

# The TOASTMASTER<sup>®</sup>

JULY 1999



So....  
*You Want  
to Be Funny?*

How to Tell Jokes

ALSO INSIDE:

Taking Toastmasters Home • Are You Listening? • From Chaos to Structure



## VIEWPOINT

# Riding the Toastmasters Roller Coaster

As the roller coaster heads up the steep incline, its passengers anxiously anticipate how high they will climb before slowly going over the top and rocketing down the steep slope. Up and down, around a corner, and then back up again for more exhilaration. What a ride!

Unfortunately, Toastmasters clubs go through roller coaster rides as well, but not as quickly as an actual roller coaster! Where is your club today? Does it have more than 20 members, still climbing that steep incline of growth and success? Or does your club have fewer than 20 members, traveling down that steep slope of member burnout and poor attendance that you fear may never end?

Every club has its ups and downs. The first Toastmasters club I joined in the early 1980s recently celebrated its 45th anniversary. At the celebration we shared stories and talked about the successes of past members. One long-standing member talked about the time the club had only five members and was on the verge of folding. But one strong leader was determined not to let that happen. He worked hard to get the club back on track and heading upward. In 45 years, the club has gone through some major roller coaster rides, from a low of five members to a high of 50, and all stops between.

If your club is on the slippery downward slope, it is time to assess your club's meeting quality and begin an active recruitment program. For an analysis of your club quality, you may want to present *The Moments of Truth* (Catalog No. 290) workshop at a club meeting. This will help you assess where your club stands today. Next, you may wish to visit a strong neighboring club to pick up some ideas to implement in your own club.

It also may be time for some serious membership recruitment. Here are some ideas that have been successful in getting clubs back on track: Obtain free advertising in local newspapers, drop off brochures at local businesses, post meeting times in libraries or company newsletters, ask friends and associates to attend a meeting, start a membership recruitment contest, call past members, and consider a recruitment month with special speakers and strong quality meetings.

Enjoy the ride back up on the roller coaster to 20 members and beyond. We'll see you at the top!

*Terry R. Daily*

Terry R. Daily, DTM  
International President

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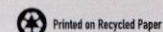
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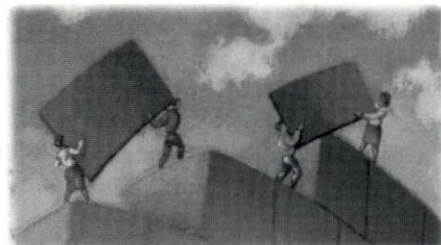
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### *The Toastmasters Vision:*

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

### *The Toastmasters Mission:*

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

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

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



## LETTERS

### TOASTMASTERS IN THE BOARD ROOM

I am an applications engineer, not a salesperson. I was, however, one of the lucky people asked to participate in a recent sales training course for my company. The three-day class required every student to present a product demonstration. With my Toastmasters experience, I was able to listen to the assignment and deliver a quality presentation.

A few weeks later, I was asked to give my sales presentation at the next board of directors meeting. After I delivered my message, I knew that I had done my best. I also know that my Toastmasters experience gave me the confidence and practice necessary to control nervousness, get organized and deliver the presentation.

Congratulations to Toastmasters who are developing their verbal skills. It is as necessary as writing in the business world. If you are contemplating joining Toastmasters and are terrified at the thought, think about the benefits. I am an introvert and joined in a flash of insanity, but I consider it one of the most valuable decisions of my career.

Vince Cisar  
Longmont Leaders Club 2642-26  
Longmont, Colorado

### AN INSIDE POINT OF VIEW

I've recently read several articles in *The Toastmaster* about the pros and cons of supporting Toastmasters clubs in prisons. As an inmate serving time in a Missouri maximum-security prison, I'd like to voice my thoughts - from the inside.

I committed my crime when I was 18. I lacked confidence, had no ambition and few communication skills. I was shy, quiet and very anti-social. After serving the last six years

in prison, I find the same traits in many of the newer-generation inmates. Not knowing any other way to express our feelings or thoughts, we expressed them through violence.

After having been involved in Toastmasters now for more than two years, my confidence and communication skills have increased dramatically. Toastmasters has given me the knowledge and courage needed to effectively express myself through words.

I recently read a letter to *The Toastmaster* from someone who believed society should be more supportive to victims than to criminals, and I am empathetic to this position. However, deeming an offender unsalvageable without any effort of rehabilitation is contrary to the main idea of the American justice system: rehabilitation. Most offenders are sincerely remorseful for what they have done, and with treatment can become assets to society.

Recently, I became part of Youth Services Group, Inc. at this institution. This program's purpose is to help "at risk" individuals understand the negative consequences of criminal behavior by bringing them face to face with the realities of prison and by fostering alternatives to criminal thinking and behavior.

Without the help of Toastmasters I would never have had the confidence to get involved in this type of a positive program. Other Youth Services members also have been involved with Toastmasters, and it has helped them tremendously in being able to communicate with the troubled youth who are brought to our sessions. Offenders do use their Toastmasters skills

in very productive ways, including supporting victims' rights and restorative justice programs.

Toastmasters consistently helps offenders change. The recidivism rate of inmates who have participated in Toastmasters is extremely low. So in that sense, supporting Toastmasters clubs in prisons helps make society a safer place.

People are transforming themselves with the help of the Toastmasters program and, to those who don't believe people are capable of change, I recommend that you visit a Toastmasters club inside a prison and see for yourself. Your support and approval are appreciated, and I thank all who support and visit the Alpha Toastmasters club.

Joseph Wickerham, ATM-S  
Alpha Club 1408-8  
Jefferson, Missouri

### TAKE THE CHALLENGE

New members often express their anxiety to me about taking on new roles in Toastmasters meetings, such as Toastmaster, grammarian or speech evaluator. This begs the question, when is anyone really ready? My advice is simply to take the challenge and just try it. After all, Toastmasters is a constant learning process where we always take on challenges, whether it be answering a difficult Table Topic or evaluating a very good speaker. It isn't always easy, but that's life. The more challenges we take on, the more we expand our comfort zones and the more we improve as speakers and listeners. And the more experience we get, the easier the task becomes the next time around.

Wayne G. Soon, ATM  
Connaught Club 4328-21  
Vancouver, B.C., Canada



By Mary Murphey, ATM-B

Encouragement is oxygen for the soul.

# Please Praise Me!

I'LL NEVER FORGET THE DAY MY YOUNG DAUGHTER APPROACHED me with an unusual request. "Praise me," she said. There was nothing subtle about the appeal. Embarrassed, I offered a few lame words of approval and, taken aback by the event, began to wonder at such obvious need for affirmation.

"Perhaps," I thought, with a sudden surge of guilt, "an all-too-familiar weakness has overtaken me – that of noticing my children's faults more readily than the things they do well." The incident triggered some self-evaluation.

"If I were to hear recent conversations with my children played back, what would I discover?" I wondered. "Would I detect a positive tone in the majority of what I've said to them, or would I be embarrassed to find I've been overly critical and carping?"

I carried it a step further. What if I could review recent conversations with my spouse, co-workers, fellow Toastmasters and people in general? Would I find my input into their lives uplifting? How would the overall effect of my words weigh out?

I ask the same of you. If your recent conversations were replayed, would you be satisfied with what you heard? If not, perhaps you have a tendency to notice others' failures rather than the many things they do well. Unfortunately, we often take responsible behavior for granted. And our human nature is such that when we do offer compliments, we often direct them more freely to those outside our inner circle.

Even the Bible verifies that this occurs, for it states, "A prophet is not without honor, except in his own country." It's easier to praise those distanced from us – say, our fellow club members – than the people whose imperfections are familiar to us because we live with them.

When do we become aware that we need to be more generous with approval? Why not start at home? The positive principles and evaluation skills we learn in Toastmasters can be applied at home also.

One author suggested, "If parents and bosses administered praise more often, psychologists would get a rest from patients suffering from inferiority complexes. We must bask in the warmth of approval now and then; otherwise, our self-respect becomes seriously endangered."

An Ohio farmer's wife expressed it this way: "Maybe

when I'm a hundred years old, I'll get used to having everything I do taken for granted. As it is, life comes pretty hard when you don't hear a word of thanks for your efforts. Sometimes I feel like copying the woman who served her men cattle food one day for

dinner, after waiting 20 years for a word of praise. 'I've never heard anything to make me think you'd know the difference,' the woman said when they declared she must be crazy."

All that woman needed to hear was "thank you," or an occasional expression of gratitude for all the meals she had been preparing.

Being appreciated takes a lot of the drudgery out of ordinary tasks. I still remember the time I stood cleaning a pile of dishes as my husband prepared to leave on a business trip. Before he left, he stepped up behind me, offered a big hug and said, "Thank you for working so hard." Suddenly, one of my least favorite jobs took on some significance.

On the flip side, how many wives remember to thank their husbands for crawling out of bed and going to work every day to help support the family?

Most everyone values a compliment, encouragement or a little recognition from time to time. Telling a person something we admire or appreciate about them is a simple act of kindness. It requires such little effort. The power to do so is on the tips of our tongues. So why would we be stingy with this ability to make others feel good? The fact is, when we make others feel appreciated, it makes us happy also.

We must develop an eye for discovering what's right about a person, starting with the people closest to us. Then we should actively seek ways to express appreciation for the good traits we find.

Someone said that encouragement is "oxygen to the soul." If that's so, then let's not make people wheeze and gasp for a whiff of it! Fill their hearts with it. That way, they won't have to creep tentatively toward you and plead, "Praise me." **1**

Mary Murphey, ATM-B is a member of Off-Broadway Toastmasters Club 4986-16 in Guthrie, Oklahoma.

Have you tried serving Table Topics at the dinner table?

# Taking Toastmasters Home

**A**sk my daughter Katie how long I've been in Toastmasters, and she'll likely say "forever." She's nearly right. I joined the organization when she was just five years old – and that's darn close to forever when you're 10.

As far as Katie is concerned, her mom has always prepared speeches, always attended meetings and conferences, always taken time out for Toastmasters. Do I feel guilty spending time away from her? Of course, I'm a mother. It's what I do best.

The good news is, I feel a lot less guilty since I discovered how to turn this potential negative into a positive. Now I'm not the only one who's benefiting from Toastmasters training. Katie is, too.

You see, I've learned to take Toastmasters home. And that's made all the difference.

Just as Toastmasters self-improvement methods enhance our abilities on the job, they can also help us become better parents and spouses. In fact, I've discovered that evaluation, communication and leadership skills have greater impact on family members than they do on acquaintances, because they can be applied daily, with loving kindness. Isn't it a shame that most of us save these skills for work, instead of

where they may be needed even more – at home?

It's an easy opportunity to miss. Just weeks after joining Toastmasters, I was regularly applying my newfound evaluation skills in my job as a copy editor. I quickly discovered that Toastmasters' method of using motivational feedback – sandwiching constructive criticism between positive comments – kept co-workers' minds more open to my editorial suggestions. The results were immediate. Writing quality and creativity in my department soared.

But at home, it was a different story. As a single mother, I found myself frustrated by Katie's lack of organization every morning. Day after day I would repeatedly remind her to brush her teeth and hair, get dressed and gather her homework for school. Day after day we rushed out the front door frazzled. "Why can't you be better prepared?" I asked in exasperation, time and time.

It didn't occur to me to use my Toastmasters skills to solve the prob-



lem until months later. Faced with a difficult evaluation at a Toastmasters meeting, I sat mulling over my choice of words. The speech was good, but the speaker's lack of preparation was obvious. My first impulse was to ask, "Why didn't you prepare better?" But I knew these initial feelings were critical, rather than constructive.

Instead, when my turn came, I focused on the many positive aspects of the speech, then suggested that additional preparation could have made this good speech great. I gave specific advice for becoming better prepared and assured the speaker that such preparation would come more naturally over time, improving future speeches immeasurably. The Toastmaster practically glowed with confidence.

It was what I call a "gotcha" moment. Suddenly I realized I owed Katie the same opportunity for success. The very next morning I decided to apply Toastmasters principles to our problem at home. Katie was dawdling as usual, but she had made



her lunch without being reminded – a fact I told her I was proud of. “You still haven’t gotten your homework together, though. Let’s see if tomorrow you can have both ready by 7:15. I’ll bet you can.” Is it any surprise that she rose to the occasion and that mornings have been smoother ever since?

Perhaps you have family members who could benefit from such a constructive evaluation. Applying just that one principle can make an enormous difference in your life and theirs.

Table Topics is another aspect of Toastmasters that we all can take home. When John F. Kennedy was growing up, his father, Joseph, used the dinner table as a venue for honing his nine children’s communication skills. The young Kennedys were often called to stand and expound extemporaneously on subjects ranging from sports to politics. Lively discussions ensued, making not only for interesting dinners, but helping create a family of accomplished com-

municators who could speak convincingly on any subject.

More than half a century later, in a world in which the average attention span has shrunk to an estimated 30 seconds, being able to make a point quickly and succinctly is more important than ever. As the Kennedys showed, home is the perfect place to hone those skills.

Honing leadership skills is another aspect of Toastmasters training that can be applied at home. We rotate responsibilities in a club because we know it creates well-rounded members capable of doing more than they may have thought possible. Yet at home we often find family members doing the same jobs month after month.

I enjoy cooking, so for years I served as the family’s chief cook and bottle washer. But when I started working full-time, necessity forced me to call on my kids to pitch in. The result was pleasantly surprising. Katie and her big sister, Lindsay, now 19, both rose to the challenge, becoming adept at whipping up meals, planning menus and grocery shopping. So what if we often have pancakes for dinner twice a week? The girls are proud of their skills, eat what they prepare and save me time and trouble.

Do you always wash the car, mow the lawn or walk the dog? Try rotat-

*“Example isn’t the most important thing.*

*Example is the only thing.”*

– ALBERT SCHWEITZER

ing these responsibilities, Toastmasters-style, and see if family members don’t develop new skills they never knew existed.

Finally, perhaps the easiest way to take Toastmasters home may be to bring your home to Toastmasters. In her recent bestseller *Succeeding Sane*, (Simon & Schuster, 1998) former Olympian, Rhodes scholar and White House Council Director Bonnie St. John Deane offers a simple suggestion for bringing families together. Share more of the things

you love to do with the people you love most.

How long has it been since you brought your non-Toastmaster spouse to a meeting? How about your older children? My club welcomes both with open arms, and the benefits have been enormous.

Katie and Lindsay have both attended Toastmasters meetings and contests off and on for several years. Lindsay is quick to admit that her exposure to the program helped her win her high school’s public speaking award three years ago. Her observation of Parliamentary skills in action served her well as president of the Key Club. And I was proud – but not surprised – when she chose to join Toastmasters the week she turned 18. That same year, she earned her CTM. Today she serves as our club’s Vice President Public Relations and is well on her way to her Competent Leader Award.

Although at 10, Katie is still a bit young for membership, the Toastmasters training she has received at home and at meetings has served her well too. She now knows the difference between a lectern and a podium. She understands the value of being well prepared and the importance of being a good listener. But I really didn’t realize how much she had picked up from Toastmasters until a professional storyteller visited her 5th-grade class.

When Katie returned from school that day, I asked her how she had enjoyed the storyteller’s presentation.

“Well,” she remarked seriously, “her gestures were excellent, but I counted 28 ah’s.”

Okay. So maybe there’s a downside to taking Toastmasters home. It’s still easy to see why this family has decided to stick with Toastmasters – as Katie would put it – forever. Shouldn’t yours? **1**

**Cindy Podurgal Chambers, DTM**, a member of the Heartline Club 7409-63 in Clarksville, Tennessee, is a freelance writer and advertising copy editor.

# Are You Listening?

**Listening requires more than occasional silence at strategic moments. To really hear what others are saying, we need to concentrate!**

**T**he irony is blatant. Of all the communication skills necessary for our business and social activities, listening is usually neglected, although it can be considered the most important.

## NATURE OF THE LISTENING PROCESS

Listening is a skill that is most easily learned, practiced and developed. But it rarely receives high pedagogical priority because most people think they are good listeners. Don't you feel you are good at listening?

Actually, the opposite is usually true, which is another dimension of the irony. Studies show that 75 percent of what we hear is heard incorrectly; and of the remaining 25 percent, we forget 75 percent within weeks (or days) according to Donald W. Caudill, associate professor of marketing at the University of North Alabama. Another study claims that the average listener has an immediate retention level of only 50 percent – within 24 to 48 hours, the retention level drops to 25 percent.

Misconceptions compound the retention dilemma. Listening is often regarded as a passive if not unimportant activity, requiring only occasional silence at strategic moments to hear what others are saying. On the contrary, successful communicators know that good listening is an active process, requiring substantial effort.

Why? Because a good listener feels accountable to understand and perhaps respond to the speaker's message – not merely to the words and sentences themselves.

Therefore, it is a corollary of communication that just as good writers are usually voracious readers, good speakers are usually good listeners. Only when you know the listening process and understand how listeners receive your words can you speak with maximum effectiveness. This, in turn, will make each presentation a never-ending learning process. We often hear the remark "He talks too much," but did you ever hear the criticism "He listens too much"?

Although most of us have mixed listening traits and do not fall into convenient categories of classification, there seems to be four basic levels of attentiveness. These levels of listening receptivity can be labeled as follows: (1) the nonlistener, (2) the passive listener, (3) the semi-active listener and (4) the active listener.

At the lowest level is a person who doesn't hear the speaker because he or she makes no effort to do so. The nonlistening individual (often a student in a classroom) is preoccupied with personal thoughts, unrelated to the speaker's message. This may only be momentary inattention; if habitual or prolonged however, it can lead to a state of disability.

The next level of listening is passive, characterized by only marginal receptivity. The person is hearing the words of the speaker but only without really understand-





ing them. Because of this incomplete absorption of data, the listener lacks a coherent view of the whole message, so that knowledge of the parts is fragmentary and vulnerable to distortion. This person might even fool the speaker temporarily by a token semblance of comprehension, but the pretense is usually short-lived.

At the next level of listening, which is a kind of semi-active responsiveness, the listener is attempting to get what the speaker is saying but still doesn't understand

the speaker's total intent. He misses the vocal intonation, body language, facial expressions and intellectual subtleties, even if he grasps isolated facts and statistics. He may even do well in parroting the words of the speaker (should the occasion call for a response).

Depending on the size of the audience, the speaker is usually aware, sooner or later, that this semi-active listener sees some of the trees but not the forest. Obviously, the smaller the group, the sooner the speaker

will find out. This listener believes he understands the speaker, but this isn't likely. The listener forms opinions

*"By following some general principles, the listening process can be greatly enhanced."*

and draws conclusions before the speaker is finished, thus often distorting the true meaning of the message.

The most effective level of listening is active, the level at which true communication takes place. The listener pays close attention to the words and their context, listening not only for the substance of the speech or message but also

for the application of the ideas to his life. There is usually a "willful suspension of disbelief," during which the listener concentrates on seeing the speaker's point of view and asks appropriate questions.

### **BARRIERS TO EFFECTIVE LISTENING**

It is easy to allow communication barriers to disrupt concentration. Unless interferences are eliminated or limited, a poor listener misses crucial information, misinterpreting ideas or distorting facts in the evolution of bad listening habits. These barriers can be both external and internal as follows:

External distractions: daydreaming/mind wandering, allowing the speaker's unintentional "trigger" words to provoke a negative response of evocative emotional connotations; not separating fact from opinion; (in a small gathering) focusing so hard on preparing a reply that the listener misses what the speaker is saying; lack of interest in the subject; limited vocabulary inhibiting understanding; letting personality conflict (perhaps latent) between the speaker and listener block communication; and excessive note taking so that the listener falls behind and misses key ideas or perspective.

### **STEPS TO GOOD LISTENING HABITS**

Good listening habits begin with a sincere attitude of wanting to improve one's grasp and retention of the ideas and facts being presented. Naturally, each person's listening capability varies. Yet, by following some general principles, the listening process can be greatly enhanced.

- **Prepare for listening.** If you are going to a speech or a meeting, get ready for it by reading and thinking. Don't assume you know what the speaker is going to say.
- **See the whole picture.** Listen for the key words and concepts that illuminate the forest, not just the trees. Don't get lost in details even though details illustrate the generalizations.
- **Be an active listener.** Depending on the variables of room size, number of people in attendance, nature of the subject and occasion, ask questions at appropriate times without being disruptive.

- **Concentrate.** Don't let your mind wander. Try to relate to the topic and see how you fit into it.
- **Focus your attention.** Focus on the ideas and overall context of the speech or message, not just the subordinate facts (although fascinating), if by doing so you lose perspective and coherence. Recognize relationships.
- **Listen nonjudgmentally.** Keep an open mind (this is easier said than done!) and don't make quick judgments before the speaker is finished. Try to eliminate or minimize bias.
- **Concentrate on information.** Focus on the message, not the speaker's presentation style, appearance, mannerism or clothing.
- **Look for commonality.** Look for elements of common interest between you and the speaker so you can respond with sincerity at the appropriate time.
- **Resist external distractions.** If you are paying close attention you won't have time to be distracted by street noise or people entering and leaving. If there is outside noise, you may have to move closer to the speaker.
- **Take only limited notes.** Note key words, phrases and ideas to interpret and ask about later. Never try to write down everything the speaker says, unless you use a tape recorder.
- **Be humble.** Never feel superior to the speaker regardless of your role, position or knowledge. You can learn from everyone.
- **Resist boredom.** Resist becoming bored even when the topic is boring to you. Find something of value, constructive in the message, no matter how dull.

### **AWARENESS OF NON VERBAL CLUES**

Listening is sometimes inseparable from looking. Being attuned to the nonverbal clues of a speaker's personal delivery and attitude can help you understand the total message of a conversation or a speech. The nonverbal often complements the verbal, and occasionally they contradict each other. In any case, don't be distracted by the nonverbal clues. They are only clues but can be used positively to enhance – not distract – the speaker's message.

Obviously, facial expressions often convey one's feelings. A smile, a frown, a puzzled look and an open mouth are all indications of a speaker's frame of mind or mood. They can be easily read; on the other hand, an intense seriousness, for example, can be misunderstood as unfriendliness or even anger. Don't jump to conclusions.

It has been said that listening is hard work. But it isn't – not if your goal is to absorb what your speaker is saying. It's a matter of attitude, a matter of commitment. From that commitment forward, the steps are simple, understandable and achievable.

We need to listen more carefully. Maybe there is a reason we have two ears and only one mouth. **1**

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**Tom Jenkins** is a freelance writer and a former Toastmaster living in Englewood, Colorado.

# Intelligent Listening...

Are you listening? You look as though you might be, but the experienced speaker knows that members of his audience are likely to take advantage of the position of reverent attention to make up a bit of sleep while the speaker drones on.

Intelligent listening is just as important a part of Toastmasters training as is eloquent speaking. Your clubs are under obligation to help their members become analytical, discriminating and intelligent listeners. This is why Toastmasters clubs have instruction on speech evaluation or criticism by members rather than by a professional coach or critic. We realize that the only way to become an intelligent listener is through practice. By this means, members can acquire the habit of critical listening, an art which can be gained only by practice. Even the most inefficient critic can be helpful.

Not long ago in a Toastmasters meeting, I listened to a speaker who delivered a delightfully entertaining speech. The speaker intended to be amusing and made no effort to convert or convince his audience. In my opinion, it was admirably done, but when the evaluator was asked to comment, he took the speaker to task for having failed to make his purpose clear and for having built his material illogically and without proper attention to the

By Dr. Ralph C. Smedley

rules of argument. This criticism revealed two important facts: first, the evaluator had not listened intelligently; he had missed the whole point of the speech. Second, the speaker failed to make his purpose clear so that everyone would grasp it. It is the obligation of the speaker to present his material so clearly and so simply that it may penetrate even the dimmest wit in the audience. The fact that his evaluator had failed to grasp the point revealed the speaker's failure in that aspect. Both the speaker and the evaluator need more training.

How shall we go about learning the art of intelligent listening? First, by cultivating an open mind as we listen. Let it be without prejudice and with a readiness to learn from the speaker if he has any instruction to give. Do not accept his opinions blindly and swallow them completely just because they happen to agree with your particular prejudice. Listen to the speaker's voice to see if it is fairly drawn.

Christopher Morely said, "There is only one rule for being a good talker: Learn to listen!"

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This article by our organization's founder first appeared in the July 1946 issue of *The Toastmaster* magazine.

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## Why Don't We Hear Others

If you want to listen to really hear what others say, make sure you're *not* a:

- **Mind reader.** You'll hear little or nothing as you think "What is this person really thinking or feeling?"
- **Rehearser.** Your mental tryouts for "Here's what I'll say next" tune out the speaker.
- **Filterer.** Some call this selective listening – hearing only what you want to hear.
- **Dreamer.** Drifting off during a face-to-face conversation can lead to an embarrassing "What did you say?" or "Could you repeat that?"
- **Identifier.** If you refer everything you hear to your experience, you probably didn't really hear what was said.
- **Comparer.** When you get sidetracked assessing the messenger, you're sure to miss the message.
- **Derailer.** Changing the subject too quickly soon tells others you're not interested in anything they have to say.
- **Sparrer.** You hear what's said but quickly belittle it or discount it. That puts you in the same class as the derailer.
- **Placater.** Agreeing with everything you hear just to be nice or to avoid conflict does not mean you're a good listener.

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# Planning a Valuable Evaluation

By Edward J. Stahlman, Ph.D., DTM

**H**ave you ever rushed into a Toastmasters meeting, thrown your manual to your evaluator and given your speech, only to receive a terse evaluation that you didn't feel was very helpful? Or have you had your manual returned to you after a presentation only to see a few check marks and a short comment

about your gestures? I know I have! I also must admit that I am guilty of giving the occasional terse or irrelevant evaluation. But through watching others and much feedback,

I have concluded that this happens because most evaluators concentrate only on the two to three minutes they are given to present their evaluation.

The best part of Toastmasters is the evaluation process. Evaluations are an invaluable tool to help us become better speakers. I like providing evaluations because they allow me to help other Toastmasters and to practice my skills. We all can make our evaluations more effective if we just put a little more effort into them.

Evaluations should start long before the speaker makes it to the lectern and should not conclude until the speaker and the evaluator

have had an opportunity to discuss the presentation after the meeting. Here are five steps that can make the evaluation process more effective:

**1 Discuss the speaker's objectives before the presentation.** Evaluations should start well before the presentation. Talk to the speaker a few days before the meeting to find out what the presentation is about, what manual speech the speaker is targeting, and what the speaker's specific objectives are. This way, you will be well-prepared to concentrate on the speaker's goals and give an evaluation that addresses the points the speaker wants evaluated.

This also presents an opportunity for the speaker to get feedback on the presentation before it is presented. You can discuss the content of the presentation, how the speaker plans to present the speech, or even help refine the topic if the speaker is having difficulty. This also will help ensure that the speech meets the goals stated in the manual.

**2 Listen to the presentation.** You should concentrate on two criteria when evaluating a presentation. First, did you understand what the speaker was trying to convey, and if not, what impeded your understanding? Identify any outstanding characteristics of the presentation that drew you in and delivered the message. The second criterion is the speaker's objectives you had discussed before the meeting. This focuses your attention and helps keep you from becoming overwhelmed by trying to evaluate every detail of the presentation.

**3 Prepare and deliver the evaluation.** Treat the verbal evaluations as an opportunity to practice an extemporaneous speech. Pick out the most important points you

want to cover, and then construct a speech that has an introduction, a body that covers those points in adequate detail, and then a conclusion that reiterates the points you covered and leaves the speaker on an upbeat note. This is a great opportunity to experiment with different approaches and techniques. If the evaluation is not as successful as you had hoped, that's okay. You've learned a valuable lesson, and you

*"Evaluations should start long before the speaker makes it to the lectern and should not conclude until the speaker and the evaluator have had an opportunity to discuss the presentation after the meeting."*

have not short-changed the speaker because you still have two opportunities to finish the evaluation: the written evaluation and a personal conversation after the meeting.

I recommend you avoid the following approaches because I feel they are crutches that allow the evaluator to speak for the allotted time, but fail to deliver any useful information.

First, don't excessively parrot what the speaker said; we all heard it the first time.

Second, it's OK to reiterate the purpose of the speech and some of the objectives in your presentation, but please, don't read from the manual.

And third, don't try to cover every point you want to convey to the speaker during the verbal evaluation. There just isn't enough time, but there is plenty of blank paper in the manual and lots of time after the meeting.

**4 Provide a written evaluation.** Each manual speech provides a full page for comments. Use the whole page; don't just write a few terse comments. This is your oppor-

tunity to expand on the points you mentioned in your verbal evaluation and cover any points you didn't have time to address. As an extra bonus, this is an opportunity to practice your writing skills!

**5 Have a follow-up conversation after the meeting.** Talking with the speaker after the meeting serves several purposes. Already mentioned is the opportunity to expand on your verbal evaluation. This is also the time to cover points you feel uncomfortable mentioning in front of the club or are not sure how to evaluate tactfully. It is much easier to tell a speaker that he or she was unconsciously doing something inappropriate

during the presentation one-on-one rather than potentially embarrassing yourself and the speaker in front of the whole club.

Another important purpose for conversing after the meeting is to get feedback on your evaluation. Evaluators need evaluation too. Did the speaker understand your comments? Did the speaker feel you were fair and positive? Can the speaker offer suggestions on how the evaluation could be improved?

By making the evaluation process part of preparing a speech, both the speaker and the evaluator will benefit. The speaker will benefit by receiving a more thorough and insightful evaluation. The evaluator will gain a greater understanding of the speaker's needs, which will enhance and expand his or her own evaluation skills. Remember, it takes more than a few minutes to give an effective evaluation. **1**

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**Edward J. Stahlman, Ph.D.**, is a member of Atomic City Club 1760-9 and Sun Country Club 3463-9 in Richland, Washington.



**A New Zealander visiting China  
learns the value of body language.**

# Communicating Well Without Words

In September 1997 I was delighted to be selected to teach English at Guangxi Teachers University in Guilin. Guilin is in the Guangxi Zhuang Autonomous Region of Southern China and, although a well-known whistle-stop tourist destination, it lacks the sophistication of the tourism and business meccas of Shanghai, Xi'an and Beijing. But what it loses in sophistication it more than makes up for in charm and scenery.

The townspeople are friendly and kind; the university staff are unstintingly hospitable and generous. They have gone out of their way to make my time here happy, exciting and memorable even though I do not speak Chinese!

Due to the suddenness of my departure, there was no time to learn anything other than basic greetings in Chinese – no time to study the language or culture in more than a perfunctory manner. In spite of that, I have been able to make myself understood and communicate with colleagues, students, shop-

keepers and people I meet through chance encounters. I attribute this to my thorough grounding in communication skills from Toastmasters.

True communication requires an open mind, friendly disposition, patience, and a sincere desire to get to know other people – and the skills to get these attitudes across! I thank Toastmasters for teaching me these skills.

I prefer to take in information through words. I learn by listening,

*“True communication requires an open mind, friendly disposition, patience, and a sincere desire to get to know other people – and the skills to get these attitudes across!”*

but my Toastmasters training has shown me the value of also communicating through eye contact, vocal variety, facial expression and body language. Here in China, I can communicate so much of what I want to say in this manner that words have become almost – but not quite – superfluous. Nothing will ever take

the place of words to provide the final nuance or explain an abstract concept, but I have been astounded to realize how much of my basic day-to-day communication I can accomplish without words.

Most of us have a natural disposition toward friendliness; a stranger is just a friend we haven't yet met. It is this openness and willingness that attract others to us and allow us to share an experience through communicating. Learned and enhanced

communication skills allow us to take this experience further and prolong the “conversation.” A basic greeting (wave of the hand) gets extended to include a “comment” (gesture) on the weather, followed by an “opinion” (facial expression, smile or raised eyebrows) and an “inquiry” about the well-being of the person you are speaking to (gesture) followed by a pantomime for various members of the person's family. Finally, a wave of the hand signifies the end of the communication. Just an everyday exchange of pleasantries but distinguished by its lack of words.



A willingness to communicate and be friendly comes from within. Although the skills to enhance this willingness and put it into practice can be learned, the innate wish has to be present first. I have found it impossible to talk to some people without using words – possibly because they do not have the desire or the patience or perhaps because they are unable to perceive that a message can be exchanged through a medium other than words. It happens seldom, but with one person it happens consistently. As soon as my local flower seller sees me coming, she runs for someone to help her find out what I want. A chastening experience for me, because one of

the easiest wordless communication exchanges I could make would be to indicate to her which flowers I want (by pointing) and how many (by a show of fingers.)

One of my students, Linda (her adopted English name), is just the opposite. Her English language skills are mediocre, but she is by far the most accomplished communicator in her class. “Conversing” with Linda is a delight, as she brings her bubbly personality to the fore. With her dancing eyes, expressive gestures and total body involvement, she immerses us in her message and invites, almost demands, a reply. I find it interesting that she uses the same

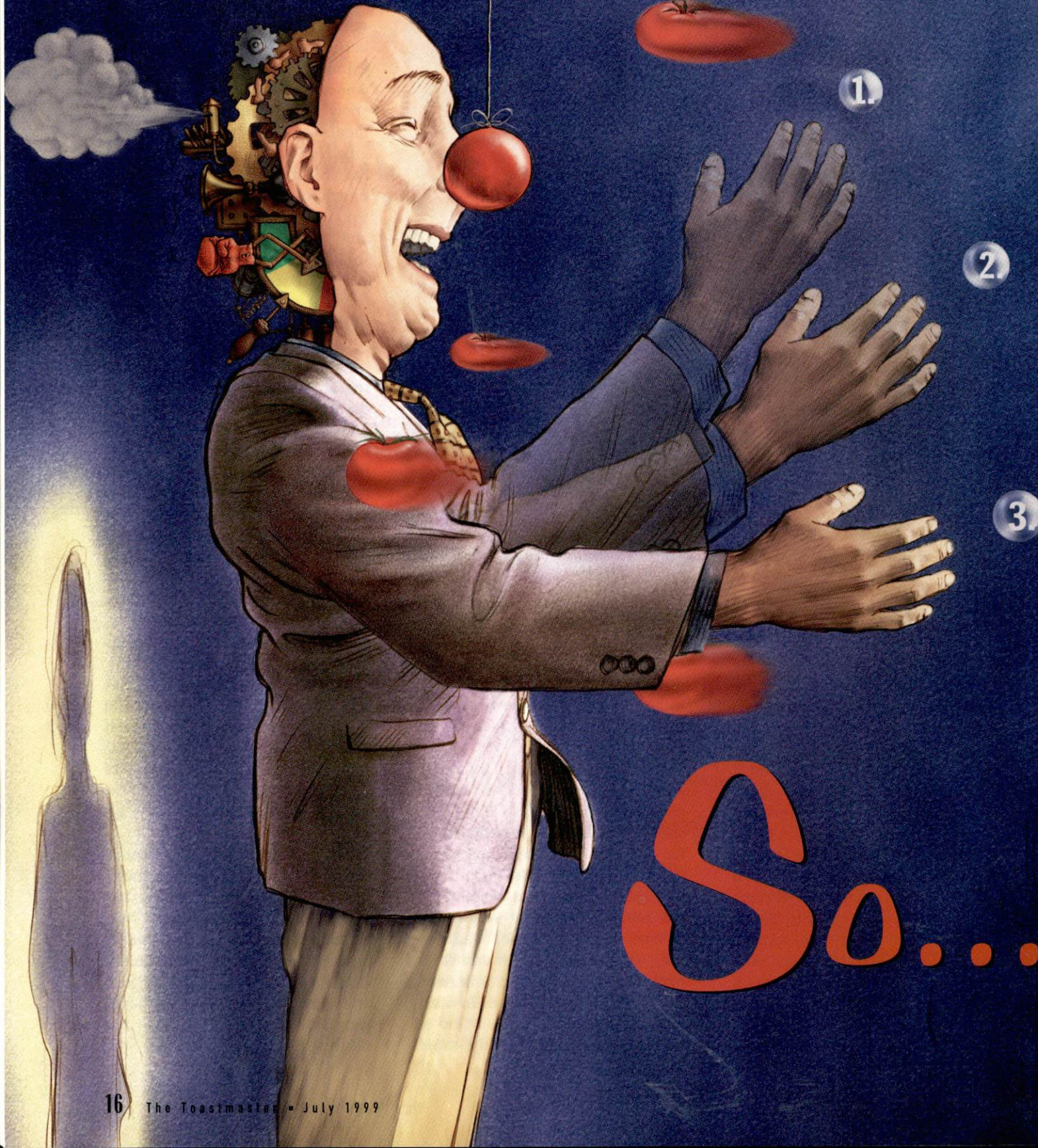
manner whether communicating in Chinese or English. She is the most natural communicator I have ever come across.

Eye contact, body language and vocal variety can cross the cultural barrier. Some gestures and facial expressions are truly international. Some of these are raised eyebrows to show exasperation, hand movements to indicate size or shape, hugging oneself to show cold, a wave of the arm to say hello or goodbye, a raised voice to express anger and a soft crooning tone to comfort a child. The most important of all is a smile. Your smile shows you are happy to see people. It welcomes them. A genuine beaming smile is irresistible.

To better understand my students and their culture and because true sharing of ideas needs words, I do need to learn to speak Chinese, and my Chinese vocabulary is growing. But I will never forget the value of the lessons about language I have learned since coming to China – that communication depends not only on words but also on nonverbal cues. Such cues are important not only in cross-cultural communication but also in everyday exchanges, for they enhance and reinforce the messages we want to get across.

Don't be afraid to express yourself fully with both spoken and nonverbal language. Make what you say come alive. What we say is important, but how we say it is of equal value. I now understand how vital the “how” is. **T**

**Catherine F. Harris** who has been a Toastmaster for 13 years, is a member of Flying Start Toastmasters Club 6018-72 in Auckland, New Zealand. She wrote this article during her one-year visit to Guilin, China, where she taught English and conducted several speechcraft programs for teachers at the Guangxi Teachers University.





**A**re you one of those people who always complain, "I just can't tell a joke"? Sometimes we tell ourselves this, but it is not necessarily true. Being good at telling jokes doesn't mean you have to be a comedian. What it requires is a better understanding of some basics of telling jokes and a little practice. Once you familiarize yourself with these basics, your joke-telling skills will improve.

The four basic rules of jokes are timing, rhythm, rule of threes, and material. Let's look at each separately.

**TIMING**, for our discussion, has two functions:

**1** The first has to do with the timing of telling the joke. Think of a joke as a miniature story. To tell your story, you will want your listeners' undivided attention. When a joke fails, the reason may not be that the joke isn't funny; it may be caused by bad timing by the person telling it. An example of this would be telling a joke at a funeral. It has been done, but the timing is inappropriate. Another example is substituting jokes for compassionate listening to a troubled friend. As obvious as this seems, it's amazing how often we ignore this common-sense rule.

**2** The second function of timing relates to the internal workings of the joke itself. To better understand this, visualize the person telling the joke as an art instructor. Her student is the listener. As the instructor begins her joke, the student will start painting a picture on the canvas

of his imagination. The words used in telling the joke will provide instructions as to what the student is to paint. If the joke begins with, "Two men went into a bar..." it has to be timed to allow the student to mentally paint those two men going into that bar.

This part of the joke is called the setup. The better the timing during the setup, the greater the probability of a payoff on the punchline. A major reason beginners have trouble telling jokes is that they fail to do the setup properly. They may mutter the words or rush through this crucial stage of the joke. Without proper timing for the setup, most jokes will fail because they simply will not make sense.

Beginners often also are too wordy or they omit important descriptive details. Avoid both extremes! Was it "two men went into a bar"? Or was it "a tall man with a black beard and a little short guy with a big belly"? Be more specific and paint a vivid picture.

**RHYTHM**, like timing, has two points of interest: Individual joke rhythm and sessions rhythms.

Individual jokes are our favorite jokes that we tell repeatedly, giving them a "personal rhythm." The more we tell these jokes and polish their wording, the more refined that rhythm becomes. A joke's rhythm is measured not so much by the words we use as by the timing of its delivery. Some jokes, if written out, may appear long. But when they are told, they are rhythmically short. Sessions rhythms develop during successful joke-telling sessions; that is when two or more people are engaged in swapping jokes. The sessions rhythms develop when the jokes being told are of similar "individual" rhythms.

If during a session we introduce a joke of a longer rhythm, we will interrupt the session's rhythm, and the joke probably will not get a good response. The following example will make this point clear:

Think back to the last time you were in a good joke-telling session. The jokes were great, the laughter was

# You Want to Be Funny?

How to Tell Jokes

contagious and the adrenaline was flowing. Then someone started telling a joke that seemed to take forever (longer rhythm). As this person plowed through a lengthy setup, several things happened in rapid succession. Laughter died out, participants lost focus and everyone seemed uncomfortable. The problem? The joke simply did not match the rhythm of the joke-telling session. It is usually in a situation like this that the person who interrupts the rhythm decides that he or she just cannot tell jokes.

Had this person been aware of joke rhythms, he or she would have selected a story in the same rhythmical range. Then, even if it were not funny, it would have slipped by smoothly, and the session would have continued. So much for timing and rhythm.

**THE RULE OF THREES** is the third point necessary for successful joke-telling. This rule dictates that a joke's punchline must occur on the third line of the joke. If it goes beyond the third line, the joke is too wordy and too long. (There is an exception to this rule: jokes known as one-liners.)

The reason: We are subconsciously trained to hearing a joke's punchline on the third line. We intuitively expect the rule of threes to be operating when we listen to a joke.

Keep this in mind while listening to someone tell a joke. You'll be amazed at how often this formula is used. Violating this principle is probably the number one error of inexperienced joke tellers. They carry the joke far beyond the third line and lose any chance of the joke's getting a good response.

The next time you hear a joke that fails to follow this rule, change the joke before you tell it. Drop some of those repetitions that take the joke beyond the rule of threes. Review your own jokes and note whether you have been violating this rule. Rewording your jokes is not hard, and your story characters will have a longer life.

During television's early days, a famous comedian wanted to prove the rule of threes to his staff. During the audience warm-up portions of his TV show, he opened with the usual monologue. Then, without notice, he deliberately started telling a nonsense story that sounded like a joke. On the third line of this ruse, the audience laughed exactly as if it were a real joke.

**MATERIAL** is the fourth and final principle for telling good jokes. Material refers to the number of jokes in your repertoire. Analyzing your material should make you more aware of three distinctions that should put you ahead of most jokesters. It will make you more conscious of joke rhythms, and it will help you see that jokes fit particular subject categories. You will discover what categories you are strongest in and where you need additional material.

Begin by classifying your jokes into rhythm and subject categories, starting with rhythm. Pick a favorite joke and say it into a tape recorder. If you don't have a recorder, then just say the joke aloud, keeping in mind that you are focusing on rhythm. After you have done this several times, do the same with another favorite. With the second joke, you have a comparison and should note a difference between the two jokes' rhythms. If your jokes are written on cards, note on the cards what you think their rhythms would be. Determine whether each joke's rhythm is fast, slow or in between. You can create your own classifications. The point is to be aware of the different rhythms of each joke you tell.

Turning to subject categories, use the same jokes you picked for your rhythm analysis and ask yourself: "What is this joke about? After you have answered your questions, assign the joke a category.

Once you have completed your inventory and analysis, it's time to start expanding your joke categories to fit many situations. One good way to do this is to start paying close attention to jokes you hear. When you find a joke you like, write it down. Start telling the joke as soon and as often as you can. This is a way to practice, and the more you practice, the smoother your delivery will be.

Also evaluate jokes you are currently using. After telling a particular joke, ask yourself, "Is this one working?" Be honest, and if it is, keep it. If it is not, drop it and try something else. Don't waste time on dead material.

*"Violating the rule of threes is probably the number one error of inexperienced joke tellers."*

What do you do if you hear a joke that makes you laugh but you would not want to repeat it? Laugh at it if it is funny; then forget it! In my experience, trying to separate certain jokes for certain situations gets fuzzy. Eventually, these same jokes will find their way into a session and could be embarrassing. Do not repeat them; let them go.

Another good idea is to start a joke file and categorize it. You can do this with 3-by-5 index cards or record the jokes on your computer. Even if you understand timing, rhythm and the rule of threes, if you don't have adequate material, you will have nothing to draw from in a presentation or at a party.

Remember the four basics and you'll be on your way to a long, successful joke-telling career. You will be the life of the party, unless you hog the spotlight or laugh at your own joke. **T**

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**John V. Schnauder Jr.** is a writer living in Kenner, Louisiana.



By Patrick Mott

What to do when mid-joke, your memory decides to short-circuit.

# How to Remember the Rib-Tickler

We snicker. We giggle. We guffaw. We howl. We bust a gut, bend double, collapse to the floor, roll in the aisles. We scream with laughter until the tears come. And then . . . we forget.

And we smack our foreheads. How, we wonder incredulously,

could we ever have forgotten a joke that funny? How could it have been so side-splittingly real to us when we heard it and be so elusive now? We nearly died laughing. Now we're ready to kill ourselves because we can't remember why.

What may be even more frustrating is the knowledge that we may, when our memories are firing on all cylinders, be truly

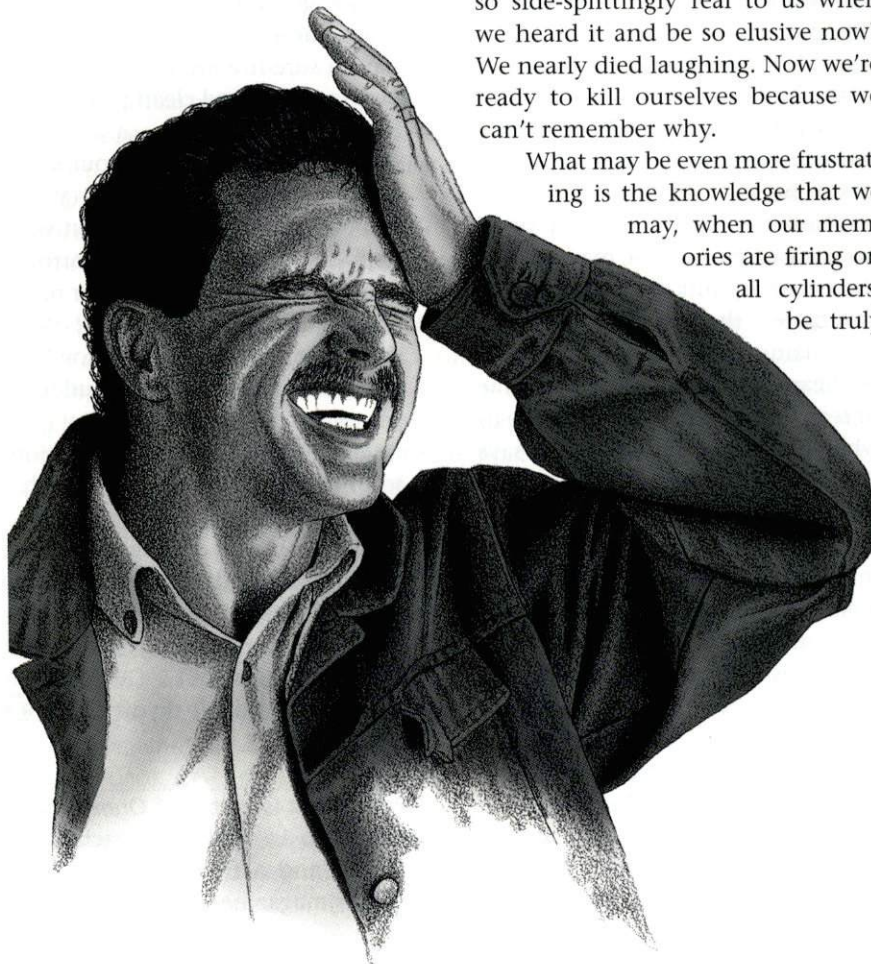
wonderful at presenting a joke. Our timing is clean, our pacing is sharp, we're suitably animated. We can, by golly, get a laugh.

If only we could remember what we're supposed to say.

In our communication-based society, it's no secret that the concept of the purely regional joke – a howler born in, and endemic to, say, New York or London – is dead. Satellite transmissions and fax machines wing jokes from one side of the world to the other in milliseconds, thousands and thousands of them each day. One of the happier dividends of the communications revolution is a surfeit of good yuks.

But how to assimilate it all? Saturated with an avalanche of jokes, our capacity to store them is often taxed. And another opportunity for a good laugh goes a-glimmering.

Professional comedians know this. And they come to the fight armed with techniques to ensure that the section of their memories where the funny stuff is stored will not fail them. Kathleen Madigan says that once you manage to work your way past your initial butter-



flies, remembering a joke can simply be a matter of methodically pounding it into your own head.

"I think it's all fear-based," says Madigan, who won the American Comedy Award for best female stand-up comedian in 1996. "If you can remember anything else, but you can't remember jokes, it's probably not a memory problem; it's something else. It's not so much remembering as it is the skill in retelling. But people get scared and freak out and then they say they can't remember."

### *"I have a sure-fire*

### *method for remembering*

### *every good clean joke:*

### *I write it down."*

Madigan needs to go no farther than her mother for an example. "My mom," she says, "cannot remember a joke. The problem is that some people remember jokes in bits and pieces, and my mom does that all the time. She'll say, 'There are these two guys and they . . .'"

Madigan: "They walk into a bar, Mom . . ."

Mom: "Oh, I messed it up."

Repetition, says Madigan, is the key. "I'd say do the association thing. When you hear a joke, repeat it in your head a few times. I'll go somewhere by myself and repeat it out loud. People might think I'm nuts, but it'll stick. Or tell it right away to three or four people. That way, you get over the initial I-can't-tell-a-joke thing. Because if your mind repeats that you can't tell a joke, then you can't tell a joke. You'll just say you can't remember it.

"Telling a joke is a big step, though," Madigan concedes. "You're revealing a part of yourself."

Milton Berle, throughout his professional life, has kept an immense written joke file, a kind of massive card catalog indexing jokes of all types. Consequently, Berle is never at a loss for material when asked to stand up and be funny on the spot.

This, says Dr. Irving Biederman, is an almost exact analogy for the way our brains access jokes. Biederman, the William M. Keck Professor of Cognitive Neuroscience at the University of Southern California, says that if our brains "have only a single link to a story or joke, we'll have trouble retrieving it. We need to be able to integrate other information."

He compares this type of memory to a library card catalog. "If you go to the library and you want to get a book, there are likely two reasons you may fail to obtain that book: First, the card catalog may be wrong and the book is in the building but not in the right place. Second, the book may no longer be in the building."

Provide a bit more information, however, and we can track the book down, he says. Similarly, if we can't remember a joke, a word, a situation or a turn of phrase may provide the necessary link that allows us to complete the mental picture. Visualizing the situation in which we heard the joke for the first time or recalling the company we were in when we heard it may help, says Biederman: "It's all a matter of elaborating on ways to access it."

Another joke pro, Jeff Jena, says this often means working backward. Jena, who has performed extensively on more than 40 national comedy television shows in the United States, says he remembers jokes in two ways: "First, the punchline is the most important part of the joke, so if I can't remember the joke exactly as it was told to me, I always try to remember the punchline. If you remember the punchline,

you're likely to remember the whole joke. So many jokes, for instance, start with 'Two guys walk into a bar . . .' But if you remember the punchline, the setup isn't as important. If I remember a joke about two engineers and I'm working in front of doctors, they become two doctors. It's amazing how often that will work for you.

"Second, I tend to remember jokes by category. I group them together in my mind. I might have five animal jokes and I'll put them together in some pattern - smallest animal up to the largest, maybe, kind of a logical progression from one to the other."

There is, of course, no substitute for getting it down in black and white.

"Being a professional," Jena says, "a lot of times I'll carry a notebook. If I'm afraid I'll forget a joke, I write it down right away. Also, as a general rule, good, funny, clean jokes are much rarer than dirty jokes, and I have a sure-fire method for remembering every good clean joke: I write it down."

So OK, you've stuffed your memory full of great gags, and you're retrieving them like crazy. But what happens when - horror of horrors - you're in mid-joke when your memory decides to short-circuit? What do you do when you're scorching along in afterburner and suddenly you plow into a mountain?

You buy yourself a few precious seconds by getting another laugh - at your expense.

"I draw blanks on stage from time to time," Jena admits, "and I have a joke I do about that. I'll go blank and look around and say, 'Now what was I talking about . . . ? This is exactly why I don't skydive.'" **T**

**Patrick Mott** is editor of *Orange Coast* magazine in Newport Beach, California, and a frequent contributor to this magazine.



By Mark Majcher, ATM

Toastmasters Share Their Lessons Learned

# It Doesn't Come Easy

**W**e feel awe when we hear “gifted” presenters, who make speaking appear effortless. But they, like us, probably had their share of challenges when beginning public speaking. We should not lose heart. Most tasks seem daunting at the start, but, with practice, become easy or even second nature. Here are some tips from fellow Toastmasters that may help you reach your speaking goals:

■ Always tell ‘em what you’re going to tell ‘em, tell ‘em, and tell ‘em what you told ‘em . . . even for Table Topics. It may sound like a cliché, but it does facilitate communication.

FRED BLUESTONE • LAUDERDALE LAKES, FLORIDA

■ I’ve been a Toastmaster for less than a year. One thing that has helped me become a better speaker is to view my speech as a conversation among friends. I try to remember that these friends are here to listen to what I have to say. If I keep these thoughts in mind, speaking in front of people becomes less stressful.

VALENCIA LYNCH SUTHERLAND • WOODBRIDGE, NEW JERSEY

■ You can promote your club library and provide props for Table Topics at the same time. Display books, audio tapes and videos, from your club’s “library” and ask each speaker to choose an item, hold it up and talk about it. The advantage of using the materials in this way is that it will remind members of what’s in the club library and may encourage them to take advantage of its resources.

MARY AGNES MULLOWNEY, CTM • ARLINGTON, MASSACHUSETTS

■ Our club started a “Coach’s Corner.” Once a month, three people are invited to give a three-minute speech. After each speech, the coach asks for members’ feedback, then repeats portions of the speech with the suggested modifications. The speaker tries the suggestions immediately, enabling us to witness the power of our advice in action.

GEORGE TOROK, CTM • BURLINGTON, ONTARIO, CANADA

■ Keep track of your progress and achievements: (1) Start filling an application for each award, for example, CTM, ATM-B or CL. As you complete each requirement, the application will

remind you of what items remain. (2) Keep track of everything on the form provided in the back of the basic manual.

ELAINE RILEY, CTM • LANSING, MICHIGAN

■ Some clubs go the extra mile of giving speakers additional feedback. Why not do the same for evaluators? In a sense, evaluators can make or break speakers. Yet, evaluators frequently don’t get as much attention as speakers do. Clubs can

distribute evaluation forms for members to give feedback to evaluators, thus providing invaluable insights to the evaluators to help them improve more rapidly.

WU TZE SING, ATM-S, CL • KUALA LUMPUR, MALAYSIA

■ Making lists helps people stay organized. My lists include possible Table Topics questions, which I keep with me to use in case the Toastmaster needs someone to fill in as Topic Master at the last minute. I also keep a list of informative articles from The Toastmaster magazine that especially interest me.

ELISABETH G. FRANK, ATM • CORAL GABLES, FLORIDA

■ I use The Toastmaster magazine to maintain a handy filing system for capturing invaluable information. I keep issues in accordion files – 12 to a file for each calendar year. After I read each magazine, I flag the outside edges of selected pages with adhesive notes, annotated with key titles or phrases. This permits me to easily flip through and find articles or passages that are important to me.

PAT SULLIVAN • WEYMOUTH, MASSACHUSETTS

Share with us that favorite tip, strategy or action that has made you a more effective communicator. Entries may be edited for clarity and length.

Send to: Mark Majcher  
 “Topical Tips”  
 1255 Walnut Court  
 Rockledge, FL 32955  
 or e-mail: majcher@spacey.net

Laughter creates relationships and helps you get your message across.

By Gene Perret

# Humor is an Att

**I** once spoke on humor at a regional Toastmasters convention. As an experiment, I asked for volunteers who honestly felt they could not pull off using humor in their speeches; they absolutely could not get laughs. Many hands went up, and I selected three persons.

I didn't know and had not pre-selected any of them. I did, though, have some scripts prepared for them. They came forward, received their scripts and studied them briefly while I delivered my remarks. Then we conducted the experiment.

These people, who sincerely believed they could not get laughs, became part of my presentation. The first woman had a joke that I had written for her to tell. In a discussion with me, she reiterated that she felt she couldn't tell a joke but said she would attempt this one.

She began her story. I interrupted her with some suggestions about her delivery. She went on, and I broke in with more advice. She accepted it and tried again to tell the anecdote. Once more I stood up and approached the lectern. She said, "Will you please sit down and let me tell this story?"

The audience roared.

With the next volunteer, I offered all my suggestions before his presentation, to avoid the confrontation I had with the first volunteer. I told this man what I wanted him to do and gave him notes, posters, books and pieces of paper. I loaded him down with stationery.

When I asked him to come to the lectern and tell his story, he dropped one or two sheets of paper. As he stooped to pick them up, a few more sheets fluttered to the floor. He picked them up, but dropped some more.

Again, when the audience caught on, they thought it was hilarious.

The third volunteer said he didn't need my help because he was

smarter than I was. I asked him to prove that, and he did. He bet me a dollar that I couldn't say "chewing gum" to any question he asked me. He asked, "Are you ready?"

"Yes," I said.

He took the money. I hadn't said, "chewing gum." We tried it again with the same result.

Finally, I said I wanted to triple the bet. He agreed. I rehearsed my response: "chewing gum, chewing gum, chewing gum," as he held up a stick of chewing gum to remind me.

He then asked, "Which would you rather have? The money or the chewing gum?"

I said, "Chewing gum."

He took the money, gave me the stick of gum and left the stage to laughter and applause.

All of these routines were scripted, but they proved that these people could get laughs and that they enjoyed getting laughs. The volunteers were converted from people who felt they could never do humor to people who experienced the rush caused by their audience's laughing and applauding.

The little sketches I had prepared for them were simple: A woman who had had enough of being interrupted and said so. A man who was so overloaded with documents that he couldn't carry them to the

lectern. And a little more complex old vaudeville routine that generates laughter because the supposed expert is outsmarted.

Many speakers dread using humor because they mistakenly perceive humor to consist of side-splittingly funny jokes that they must present in stand-up comedian style. Humor can be that,

but it doesn't have to be – especially among speakers.

Humor can be a soft, gentle thing. It's an attitude that says to your listeners, "I don't take myself too seriously, and I hope you don't take yourselves too seriously either." Once you establish that,

*"Humor is an attitude that says to your listeners, 'I don't take myself too seriously, and I hope you don't take yourself too seriously either.'"*

# Attitude

you have fun – at your expense and sometimes at your audience's expense as well.

How do you create this attitude of fun? The best way is to go for the truth and find the humor in it. One comedian I know is very large and stout. When he comes onstage, he takes the microphone off the stand and puts it at the back of the stage. He says, "I'll move this back here. You'll be able to see me better." A simple line based in truth, but funny.

Another comic did a variation of this. He was short. He took the mike off the stand and moved the stand back, saying, "I'm getting rid of this. I don't want anything out here that's taller than I am."

Even professionals want the soft, gentle lines sometimes. One emcee kept introducing Bob Hope as a living legend. Bob Hope told his writers, "I've got to say something about that. It's too self-serving if I don't." So the next time Hope came on stage following this introduction, he said to the emcee, "I wish you'd stop calling me a living legend. It might put me into a higher tax bracket." Soft and easy, but it established an attitude of fun.

Sometimes you can kid the audience. One comic I worked for used to say in his opening, "Ladies and gentlemen, I hope you laugh at my jokes tonight. I laughed when you came in." They enjoyed it.

In my talks, I sometimes introduce an attitude of fun by bragging a little and then reversing the joke



onto myself. I tell people, "I got into comedy writing for two reasons. First, I'm very good at it." They laugh at my boasting. Then I announce, "Second, I'm not very good at anything else."

When I'm asked during questions and answers how many writers Bob Hope has, I'll say while counting on my fingers, "Let's see... he has one good one..." That usually gets a laugh. Then I'll move to the next finger and say, "And then there's me..."

The value of a humorous attitude that pervades your presentation is that it shows the audience that you know the difference between what is

important and what isn't – what can be kidded about and what should be taken seriously. Once listeners recognize that, they'll pay more attention when you deliver your message.

So include humor in your speeches. It's no big deal. It's basically an attitude. It's a relationship with your listeners that will serve you well and will get your message across more effectively. **T**

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**Gene Perret** is a professional comedian and author who lives in Westlake Village, California. His most recent book, *Talk About Hope*, is about his experiences as a joke writer for entertainer Bob Hope.

## Seven strategies for well-structured speeches.

# From Chaos to

**L**ightning strikes! A great topic for your next speech bursts out of nowhere into your imagination. Ideas flow fast and furiously. But when you try to get all your great thoughts down on paper, suddenly you don't know where to begin. How do you make sense of all this chaos?

It's easier than you think – if you have an organizational strategy. Choosing an organizational strategy for your speech is like choosing the best route for a road trip. Once you know where you want to go, the strategy will provide road signs along the way, guiding you to your destination: a tight, well-ordered, dynamic speech.

I'm not talking about an attention-getting opening or a strong ending. I'm talking about taking a step beyond, into the realm of presenting ideas so they have the power to make people feel, see, learn, change their minds or take action.

### THE STRATEGIES

In everyday life, you instinctively choose strategies when managing information, ideas or events. Let's say you catch a cold. If you're like most people, you'll look for all the reasons you got sick – sat locked up with sick co-workers in a meeting room for two hours, ran yourself down by working late every night for the past two weeks, didn't eat well or get enough sleep for the past month. You're using a strategy, *cause and effect*, to determine why you caught your cold.

When you prepare a speech, it can help to choose consciously how you want to organize your ideas. The strategy you pick will carry the audience along with you in your thinking process.

You can choose among seven major organizational strategies:

1. Narration and Description
2. Process Analysis
3. Comparison and Contrast
4. Division and Classification
5. Definition
6. Cause and Effect
7. Persuasion and Argument

You'll almost certainly incorporate more than one strategy in a speech; however, have one *primary* strategy around which to focus your ideas. Use this strategy to provide you with road signs along the way during your preparation.

Let's take a look at each strategy separately and then how you might combine more than one. To help you differentiate the strategies, we'll look at the same speech topic for all the strategies: skiing.

### *“Choosing an organizational strategy*

*for your speech is like choosing*

*the best route for a road trip.”*

### NARRATION AND DESCRIPTION

For many people, telling a story seems to be one of the most natural and comfortable ways to make a point. Narration and description are the stuff of which stories are built.

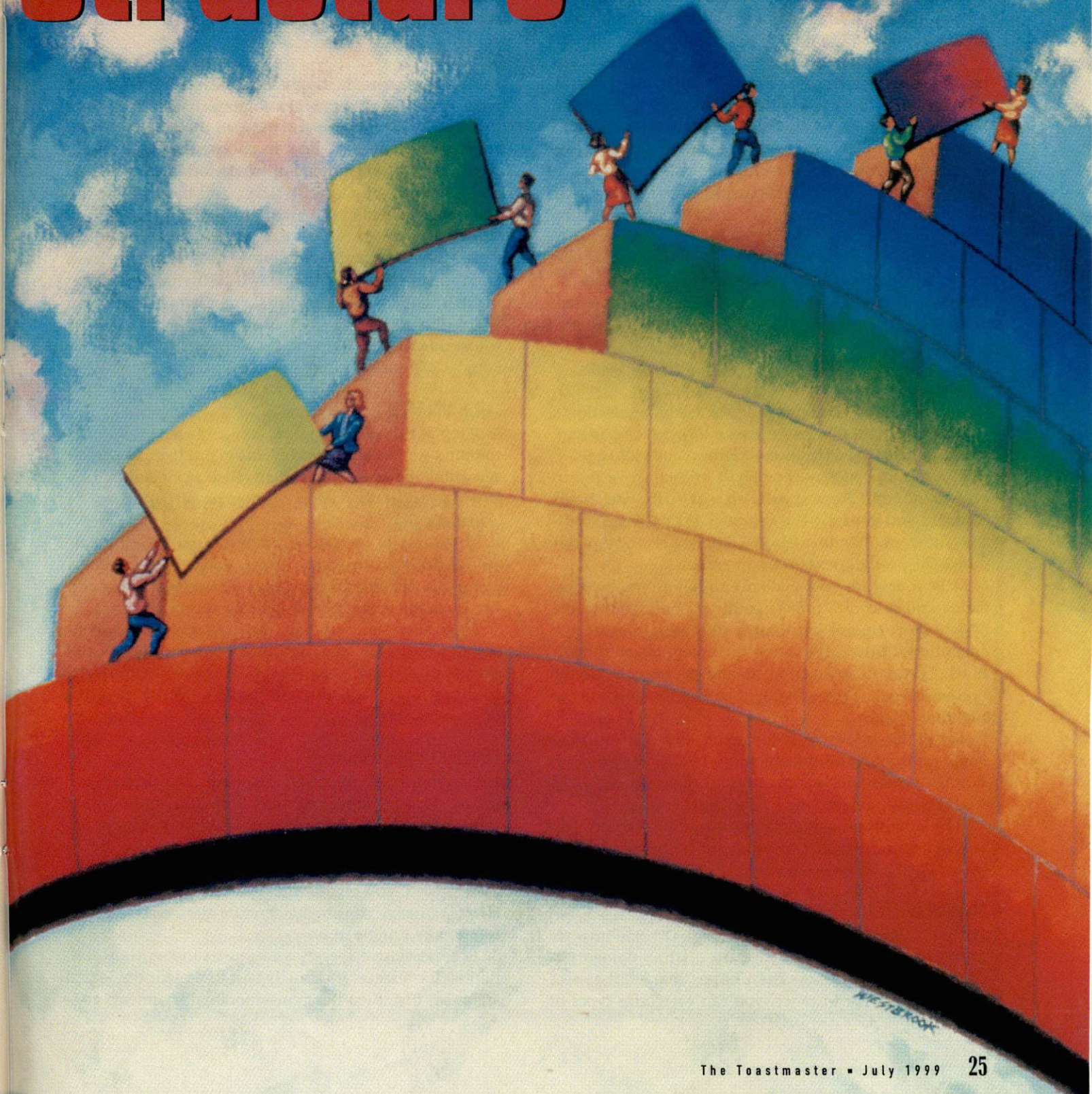
Narration tells the story in a logical order. The simplest, and often the best, way to narrate a story is chronologically – how events unfold over time. You can vary this by, for example, starting in the present then going back to the past, as long as you make it interesting and easy to follow.

Once you have your story, generously sprinkle your narration with description to give it life. Description tells your audience how things felt, looked, smelled, tasted and sounded. Use descriptive action verbs to make it come alive. If you want to tell about your ski trip to Aspen, rather than saying, “The chair lift ride was scary.

BY BRENDA CAINE, ATM ■ ILLUSTRATION BY RUSSELL THRUSTON



# Structure



WESTBROOK

The ground was so far below me I was afraid of what might happen if I fell," say something like, "Fear gripped me as the chair left the loading point and we began our ascent. Suddenly, the ground seemed to drop out from beneath me, leaving me dangling in the quiet, cold mountain air."

### **PROCESS ANALYSIS**

Process analysis is just what it sounds like – examining and explaining the steps or events that take place in an operation. Explaining how blood circulates through the body would be an example of a process analysis.

Break your process down into its most fundamental elements to ensure your audience understands it.

Since we're looking at skiing, how about a speech on how proper technique can help your audience members get more from their next ski trip? To analyze the process of correct downhill skiing technique, you might explain the importance of good weight placement on the skis, making and controlling a turn, connecting turns, adding pole plants and so on. This explanation breaks the process down into its basic elements, then reconstructs it, to help the audience visualize and understand the process and to apply the techniques the next time they go skiing.

### **COMPARISON AND CONTRAST**

When you buy a car, you compare features, some which the models have in common and some which they don't. When you note similarities between things (comparison), you also imply the differences (contrast) and vice versa.

In a speech, you may choose just to compare or just to contrast or both. For a speech on a ski trip, you might compare and contrast the different ski packages available, different accommodations, different skis or types of snow. The possibilities are almost endless.

Make it easy for your audience to follow you by comparing and/or contrasting 1) point by point or 2) whole by whole. For point by point, you might compare the amenities at one hotel versus the amenities at another hotel. Then you could compare and contrast the dining options at each. Then you might look at the proximity to nightlife for each.

For whole-by-whole comparison and contrast, you could go through all the amenities of the first hotel, its dining options and its proximity to nightlife. Next you would do the same for the second hotel.

The length and complexity of the topic should help you determine whether to use point by point or whole by whole; the final choice is yours.

### **DIVISION AND CLASSIFICATION**

We tend to categorize people and things. Division involves breaking your subject down into distinct categories. Classification illustrates the unique characteristics of each category. For instance, you can categorize types of

music, restaurants or jobs. You can break down almost any topic into categories. To classify your categories, identify the unique characteristics of each one.

In our ski trip example, you might use division and classification to talk about all the different accommodation possibilities. First, you'll identify the categories you'll cover: full service resorts, bed and breakfasts, major chain hotels, condominiums and motels. You'll classify them by discussing each category's unique characteristics. You might discuss each category's ambiance, amenities, personal service, facilities, meals, privacy and cost.

### **DEFINITION**

Sometimes a speech simply explains or defines a concept. Your audience may be unfamiliar with skiing, for instance. You could present a speech that explains what equipment is needed, how to choose the right equipment, renting ski equipment, what clothes to bring, ski lesson options, buying a lift ticket, and the differing difficulty of green, blue and black runs.

You may start a speech using the definition strategy with a statement about your topic that piques interest. Then spend the rest of the speech justifying or explaining that statement. Taking the skiing example again, you might start with a statement like, "Skiing is not for those whose idea of excitement is going out for dinner at Ruby's Cafeteria on Saturday night."

### **CAUSE AND EFFECT**

Looking at things in terms of cause and effect is another common way we categorize events in our lives. We try to determine the causes of incidents such as violent crimes. Or we consider the effects of tougher jail sentences on reducing crime.

How can you use cause and effect in a speech about skiing? To begin with the effect, you might present a humorous talk on a ski trip that went horribly wrong and discuss all the reasons (causes) it turned into a disaster.

To go the other way, you might describe the beneficial effects of a ski trip – getting away from all the daily stresses of life and experiencing the exhilaration of the fresh air and beautiful vistas and the thrill of racing down a mountain.

### **PERSUASION AND ARGUMENT**

When you make a persuasive speech, you present evidence to make people see something differently or take some action. Persuasion involves effectively using several of the other six strategies discussed.

You might define a problem, then talk about its causes. Next, you might offer a solution and describe its effects. Finally, you might describe the results of your solution by using a story.

In a persuasive speech, you must support your position with evidence. It's usually best to present the logical argument first, then the more emotional argument, may-

be by relating a personal experience. Hook your audience with logic, then reel them in with passion.

To refer to the ski trip example one final time, a possible objective would be to convince your audience members that a ski trip will be one of the greatest vacation experiences in their lives. You might try to persuade by first defining a ski vacation, showing how it differs from other vacations (compare and contrast), considering all the potential benefits (cause and effect) and then helping them experience the thrills of a day skiing (narration and description).

### MIX AND MATCH

Don't think of using any of these strategies in strict isolation of one another, but always keep your primary strategy in mind to keep you on track. Think about this article. It combines:

- the primary strategy, classification and division (the seven strategies and what characterizes each one), with
- definitions of terms like narration and description,
- cause and effect (using these strategies results in better organized speeches) and, finally,
- some persuasion (use these strategies to help you improve your speeches).

Armed with your new understanding of speech strategies, the next time a great topic pops into your head, instead of chaos, you'll see the sign that reads, "A great speech; next exit." **T**

**Brenda Caine, ATM.** is a marketing professional, former communications instructor and freelance business writer. She is a member of Texas Tongue Twisters Club 8737-55 in San Antonio, Texas.

# I Want My Money Back!

By L. C. Leach III, CTM

**H**ave you ever been held captive by a speaker so dull that you wanted to yell, "I want my money back"? But how exciting it is to hear a good speaker who keeps our attention from beginning to end. How can you keep an audience's attention for your entire speech? Sticking to these four basic rules will bring you closer to doing so every time:

**1 If you don't strike oil in the first two minutes, stop.** Grabbing an audience's attention from the get-go is the surest way to keeping it. Turn to the beginning of any article in *Reader's Digest* and notice how the first two paragraphs build mood, curiosity and suspense. You tend to keep reading because you want to see what happens.

It's the same when you begin your speech with these three oil-strikers – mood, curiosity and suspense. No matter what your speech topic, these elements will keep the audience listening – waiting and even wanting to see what happens next.

**2 Get to your point and stick to it.** How often have you heard speakers start by apologizing? Or spending a few minutes telling you what they're going to tell you? Chances are they lost you before they even had you. Getting to the point quickly and sticking to it will not only keep an audience's attention, but also leave listeners wanting more and eager to hear your next speech. As a fellow Toastmaster puts it, "Don't waste my time telling me that you're sorry, nervous or what you're going to tell me. Just tell me, and get on with it."

**3 Consider your audience.** Don't let your audience's attention fade in and out during your speech because you are the only one interested in your subject. Talk about something you think will interest your audience as well as you. If you can't think of a topic that will interest your audience, you might follow Albert Einstein's example. Once when called on to speak at a dinner where he had been invited by Swathmore College as guest of honor, he rose and said, "I'm sorry, ladies and gentlemen, but I have nothing to say. However, when I do, I'll come back." Six months later he did return and gave his speech. Needless to say, he had everyone's attention.

**4 Stop when you finish speaking.** Regardless of what you talk about, having the floor does not give you license to talk indefinitely. Striking oil, sticking to your point and having something to say that will interest both you and your audience will carry your speech a long way. But that speech can lose its effect if listeners start asking themselves, "How much longer is this going to go on?"

So whether you speak for two hours, two minutes or two seconds, say what you have to say, and then stop. Your audience doesn't care how you feel; they just care about how they feel. To keep them from wanting their money back, you owe it to them to hold their attention every time you speak. **T**

**L. C. Leach III, CTM** is a freelance writer and a member of Greenville Club 964-58 in Greenville, South Carolina.



## HOW TO

By Peter F. Jeff, ATM-B

12 ways to attract the audience's attention right from the start.

# Open Your Speech With a Bang

The training programs in Toastmasters' *Better Speaker Series* suggest seven ways to engage your audience with a compelling opening. You can:

- ask a question
- tell a story
- make a startling statement
- arouse suspense or curiosity
- state the importance of the event
- quote a famous figure
- refer to the occasion

Here are 12 ways you can apply these techniques in business situations to ensure that the first few sentences of your speech will capture your group's attention:

■ **Budgeting:** A vice president began flailing a piñata with a baseball bat. After a cascade of candy flooded the floor, he said: "I feel a little like this piñata. Everyone seems to be hitting me up for more resources. I am battered. Our resources are depleted."

■ **Budget Cutting:** A president gave teddy bears to each of his vice presi-

dents and asked them to keep the bears in their offices until after the budget process was concluded. Each bear wore a T-shirt that said, "Bear Down on Costs."

■ **Miscommunication:** A vice president began speaking in French to his English-speaking audience. He suddenly stopped. Then he said in fluent English: "No wonder our customers are confused. No wonder sales are down. We're not speaking the customers' language. They can't understand why they should be buying from us. Today we are going to learn to speak their language."

■ **Wasting Money.** An executive pulled out a stack of money. He fanned the 50 \$20 bills like a knowing poker player. He flashed his hand for all to see that these were "real" \$20 bills. Then he walked to a

window and tossed all the \$20 bills out the window. As the bills floated to the street five floors below, he looked at his audience and said: "I just threw out \$1,000, but that pales when I think of all the money we are throwing out of our collective windows every single day."

■ **A Vision of the Future:** A vice president introduced himself as a television news anchor and began by reading a news story dated in the future. "The year is 2011, December 2, and today the ABC company announced it had earned a billion dollars for the first time in its 32-year history. More of the story here..."



■ **Statistics:** At a business meeting where statistics would be discussed, the speaker dressed to play the part of Carnac the Magnificent, a character American television host Johnny Carson made famous on his long-running popular show. As you may remember, Carnac was confronted with an answer and had to come up with a question to fit the answer. The answer might be something like 100,000. The speaker's question to fit that answer was, "How many cups of coffee are consumed during one budget meeting?" He later gave the correct answer.

■ **Capitalizing on an Upswing in Sales:** A sales executive stood on a theater stage in front of his company's entire marketing department and pledged that he and his sales people were going to be like pigs getting more than their share of the market. "So, if you hear us squealing and oinking, you will know why."

■ **Internal Research Initiative.** A corporate leader threw some coins

on a table. She asked for someone in the audience to tell her how much money was on the table. A man in the audience counted it and said 92 cents. The speaker said, "Yes, that is the face value, but now examine the coins closely and you will see that they are dated 1927. That makes them worth \$1,092, not 92 cents. So, too, we are sitting on a treasure chest of valuable information, more valuable than we see at face value – and with a little research we could bring out that value."

■ **Time is Running Out:** Tick tock. Tick tock. Tick tock. A speaker opened his presentation with the sound of a clock ticking and then said, "A time bomb is clicking right under our noses, and if we don't do something quickly to defuse it, we will all blow up."

■ **Versatility:** A presenter walked on stage with a shopping bag and pulled out – one pair at a time – 11 pairs of shoes that he owned. There were dress shoes and sneakers, golf shoes and ski boots, sandals and hiking boots. He noted the different roles he plays in his personal life and said that in business we must be just as versatile.

■ **More Aggressive Sales Posture:** The vice president said: "Ladies and

gentlemen, I have found the secret to earning more profits for our company. And I can tell you where it is. It is taped to the bottoms of your chairs. Would you all please stand and look for that secret under the seat of your chairs. When you have finished, please sit down, and I will tell you more about this secret to success."

The people in the audience bent over and found the \$10 bills taped under each chair. They all were delighted. The vice president's comment: "The secret to that kind of financial success is clear to me. In fact, you have just demonstrated it. To make money, you must get up off your chairs. You must take action."

■ **More customer contact:** And along the same lines, another speaker said he had a present for each person in the audience. He pulled out a handsaw and said, "Now, when you get back to your offices, I want you to cut the legs off of your wooden chairs, so that you will spend more time up from them – with the customers." **T**

.....  
**Peter F. Jeff, ATM-B,** is a member of Steelcase Club 4172-62 and of Grand Rapids Club 404-62, both in Grand Rapids, Michigan.

*Humorous openers you can use as a speaker at a roast:*

- "Our guest of honor is more than just a friend to me... he's a total stranger."
- "It's been said that you don't appreciate something until you lose it. Well, it's true. We're losing Mike as president, and we appreciate it."
- "Our honoree doesn't drink, he doesn't smoke, and there's no evidence that he's ever used any mind-expanding drugs."



*Snappy humor for speakers*

**Karl Righter, DTM**

- "Jane's administration brought our club something it needed for quite some time... the end of Fred's administration!"
- "During his campaign, Ken stated that he wanted to be president in the worst way. He was!"

- "The city council members have voted to extend our guest of honor, by a vote of 5 - 4, their warmest personal regards."
- "Randall, we had a terrific six months right before you took office."
- "Our guest of honor owes a lot to this club, including 15 bucks for dinner."

*Karl Righter, DTM, a professional speaker, corporate trainer and humorist, is a 30-year member of Orlando Toastmasters Club 1066-47 in Orlando, Florida, and a past district governor of District 47.*



## MEMBERSHIP BUILDING

By Darin Smyth, Ph.D., ATM

**Events bring people into your club;  
empowerment keeps them coming.**

# Add Members with the “Double E” Approach

YOUR CLUB NEEDS MEMBERS. YOU WANT TO BRING IN GUESTS, and you want those guests to stay. You want to find an approach that is simple, but effective. What can you do? Use the “Double E” approach to membership magnification.

The first “E” stands for *events*. Whenever you promote your club, promote a specific event. You can promote “guest friendly” events such as “An Introduction to Toastmasters” or you can simply promote an upcoming meeting. For example, “On April 15, you are invited to visit the Prop Tarts. Our theme will be Toasty Treats.”

Why promote specific events? First, newspaper calendars are more likely to list specific events than general announcements. Events are “newsworthy” and newspapers are there to print news. Second, guests are more likely to respond to an invitation to a specific presentation, sale or event.

Effective advertisers know this. That’s why every advertisement is treated as an “event” or sale. You’ll notice that most sales last only a few days. That’s because readers often forget about an ad after a few days. If I told you that I’m having a sale that will be going on until the end of October, would you come and visit my business today? Of course not!

The same principle applies to Toastmasters. Promote specific events, such as an upcoming club meeting. Remember, every club meeting is an event. By promoting an event, you are keeping the image of Toastmasters alive in the community.

The second “E” stands for *empowerment*. If events bring people into a club, empowerment keeps them coming. There are two kinds of empowerment: recognition and encouragement. What is recognition? It means to “re-think” something: re-cognition.

When you recognize one member’s growth or advancement before the club, you are not only recognizing that member, you are empowering every member of the club. You are empowering others to re-think about their own advancements. You are empowering others to stretch themselves.

The second kind of empowerment is encouragement. When you encourage people, you are giving them courage to overcome an obstacle or challenge. Discouragement takes courage away. When we

are dis-couraged, we have lost our courage. But encouragement empowers us to pass through the threshold of our fear.

Think of your club as an empowerment team. Every time somebody is recognized or encouraged, you have scored a point for the team. Make recognition and encouragement your empowerment tools. Empowerment is infectious. It spreads to every member of your club.

Use the “Double E” approach to membership magnification. Events and empowerment. Events bring people into your club; empowerment keeps them coming. Through events and empowerment, you can build your club to maximum strength. **T**

Darin Smyth, Ph.D., ATM, is a member of Redwood Ramblers club 8203-4 in Santa Cruz, California.

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# HALL OF FAME



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

## DTM

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

Clement Fernando, 8286-U  
Paula J. Glauz, 2083-3  
Doris S. Tse, 1435-4  
Lee C. Dimmitt, 4224-4  
Joe Madley, 6028-4  
Wayne Kirby, 47-5  
Douglass C. Evans, 888-5  
Judith Ann Rider, 9196-6  
Shashikant Bhawe, 8869-8  
Donna H. Smith, 1411-14  
Anita Jefferson, 2771-14  
Anita Hoffman, 1686-18  
Frank M. Neighoff Jr., 2925-18  
James Patrick O'Hare, 617-19  
Mark Buschena, 717-20  
Sheila A. Nelson, 229-24  
Sharon L. Heck, 8358-26  
Hector Luis Soto Soto, 9615-34  
Sara Long Radloff, 7589-35  
Harold Barger, 3040-37  
Raymond G. Laurito, 4887-38  
Larry P. Carr, 294-42  
Shelley Reddekopp, 2849-42  
Himendu Chaudhuri, 8927-46  
Daniel H. Kent, 952-47

Catherine Epler, 1066-47  
Carroll W. Puckett, 5178-48  
Paul L. Puckett, 5178-48  
Russell D. Hicks, 6577-50  
Patrick Oei Kian Seng, 4261-51  
(Jayie) Tan Joo Ean, 4388-51  
Elliot Essman, 865-53  
Amy DiDonna, 7379-53  
Rich Owen, 827-55  
Gladys E. Deibler, 2515-58  
Karen L. Alexander, 7017-58  
Ivan Paul, 2738-63  
Annemarie Kramer, 250-64  
Jonas Willie Gadson, 1993-65  
Don Simon, 1225-68

## Anniversaries

### 65 years

Montebello Realtors, 20-F

### 60 years

Capital City, 142-39

### 50 years

Savannah, 705-14  
Andrew Jackson, 704-29

### 40 years

Riverside Breakfast, 1348-12  
Speechmasters, 2996-27  
Auburn Morning, 329-32  
Ephrata "Cloister," 3011-38

### 35 years

Manama, 2916-U  
Bacchus, 3791-15  
Freestate, 3800-18

### 30 years

Bay Cities, 3645-1  
Allegheny Power, 2613-18  
Central Penn, 2118-38

### 25 years

Interstate North, 2823-14  
Coffee, 3894-14  
All Stars, 1627-16  
Northrop Grumman, 3188-46  
Elocutioners, 2208-56  
Essendon, 1568-73

### 20 years

Good neighbor, 4043-8  
Enthusiastic Embarkers, 4039-12  
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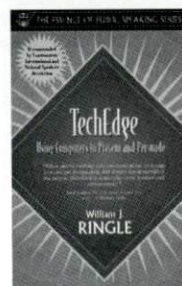
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