cake and that he was going to fall down with it, you would ruin the entire routine by removing the element of surprise.

When you write and rework your stories, be sure they suit your personality. Be sure they contain the magic element of surprise. Be careful to tell them in language that you use. Keep them short and to the point.

Which brings us to a word about telling stories in dialect. Unless the dialect is part of your own background, don't use it. A dialect in itself is not funny. It is only window trimming to make a story seem more authentic. If you are from the South and have a Southern accent, you might very well tell a story using that dialect. This is acceptable if it helps to make the story ring true.

On the other hand, if a native Bostonian tried to deliver a story with a Southern accent, the story would lose any semblance of truth — and much of its punch would be gone. Or can you imagine a fellow from Tennessee or Mississippi trying to imitate a member of the British House of Lords — and getting away with it?

If you are a city lawyer who was reared on a farm and you are relating an event that happened to you when you were a boy, it is perfectly all right for you to swing into your boyhood vernacular.

By the time you have rewritten the story in your own style and have tailored it to the speaking occasion, you will know it. It will have become your story. You will have learned it well enough to tell it before any audience.

Be Convincing

Sincerity is one of the most important factors in your success as a public speaker. The sincere man who stammers will make a more persuasive presentation than an eloquent hypocrite.

There are several storytelling techniques that will help to make you sound convincing. Practice them and your humor will seem sincere and truthful.

Your speech is in the first person; therefore, your humor should be presented in the first person too.

Instead of saying, "There is a story about two teenage boys who were talking to each other. . ." inject your personality into the story and present it this way: "The other evening I overheard my teenage son talking to a friend of his who had come by the house. My son was chiding him about being girl crazy. 'All you do is chase

THE ART OF EMCEEING

by

Paul Desmond

My book, *The Art of Emceeing*, was written especially for you, the Toastmaster. It is guaranteed to enhance the knowledge you have accumulated for hosting any function. It's not a joke book, but rather a "manual" for the master of ceremonies. The contents of the book, in conjunction with this special issue on humor, leaves no questions unanswered. Send for your copy; you'll be glad you did and so will your audience.

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girls,' my son said to him. 'Don't you know what the poet said about girls? He said a girl is nothing but a rag, a bone and a hank of hair.' And my son's friend stuck out his hand and said, 'In that case, shake hands with the biggest junk collector in school.'"

First-person humor brings you close to your listeners. They are looking at the person who experienced the situation. Third-person humor creates a barrier between you and the audience. They have to imagine the principal character in the story.

When you want to win your audience, tell a "true" story about yourself. Depict yourself in an embarrassing situation. For example: "The other night after I had finished making a speech I overheard a lady say to her husband, 'That certainly was an inspirational speech, wasn't it?' And her husband said, 'It was all right, but 30 minutes of rain would have done us a lot more good.'"

Make the story sound exciting. If you are excited about it, you will transmit your enthusiasm to the audience. If you deliver a story without color or zest, you'll only bore your listeners and no one will laugh.

Managing the Audience

Laughter is contagious. It is infectious. With one or two hysterical members in an audience, you can soon have the entire roomful of people laughing.

Have you ever noticed how one giggling youngster, apparently laughing at nothing in particular, can set off waves of uncontrolled laughter? It appears to be some sort of released emotional explosion, which generally happens at school or in church. Adults are subject to the same phenomenon.

This seems to be especially true of women. Women may not have a better sense of humor than men, but certainly they are less inhibited with their laughter. An auditorium filled with men can make for a great audience. Add a few ladies, and the pitch of laughter will increase noticeably. Although the best audience has an equal balance of men and women, given a choice of an all-male audience or one composed entirely of women, the professional humorist will choose the ladies.

If one or two people begin to laugh uproariously, you are off to a perfect start. The trick now is to keep them laughing.

When you start reeling off your opening stories, observe where the laughter is coming from. Look for the laughing women. Then pay special attention to those individuals. This does not mean that you should address all of your remarks to them but that you should certainly direct a few of your best lines to them.

It is always great fun to watch an expert at work. I remember observing

an old friend of mine, a practiced after-dinner speaker, as he sized up his audience before delivering the principal address. During dinner, he looked out over the audience from his strategic position at the head table. He listened to the buzz of the crowd. He searched out the gayest and noisiest tables.

At a table near the front of the hall there was one particular woman who seemed to be the center of her small group. She was happy and loud. She appeared to laugh at the slightest provocation. My friend asked the man next to him who the lady was. "Oh," he said, "she is Evelyn-----. Her husband is a past president of the association. She is a character. She likes a good time. Everybody knows her, and they all love her."

I knew my friend had a reason for asking about her. And sure enough, as he began feeling the response to his humor, he directed several of his best stories in her direction. After about five minutes, she had become so hysterical that she suddenly began to laugh in the middle of his next story. Then he did it. He stopped in the middle of his story, leaned over the lectern and spoke directly to her in a loud stage whisper: "Not yet, Evelyn. Wait for the punch line."

Subtle humor may be witty, but few audiences laugh at it.

Of course, Evelyn was taken off guard. She had no idea the speaker even knew her name. Instantly she became the center of attention of the entire room. Her reaction? She exploded! She screamed and howled. Everyone at her table roared. The whole room picked up the laughter for one full minute of bedlam. That one remark made the evening for my friend. From then on, he had that audience in the palm of his hand.

The only way to develop that kind of skill is by careful study and observation plus a bit of experience.

Practice

The art of telling stories and making people laugh is similar to any other skill. You may understand the techniques of platform performance, but you'll never become a polished speaker without practice. The more you practice, the greater your success will be.

There are, of course, a number of effective practice methods. Here are some suggested guidelines, which will work for you if you will work at them:

- Select the story that you want to learn. Be convinced that you have chosen a funny story.

- Write and rewrite the story in your own

words — the vocabulary that you use in everyday conversation. Write down the story as you would tell it if you were sitting and chatting with friends. Change any inappropriate words. For instance, if you want to use a story from a joke dictionary that talks about pounds and shillings, you will have to substitute dollars and cents to make the story suitable for an American audience.

- Next, start practicing the story. Repeat it over and over again to yourself until you have it memorized word for word as you have it written down on paper. Repeat it aloud to yourself. Practice it during your coffee break. Practice every chance you get during the day.

- Then record the story. Put it on tape half a dozen times if necessary, one time after the other. Speak it and tell it — don't read it. Put all the dramatic emphasis into the story as you would do if you were standing before 1200 people. Then play the tapes back.

- Criticize your own recording. See if you have followed the rules. Be sure that your story is short and to the point and free of superfluous material. Check the composition of the story to be certain that you are telling it with the best possible choice of words. Rewrite it again if necessary.

- Practice the story in front of a mirror.

This is the moment when you try out the facial expressions and hand and body movements you are going to use. After you have practiced them so that they seem natural, you are ready for the next step.

- Tell the story to your friends. Every time you can gather an audience of even two people, tell them your story. At first you may find that some of your friends are avoiding you, but don't give up. If you have the makings of a good storyteller, your friends will eventually come around. In time you will find people seeking you out to be entertained by your latest stories.

- The next step is to move on to larger groups. Try your stories before groups of six or eight. Tell stories at parties, or become the unofficial storyteller of your own luncheon club.

You will win your diploma as a storyteller the day when you are able to raise a belly laugh at the breakfast table from your wife and children. This is perhaps the final test. When you can accomplish this feat, you not only have a good story, but you have learned to tell it to perfection. 🍀

Reprinted from *How to Win Your Audience with Humor* by Winston K. Pendleton. (Available from World Headquarters for \$3.95, B-4.)

Mr. Pendleton has been a regular contributor to *The Toastmaster* since 1966. He was awarded the *Toastmasters International Communication and Leadership Award* in 1971.

THE TOASTMASTER

JUDGING THE HUMOROUS SPEECH CONTEST

by Robert Tucker

You have been asked to judge a humorous speech contest. Your first impulse is to say, "I really don't know anything about humor, except that if something's funny to me, I laugh." The contest chairman hands you a copy of the Toastmasters International Speech Contest Manual, and you frantically turn to the Humorous Speech Contest Judge's Guide and Ballot. There you read the guidelines for judging a humorous presentation. Some of the features correspond to a standard contest presentation, but you notice a difference in emphasis. Fearing that you don't know enough about the technical elements of humor to be a good contest judge, you begin searching for excuses to turn down the assignment.

Can you see yourself in that scenario? If so, you need to know that, with those guidelines, you are just as qualified as anyone else to judge a humorous speech contest. The following analysis of standard judging criteria will help you rate humorous speeches intelligently and fairly.

Speech Development

The *opening* should arouse the attention and interest of the audience and set the mood for the talk. There should be a unity of mood and a general direction to the speech, but it doesn't have to be rigidly organized into points and transitions.

The *body* of the speech should be a sequence of little build-ups to a climax or punch line, followed by a breathing space for the audience to get ready for the next build-up. The construction may be loose and casual, but it should never be careless. Momentum should be maintained all the way to the end.

The *conclusion* should be brief, sudden and definite and should not leave the impression that the speaker has run out of material. There should be a feeling that the speaker's intention has been accomplished and he or she has reached a natural stopping point. The closing should be dynamic and memorable and

should follow from elements planted in the body of the speech. It isn't necessary that the speaker leave the audience laughing. Sometimes it's more effective to change pace and tag a serious message onto the tail of a humorous anecdote.

Effectiveness

The best humor includes some type of unexpected twist that pleasantly surprises the audience. It can be visualized as a train of thought that is derailed, leaving the audience with greater satisfaction than if the train had reached its destination.

Humor can be broadly divided into jokes and stories. A joke is often a brief conversation between two or three characters, climaxing in a *punch line*. A joke that consists solely of the punch line itself is called a *one-liner*. The one-liner is an essential element of contemporary humorous presentations. If delivered effectively, it moves with a snap and a sizzle that creates a sense of instant spontaneity — a quality usually lacking in anecdotes and stories. Although a stand-up comic may deliver a string of one-liners to amuse an audience, a speaker can rarely go beyond five minutes with a string of unrelated jokes before the audience becomes bored. So a stand-up comedy routine is slightly removed from the criteria for judging a humorous speech contest.

Speech Value

The speaker should express original humor, but this does not preclude redesigning other existing humor to fit the speaker's purpose. The following are standard sources of material in humorous speeches:

- Personal experiences
- Written materials
- Conversations of others
- Current news and trends

The material should be understandable. The point of a story or illustration should be immediately obvious. It should reflect the personality of the speaker. The speaker should manage the difficulties of delivery, progression and timing.

Audience Response

This may be self-evident, but audience response to a humorous presentation is not judged solely by the amount or volume of laughter. Much of effective humor is subtle and will more likely generate amused smiles and chuckles than belly laughs. What you want to watch and listen for is how substantial the rapport is between speaker and audience. How attentive is the audience? How well received is the speaker?

Physical Elements

What the audience sees is just as

important as what they hear in any kind of speech. A humorous speech is not particularly funny if the speaker just stands frozen behind the lectern, unless it is intended for an effect related specifically to what the speaker is saying. Similarly, the speaker should use vocal variety — in pitch, rate and volume — to keep the audience entertained. Remember, *entertainment* is a primary factor in judging a speaker's performance in a humorous speech contest.

Correctness

In a humorous speech, delivery will make or break the material. In judging the delivery, listen and watch for proper timing. A successful humorous talk gives the audience a chance to have fun in a relaxed atmosphere. The speaker's attitude, voice and body language should establish this atmosphere from the start. The speaker also should:

- Talk slowly and clearly enough to allow the audience to follow.
- Repeat or emphasize key words so no one misses the point.
- Tell each joke and story from memory.
- Use body language to act out the story.
- Personalize the stories.
- Poke fun at himself or herself.
- Keep the stories short.

Attitude of Humor

The speaker should avoid using language or references that might be objectionable to a particular audience. Traditionally, Toastmasters have been extremely cautious about using "blue" material. Our members have long been taught that if a speaker feels even one person in the audience might be offended by a joke, it should not be used. Speech contest participants should be graded down for exercising poor judgment in this area.

To determine when off-color jokes would not be appropriate, the speaker must know the make-up of the audience. The judge also must be familiar with the values of the audience in order to judge the speaker objectively.

As a contest judge, you should avoid basing evaluations on your personal values or opinions. Try to analyze the speech and delivery on the basis of the standards presented in this article. And don't underestimate your ability to be a fair and objective judge. At the bottom line, if the speaker delivers and the audience responds, that's what counts.

Robert M. Tucker is manager of the Education and Club Administration Department at World Headquarters.

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San Bernardino, CA — Tues., noon, San Bernardino City Hall, Communication Center, 300 North "D" St. (383-5302).

4339-2 New Thought

Seattle, WA — Tues., 7:30 p.m. Unity Church of Truth, 200 8th Ave., N.

4337-3 Speakeasy

Glendale, AZ — Wed., 6:30 p.m., Olive Square Center, 4425 West Olive Ave. (973-7425). Sponsored by Tele-Talk 3016-3.

2206-6 Fuller Spirits

St. Paul, MN — Mon., 5 p.m., H.B. Fuller Company, 2400 Kasota Ave. (645-3401 x281). Sponsored by Four Seasons 373-6, Roseville.

2312-6 Mills Early Risers

Golden Valley, MN — Fri., 7:15 a.m., General Mills, Inc., 9200 Wayzata Blvd. (540-2077). Sponsored by Realtors 2512-6, Minneapolis.

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Aloha, OR — Tues., noon, Tektronix, Walker Road, Conference Room, P.O. Box 500, Beaverton (645-6464 x1662). Sponsored by TEK Toasters 4054-7, Wilsonville.

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2514-7 Big Wheelers Toastmasters Club of Consolidated Freightways

Portland, OR — Wed., 4:30 p.m., Consolidated Freightways, 1621 N.W. 21st (226-4681).

3501-11 Montgomery County

Crawfordsville, IN — Tues., 6 p.m., Applegrove Restaurant, 404 West Market St. (234-2660). Sponsored by Checker Flag 2007-11, Indianapolis.

3838-11 The 25/25 Toastmasters Club

Indianapolis, IN — Wed., noon, Western Electric Company, 2525 Shadeland Ave., (352-6034). Sponsored by Scottish Rite 2289-11.

491-31 Lord Peninsula

Erie, PA — Wed., noon, Lord Corporation, 1600 Peninsula Dr. (456-8511 x2369).

4328-21 Connaught

Vancouver, B.C., Can — Wed., noon, Vancouver City Hall (873-7366). Sponsored by Clover Leaf 2769-21.

536-26 Energetics

Golden, CO — Mon., 11:30 a.m., Denver West Office Complex, Cole Blvd. & Colfax Ave. (231-1534). Sponsored by Buffalo 2438-26.

3257-30 Speakers Unlimited

Deerfield, IL — 2nd & 4th Tues., 5 p.m.,

Walgreen Corporate Office, 200 Wilmot Rd. (948-5000). Sponsored by Long Grove 169-30.

4331-31 Raytheon M. & P. T.

Waltham, MA — Wed., noon, Raytheon, M. & P.T. Training Room, Building 12 (899-8400 x 4440). Sponsored by Raytheon Equipment Division 2621-31.

4333-33 Sunrise

Merced, CA — Wed., 6:30 a.m., Carrow's Restaurant (723-6681). Sponsored by Chateilaines 2918-33 and Atwater Dynamic 3131-33, Atwater.

4336-35 Salesmasters

La Crosse, WI — Thurs., 3 p.m., TRANE Company, Graduate Training 17-3, 3600 Pammel Creek Rd. (787-3312). Sponsored by La Crosse 411-35.

3308-36 Bolling Air Force Base

Washington, D.C. — 1st & 3rd Thurs., 11 a.m., Music Room, Recreation Center, Bolling AFB (767-4320). Sponsored by Aerospace Center 3268-8, St. Louis Air Force Station, Missouri.

2249-37 Craftsmen

Winston-Salem, NC — Tues., 7 p.m., Forsyth Advancement Center, 307 Craft Dr. (722-0344). Sponsored by Mercury 2864-37 and Reynolda 3380-37.

4335-37 Research Triangle Park

Research Triangle Park, NC — 1st & 3rd Wed., 11:30 a.m., 12 Davis Drive (541-4455). Sponsored by Cary 3335-37.

2192-39 Soapmasters

Sacramento, CA — Alt. Wed., noon, The Procter & Gamble Manufacturing Co., Power Inn & Fruitridge Roads (383-3800). Sponsored by Saad Sacs 2591-4.

1485-40 Berea

Berea, KY — 1st & 3rd Thurs., 11:30 a.m., Peoples Restaurant, I-75 (986-3793). Sponsored by MADCO 4097-40, Richmond.

3482-46 NJB

West Patterson, NJ — 2nd & 4th Mon., 6 p.m., New Jersey Bank (National Association), One Garrett Mountain Plaza (881-5416). Sponsored by Clifton 2664-46.

4326-46 Sperry

Great Neck, NY — 1st & 3rd Tues., 5 p.m., Sperry Corporation. Sponsored by Norwalk 2785-46.

3512-48 Harry Jaffe

Birmingham, AL — 3rd Sat. each month, 7:30 p.m., Western Sizzlin Steak House, 220 Oxmoor Rd. (595-1591). Sponsored by Shaklee 1745-48, Montgomery.

4332-52 Crocker Talkers

Los Angeles, CA Wed., Crocker National Bank, 611 West 6th St. (612-8967). Sponsored by MWD Watermasters 445-52.

4327-56 Datapoint

San Antonio, TX — Wed., noon, Datapoint Corporation, 9502 Computer Dr., #106 (699-7105). Sponsored by USAA 181-56.

4330-60 Circle City

Goderich, Ont., Can — 2nd & 4th Wed., 6:30 p.m. Place to be determined. (524-4166). Sponsored by Kitchner-Waterloo 2432-60.

2365-65 Energetics

Syracuse, NY — Wed., noon, Niagara Mohawk Power Corp., 300 Erie Blvd., West (474-1511). Sponsored by Empire Statesmen 1427-65.

4325-68 St. Tammany Ozone

Slidell, LA — Tues., 7:30 p.m., Daily Times, 1441 Shortcut Highway (641-4104). Sponsored by Slidell 568-68.

3849-70 Enemelay

Sydney, N.S.W., Aust — 1st, 3rd & 5th Wed., 12:15 p.m., The National Mutual Centre, 44 Market St. (02 20273). Sponsored by Pennant 3585-70.

4338-74 SIGMA

Pretoria, South Africa — 1st Mon., 6:30 p.m., Palms Hotel, Pretoria Road Silverton (012 831121). Sponsored by Pretoria 2199-74.

4329-U Calmecac

Guadalajara, Jalisco, Mex. — Alt. Thurs., 7:30 p.m., Tequila Sauza S.A. Ave., Vallarta #3273 (36 411-597).

4334-U ACCJ

Tokyo, Japan — 1st & 3rd Thurs., 11:30 a.m., American Club, (03 271-3258). Sponsored by KANTO 2320-U.

Anniversaries

30 Years

Astoria 775-7, Astoria, OR
Monument 898-36, Washington, D.C.

25 Years

Dallas 1933-7, Dallas, OR
Demosthenes 972-9, Yakima, WA
Executive 1783-25, Dallas, TX

20 Years

McDonnell Douglas 2389-8, St. Louis, MO
Ada 3143-20, Ada, MN
Southern Valley 2752-33, Bakersfield, CA

15 Years

Daybreakers 814-6, Edina, MN
Greater Fairmont 2773-13, Fairmont, WV
Cookeville 2744-63, Cookeville, TN
Dauphin 2991-64, Dauphin, Man., Can
Waitemata 2017-72, Auckland, NZ

10 Years

Kachina 1473-3, Phoenix, AZ
Panama City 531-29, Panama City, FL
Parklawn 502-36, Rockville, MD
Huber Heights 1740-40, Dayton, OH
Ipswich 1067-69, Ipswich, Old., Aust

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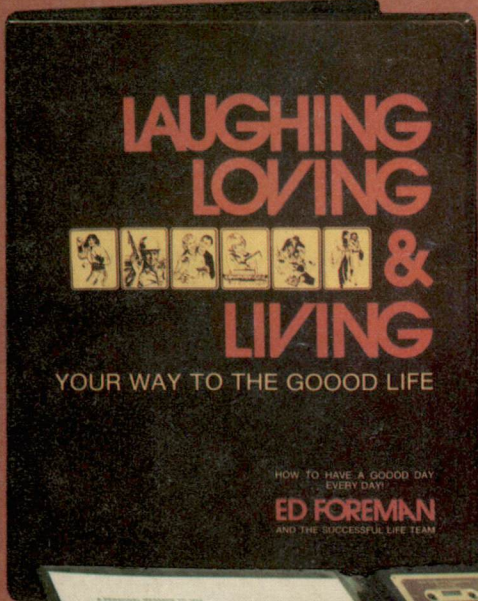
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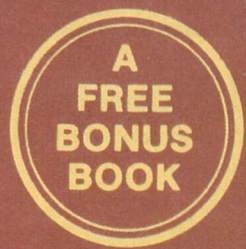
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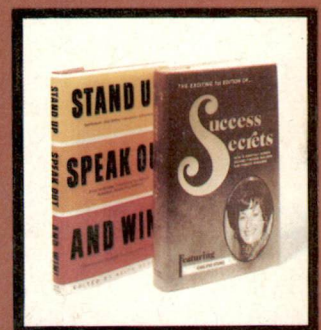
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