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THE TOASTMASTER



Put a Little Laugh in Your Life

A Funny Thing Happened

Once upon a time there was a humorous speech project in the Advanced Communication and Leadership Manual (circa 1970). Intentionally, I avoided this project until it was the only one left to be completed in the manual. After



my first attempt at a humorous speech, the evaluator wrote "You tried, but the audience wasn't ready." What a nice way to say you have a long way to go before accomplishing this project.

Being determined to complete the manual, I decided to try again. This time the evaluator wrote, "Don't judge your humorous abilities by the results tonight; you have improved and that is what you are here for." Disappointed but not discouraged, my indomitable spirit would persevere until the project was completed.

For several months I worked on still another speech. I practiced, used a tape recorder, forced my family to listen, worked on timing and decided, much to the surprise of my fellow members, to enter the club's humorous speech contest. There were three contestants: One

caught the flu, another didn't show up and I won by default. My club members' laughter seemed to indicate that perhaps I had finally achieved my goal. But, I had no way of knowing.

A funny thing happened on the way to the next level. . . I won the area contest. A few weeks later, I won the division contest. My confidence had increased tenfold. On the night of the district contest, the thought of winning was of little concern, because I had already won. I had lost my fear of being able to use humor effectively. I had learned to enjoy using humor. So, when I won the district contest, I felt like a conquering hero over my own lack of confidence.

You've heard it said before that many lessons are learned on the journey toward the achievement of a goal. Mine was a long and sometimes arduous journey just to reach the lower rung of the humor ladder. It was a rewarding effort, one that I am still working to refine.

Quite often it is impossible to read an audience's nonverbal response to a speech, but humor evokes a verbal response. . .laughter. Laughter is the humorous speaker's tonic. Laughter makes the speaker feel good because it is a barometer that shows the audience enjoyed the jokes, stories or anecdotes used in the presentation.

The effective use of humor can not only add spice to your speeches, it can also be vital to the overall effectiveness of the total presentation. In this special issue on humor, you will find many excellent suggestions on the effective use of humor.

I truly admire those who can use humor with great ease. However, if you feel like I used to (that is, "I simply cannot be funny") then I urge you to be persistent, learn to laugh at yourself and enjoy the experience of the journey. Who knows, a funny thing may happen to you on your way. . .

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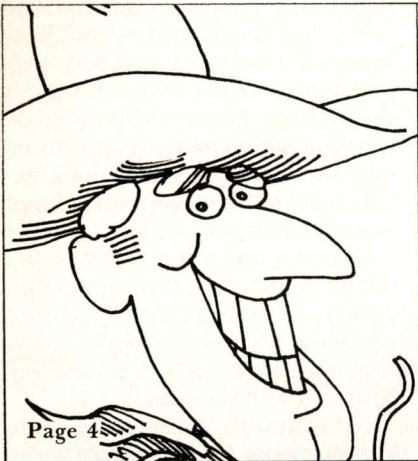
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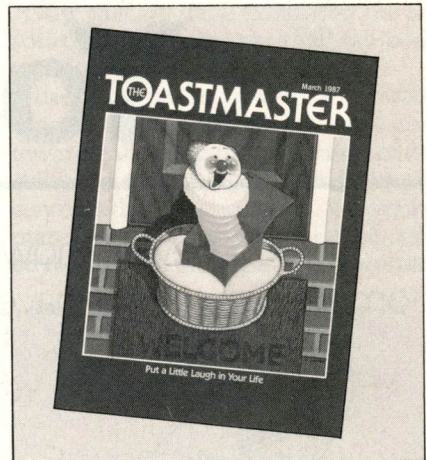
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COVER

Laughter puts new spring, new energy into life. It can help you be healthier, happier, win top honors—and get the most 'fun' out of funny. It can cheer up club meetings and refresh even the most dull speech themes. We'll touch on all these topics and more in this special issue on humor—just in time to tickle your funny bone for April Fool's Day! *Cover illustration by Joe Crabtree.*

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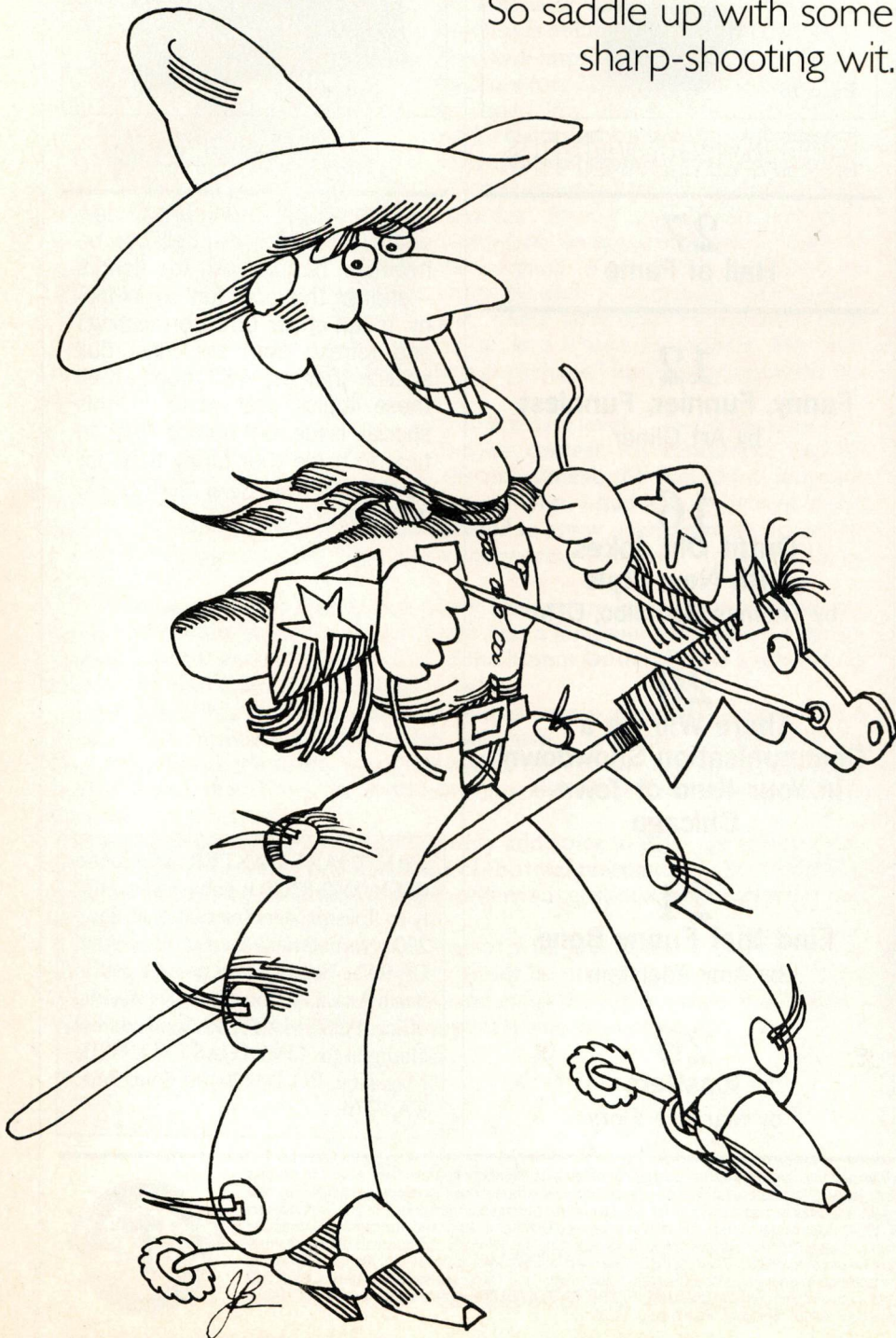
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Spur On Your Wit

by Stewart Marsh

You never know when, on the spur of the moment, you might have to be quick on the draw. So saddle up with some sharp-shooting wit.



The late eminent Protestant minister Harry Emerson Fosdick had in his prime a full head of bushy hair. At a banquet he was once introduced as the man with the 'crocheted hair.' Fosdick responded that it was interesting to be so introduced by one—here he paused to look at the bald head of the Master of Ceremonies—whose hair was (k)nit.

Now it's one thing to rehearse and relate an anecdote during a prepared speech, or to recall a joke during conversation. It's something else to be able to come up with a witty remark on the spur of the moment.

To begin with, consider the matter of introductions. As the speaker you can't be certain what the Master of Ceremonies (MC) or program chair will say about you. How will you respond, for example, if the MC makes a belittling statement when introducing you? Here's how one famous person handled just that dilemma:

When introducing British statesman David Lloyd George to a political meeting in South Wales, the program chairman decided to be witty at George's expense. He commented that he'd expected George to be a big man in every sense of the word, so that it surprised him when George actually turned out to be so small in stature.

When George got to his feet he calmly replied that he was sorry to disappoint the chairman. He went on to say that, however, where he came from in North Wales "we measure a man from his chin up, but you evidently measure him from his chin down."

Other opportunities for quick wit abound during a presentation. For example, mishaps occasionally occur during a speech. A folding chair collapses, plummeting one of the audience members to the floor. A person seeking to quietly leave the meeting knocks over a potted plant. A waiter clearing tables drops a tray of dishes.

Turn Disaster into Humor

Such occurrences often lead to confusion and distract the audience. They may ruin the speaker's effectiveness unless he or she can turn them to humorous advantage.

Jimmy Walker, mayor of New York City a half-century ago, was a noted wit as well as a politician. Once during a banquet, just as he had started his speech, the speaker's platform he was standing on began to collapse. Yet

despite the pandemonium, even as the platform gave way beneath him, Walker was heard to quip, "Reminds me of some of the platforms I've run on."

The late college president I.N. McCash was once addressing a capacity audience of students and faculty at Phillips University in Oklahoma. Suddenly, in the middle of the speech, large chunks of plaster started dropping from the ceiling, crashing like thunder to the floor. Fortunately, no one was injured by the falling debris.

However, audience members, shaken by the incident, wondered whether

the old building was about to collapse on them. Panic threatened to overcome the crowd.

McCash calmed his listeners by commenting that he'd heard about speakers who could bring down the house, but in all his years of public speaking this was the first time he actually had done so! Thus having humorously caught their attention, he asked the audience to leave the auditorium in an orderly way, which they did.

Once when Winston Churchill was lecturing in Toronto, the amplifying system broke down and the audience

began calling out, "Louder! Louder!" Raising his hand for quiet, Churchill took the portable microphone in his hand and in a dramatic gesture flung it to the ground. Then he loudly barked, "Now that we have exhausted the resources of science, we shall fall back on Mother Nature."

In conversation as well as in public speaking, wit often plays a vital part toward enhancing the reputation of the skillful jester. Another Churchill story concerns the occasion when, as a young man sporting a moustache, he was asked to escort to dinner a young woman

Be Quick on the Draw

by Roger Langley, DTM

Things go wrong. If you speak in public long enough, you will run into a squeaky microphone, unexpected music, an announcement over the public announcement (PA) system, waiters picking up dishes and perhaps an occasional heckler or two.

For the inexperienced, these unexpected events can be so distracting they cause the speaker to get flustered and forget what he or she is saying. But such occasions need not result in disaster. Experienced speakers turn these foul-ups into homeruns by saving the situation with humor. Furthermore it's not difficult to do.

When unplanned interruptions happen, they're embarrassing to you the speaker, but also embarrassing to the audience. Most audiences are rooting for you as a speaker. When you get into trouble, the audience has great empathy—they feel for you.

Since the audience is on your side, almost any response you make will get a laugh. If what you say is really funny, you'll bring down the house. The audience will actually be relieved that you've gotten out of the mess you were in.

Take a tip from the pros who know they are going to encounter trouble sometime or another and take steps to be ready when it comes. They do this by the simple device of memorizing a few 'saves' which they can use in those sticky situations.

Here are some saves that have been pre-tested by pros on the lecture circuit. Memorize a few and have them ready when you need them.

• When you encounter a squeaky microphone, say:

"You rang?"

"Oh yeah?... Say that again!"

"Where does it hurt, dear?"

"I said in the key of E!"

(Exaggerated James Cagney) "You dirty squealer."

(Surprise) "Say what?"

"Ouch! That one melted my fillings" (while rubbing jaw).

(Haughtily) "How rude," or "Really!"

"You've heard of Snow White and the Seven Dwarfs? This is Squeaky!"

• When the microphone goes dead, say:

(Mock concern) "Mike! Mike! Are you all right?"

"No need for both of us dying."

"Welcome to pantomime theater."

(Tap mike three times) "Is anyone home?"

(Move lips and use exaggerated gestures but say nothing.)

• When unexpected music begins playing over the PA system, say:

"They're playing our song."

(Listen intently for a few seconds, then say) "What music?"

"Shall we dance?"

"What ever happened to the big bands?"

"They don't write songs like they used to."

"I said *hum* a few bars."

• When a waitress begins clearing dishes during your talk, say:

(Pleading) "Mom!"

"You all know my wife."

"Make him finish his vegetables!"

"Just stack them and we'll wash them later."

"He handles china like he was Russia."

• When an announcement comes over the PA system, say:

"May I quote you?"

"I couldn't have said it better."

"You don't say."

"Once more with feeling."

Handling hecklers is a little trickier. Generally speaking, the audience is on your side and will resent a heckler. However, if your put-down is too sarcastic or cruel it will turn the audience against you.

It's always best to put down a heckler with a big smile. Don't come off as vicious. It works for Don Rickles, but few others.

• When a heckler interrupts you, say:

"I see your point... put on your hat."

"We've met before... I never forget a suit."

"You must be here for a personality transplant."

Take a tip from the pros—expect the unexpected. When gremlins attack and try to foul up your speech, be quick on the draw with your own collection of 'saves.' In these situations your line doesn't have to be hysterically funny to get a laugh. Any of the above will relieve the audience's tension and help you turn a possible disaster into triumph.



Roger Langley, DTM, a communications consultant with the National Training Institute in Washington, DC, is on the faculty of four colleges and is a

member of two District 36 Toastmasters clubs. He's been a guest on Today, The Mike Douglas Show, David Susskind and many other TV and radio talk shows.

Groom Your Humor

by Arnold "Nick" Carter

actually experiencing the life of their characters—is the key to their whole business.

You can also provoke laughter by saying things in a funny way. For instance, Milton Berle used to 'slay' audiences with quips like, "Good evening, ladies and germs." Jonathan Winters portrays old lady Maude Frickert in such a humorous way that people laugh at almost anything he (she?) says.

Obviously you can generate laughter with jokes—by saying funny things. I get the best response from telling a joke when I think it's pretty uproarious myself. What I'm saying is that there are jokes . . . and there are jokes. Use those that really tickle *you* and you'll probably be on safe ground.

Always have your jokes down cold. Know them like the back of your hand. How do you get to that point? Like any other speech learning process, practice! And then when you've practiced thoroughly, practice some more! The funniest people I know don't tell secrets in their sleep—they tell jokes.

Another area where practice will make perfect is your timing. Don't speak too fast or too slow. A conversational flow, building to the punch line, is probably best.

And hit that punch line with just the right emphasis. A feather will float right over the heads of audience members; a sledgehammer will stun them. And obviously, if your audience misses that punch line, they miss the whole joke.

Some Cautions

In your effort to get laughs, never be overly caustic or malicious. If you intend to make someone the butt of a joke, do it carefully. Otherwise you could easily lose rapport with your audience, because they tend to sympathize with the victim. Sometimes by overplaying, by making yourself and the whole idea completely ridiculous as Don Rickles does, you can get away with a real stinger.

Be warned—it takes a lot of talent and years of practice to be able to get away

with such humor. Of course, you can make yourself the butt of any joke any time, with perfect impunity.

But be careful not to tell jokes inappropriate to the occasion. They'll sound out of place and embarrass you. Your audience will squirm and blame you for it!

Realize that audience members need to feel relaxed to laugh out loud. That's why it's important your delivery style be relaxed, not uptight. In effect, you sabotage your humor if you come across as tense or negative.

You don't have to be reminded, I'm sure, not to laugh at your own jokes. Naturally you'll think what you're saying or the way you're saying it is hilariously funny. But let your audience be the judge.


Your joke will have much greater impact if you keep a straight face as you tell it. More comics than not have perfected a 'poker face.' That poker face can be effective when you promote laughter in a spontaneous way.

For example, if during a talk you accidentally mispronounce a word, try adding, "Darn this new bridgework; should've kept my old teeth," and you'll usually break up an audience. Be alert for these opportunities—they almost always pop up.

I urge you to inject at least a little bit of humor into your presentations. Your audience will appreciate it. Really, the only difference between joke telling or humorous character acting and standard communicating is that you're conveying funny pictures. So go ahead! You'll be delighted with the results.

Editor's Note: Arnold "Nick" Carter is a featured speaker at this year's International Convention.

Arnold "Nick" Carter, ten years a member of Orlando Conquerors 1066-47 in Orlando, Florida, won Chicago-District's Leadership and Communication Award and served as District 47 Senior Lieutenant Governor for Education in 1963.



This profound statement was made around 450 B.C. by Herodotus. It's just as true today . . . and it's why humor is so vital to your speaking performance.

However, before stepping up to be another Don Rickles, Jonathan Winters, Carol Burnett or Joan Rivers, you might want to review a few of the basics for generating laughter.

It's not easy. Humor is fragile. And if you don't know your joke well, or tell it poorly or try too hard, you'll stifle rather than stimulate the reaction you want.

Of course you can readily inject humor into your communications, either through prepared jokes and funny stories, through a part you play or by taking advantage of spontaneous situations. It's smart to experiment with humor to find out what really works.

Tell It 'As If'

When you tell a funny story, tell it 'as if' it actually happened. Just launch into it without changing pace at all. Telegraphing a joke is like telegraphing a punch; it almost always results in the punch being blocked. When you preface a joke with something like, "Now here's a funny story," you kill any chance for getting a big laugh.

When you imply that you're going to be funny, people tend to tighten up and say to themselves, "Okay, just try and make me laugh." On the other hand, when you move right in and tell your joke as if it actually happened, you have the element of surprise going for you.

That same method of acting 'as if' is a key to the effective dramatization of any character you create in a speech. Acting 'as if' a situation actually happened is fundamental to role playing.

I've heard some actors claim that method acting—acting 'as if' they're

whose political views differed markedly from his own.

She greeted him, "Mr. Churchill, I care neither for your politics nor your moustache."

"Don't distress yourself," Churchill shot back. "You are not likely to come into contact with either."

Often-Used Devices

We've looked at some notable examples of spur-of-the-moment wit, but how exactly does wit function? Along with providing release for our fears and inhibitions, wit commonly involves word play. What are some such devices?

First, many words have double meanings, so that word play often hinges on taking figurative expressions literally. For example, when Abraham Lincoln was accused by his political opponents of being two-faced, he aroused chuckles (and good will) among electors by replying that, if he did indeed have another face, he would surely wear it!

Another example of this type of word play concerns Harold Ickes, the U.S. Secretary of the Interior under President Franklin D. Roosevelt. Noted for his biting wit, Ickes described a fellow 'New Dealer': "He was an infant prodigy. The trouble was that he kept on being an infant long after he ceased being a prodigy."

You might also take a literal expression figuratively. For example, in the anecdote mentioned earlier, when the program chairman expressed surprise in David Lloyd George's small stature, George replied by referring to intellectual rather than physical measurement.

And when the plaster fell from the ceiling of the college auditorium, I.N. McCash used the expression 'bring down the house' in a figurative sense.

To further illustrate such word play, note what one of President Theodore Roosevelt's sons said of him: "Father always wants to be the bride at every wedding and the corpse at every funeral."

Graft Absurd Ideas

Another frequently used method of conjuring wit is to graft an absurd idea onto a well-established expression. For example, many stories circulated about U.S. General Bedell Smith, who after years of government service left to go into private business. Smith's favorite story about himself? That he had been the most even-tempered man in government—always mad.

And performer Oscar Levant is credited with the remark, "Once I make up my mind I'm full of indecision."

Take advantage of words with double meanings.

In the same vein of injecting absurdity into a well-established expression, this is how the MC at a civic club luncheon introduced the featured speaker: "Our speaker owes his success in business to hard work, brilliant planning, skillful execution and the fact that he married the boss' daughter."

A humorous effect can also be achieved by reversing a well-known saying. Thus cocktail napkins may display the message, "Work is the curse of the drinking class."

Or as a comedian quipped when aspersions were cast on his work ethic, "It's the early worm that gets picked off by the bird."

During Oklahoma University's red letter days on the football field, its

president, George Gross, appeared before the Oklahoma State Legislature to request more funds for the university. Said he: "We're working to develop a university that the football team will be proud of."

Of course all humor incorporates a sudden change in direction of thought unexpected by the listener.

On one occasion, when Bob Hope served as MC at the Motion Picture Academy Awards, he commented that a shared desire had assembled all there. Many listeners assumed that they were about to hear one of Hope's rare straight lines, that he would go on to attribute their attendance to a common desire to honor performance excellence. But they were pleasurably jolted when he attributed their assembly to "Greed!"

These witty devices can be used by public speakers and conversationalists alike to rise to the occasion. They can help save face, soothe tensions and endear an audience to you. So spur on your wit! 🎤

Stewart Marsh is a former psychology professor and college dean who lives in Pasadena, California.

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Put a Little Laugh in Your Life

Let a sense of humor brighten your doorstep.

by Ann Odle

What is humor? Answers will vary depending on who you ask and when you ask them. A sense of humor is influenced by many things—culture, personal beliefs, even where a person is from.

Humor can be many things to different people. But I bet you never thought of humor as being necessary to your physical and mental health.

In recent years, doctors and others have turned to humor, not just as a preventative but also as a curative in the treatment of many diseases.

One great believer in the healing power of humor is Norman Cousins. In 1964 Cousins was hospitalized with a potentially fatal disease. Doctors seemed unable to help. All they were able to do was run tests, offering little hope for recovery.

So Cousins checked himself out of the hospital and began his own recovery program. He checked into a hotel and hired private nurses to help him with his plan.

For 'treatment,' Cousins began watching funny movies and reruns of *Candid Camera*. He had the nurses read funny books to him. He considered laughter a form of internal jogging. And little by little, Cousins began to improve. He was even able to eventually return to work.

Was humor the cure which returned Cousins to health? Although it can't be said for sure, it certainly didn't hurt him.



Laugh Your Pains Away

A sense of humor and two of its counterparts can contribute to the restoration of physical health, according to Dr. Laurence Peter, author of the book *The Laughter Prescription*. The first beneficial humorous trait is being able to laugh at yourself and the second is the act of laughter itself.

Laughter causes full action of the diaphragm, thus benefiting the whole cardiovascular system because of the amount of oxygen taken in. During laughter the whole body is revitalized by 'internal massage.'

According to Dr. Peter, humor and laughter can control pain in four major ways:

• **By distracting attention.** Any pain will intensify if attention is given it. But by concentrating on something else, the pain will feel less severe.

Anyone can test this themselves. The next time you are feeling bad, turn on the television and watch a funny movie or read a funny book. If you truly involve yourself, you'll have to admit that taking your mind off your problem seems to lessen it.

• **By reducing muscle tension.** Increased muscle tension can be the cause or the result of many painful conditions. But laughter can cause muscles to relax. Cousins noted that one 10-minute session of laughter would produce up to two hours of pain-free sleep.

• **By changing your attitude.** Your attitude toward life is definitely related to your attitude toward pain. According to Dr. David Bresler, director of the University of California at Los Angeles' Pain Control Unit, all you have to do to eliminate pain is *change your mind*.

"Almost always people who have chronic pain are also depressed," says Dr. Bresler. So a positive attitude will help chase that pain away.

• **By producing natural painkillers.** Recent studies have suggested that humor may directly attack the pain associated with such conditions as arthritis, gout and inflammatory injuries.

It seems that laughter stimulates the brain to produce endorphins—your body's natural painkillers. Not only that, but laughter seems to reduce inflammation as well.

A People Pleaser

Just as laughter can chase away pain, it can help draw people to you. "When you make a world tolerable for yourself, you make a world tolerable for others," according to author Anais Nin.

In any relationship, whether interpersonal, social or business, a sense of humor is essential. It is a trait popular people the world over share. It helps ease tensions, calm moods and can allow you the ability to let annoyances roll off your back. Thus you can enjoy better mental health for yourself and increased harmony in your relationships with others.

Humor plays an important role in relating to other people. Everyone has his or her own ideas of what humor is; but humor itself is a universal language. It's hard to laugh without smiling, and a smile acts worldwide as an invitation to say hello.

Humorous moods are contagious. You're more likely to want to be around fun, funny people than sad, serious-faced ones. And you really have to

Get the Most Fun Out of Funny

by Art Gliner

Dr. Ralph C. Smedley, founder of Toastmasters International, once said, "We learn best in moments of enjoyment." We do so because we are more relaxed, inhibitions are put aside and the child in us comes out to play—states of mind that promote whole-brain learning.

You have an opportunity to provide many moments of enjoyment every time you attend a Toastmasters meeting. You can do so by finding ways of causing laughter; when people are sharing laughs, enjoyment is assured.

The benefits of enjoyable meetings go beyond the learning process. People will want to join a club where they know they'll find good-humored fun. Members will look forward to attending meetings if they know they will enjoy their time.

For you, a prime benefit is the chance to practice getting laughs. You can do so as a speaker, a Table Topics participant, an evaluator or a club officer, among others.

Let's say you are the sergeant-at-arms. You can set the tone of the meeting as one of enjoyment by being amusing, comic, witty or, if it fits your style, laughable. It's important to find the kind of humor you are comfortable with, the kind which fits your style.

For example, when greeting guests and members you don't have to say anything funny. Wear an unusual hat, a mask or a costume that fits a theme for the meeting. Comments about your attire will generate laughter and an atmosphere of joviality.

From Giggles to Guffaws

Holding a prop can accomplish the same thing. Hold a balloon with some kind of inscription. Hold a feather and you'll tickle a few funny bones.

Hold a large flower or even a picture of a flower. Add a greeting such as "You're as welcome as the flowers in spring." Say it in a florid, 'flowery' manner or with exaggeration and you're likely to hear anything from a giggle to a chuckle to a guffaw. A magic trick with some light patter can accomplish the same thing.

When you call the meeting to order you can, in less than a minute, make a few humorous comments. You can kid yourself: "Just once I wish we could have a meeting in total darkness so nobody could see my knees knocking."

A joke about your name will also get you off to a mirthful start. Then, you could continue like this: "Welcome to The Advanced Speakers Toastmasters Club where our members are advancing in everything but age. Our fun level keeps us young. A special welcome to our guests. We're as happy to see you as a K-Mart shopper hearing about a blue light special."

You can refer to the time of year, a holiday, the weather. On a cold day you might introduce the presiding officer thusly: "It may be chilly outside but in here this evening we're going to generate enough hot air to keep things mighty toasty. Now, to start warming things up, our President..."

You can bring the president on like Ed McMahon does Johnny Carson: "Now our President—heeeeres Mary." If you have the right rapport with the person you're introducing you can kid him/her: "Now our President, who as a leader has been compared to Alfred E. Newman..."

Such lines won't get you on *The Tonight Show*, but you don't need great belly laughs to start the enjoyment ball rolling. If you just get smiles or grins you will have accomplished your goal of setting a fun tone for the meeting.

You can use your wit to make humorous comments at the meeting or you can prepare beforehand. The important thing is to consciously decide to use humor every chance you get and then to do it. If you agree with Dr. Smedley's philosophy then you will make the effort to bring laughs to your club.

Art Gliner, member of Old Georgetown Road Club 1766-36 and Advanced Speakers Club 4036-36 in Bethesda, Maryland, was a speaker at the 1982 Toastmasters Convention and conducted a humor workshop at the 1985 Convention. He's conducted humor workshops around the country, and in addition to being an on-air personality in Washington, DC, he's the Head Joker of the Humor Communications Company in Silver Spring, Maryland.

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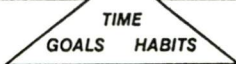
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Laughter revitalizes the whole body by 'internal massage.'

work at being a stick-in-the-mud around fun people.

Think of the last party you attended. What is the background noise (other than music) you remember most? Wasn't it the sound of laughter, of people enjoying themselves?

How about the last successful business meeting you attended—wasn't some of the tension and monotony broken by moments of shared laughter?

Humor in business is good business. Why? Because humor is an effective communication tool; and effective communication is the basis for all good business. This is true not only for customer relations, but for employee relations as well.

People are more likely to accept things and be productive in a humorous atmosphere than in a staid one. For instance, who would want to work late when everyone is grumbling and groaning about having to be there?

Wouldn't people be more willing to work overtime in an enjoyable environment—one where people talked informally, told jokes, maybe listened to music?

Humor will increase participation in almost any activity. No one wants to feel left out of a group of people enjoying themselves. Given the opportunity, most anyone would be eager to join in—whatever the task.

Humor can soften criticism, if it is used correctly. You should carefully plan what you're going to say, however; otherwise your humor may backfire, and the person receiving the criticism may think you are making a joke at his or her expense.

Another situation in which humor may be artfully used is in diffusing anger. People are more likely to listen to you if your attitude is non-threatening. And what could be less threatening than a humorous, conciliatory attitude? Carefully assess the situation before saying anything 'funny,' however, or once again, your humor may backfire.

Humor in Your Life

Many people are afraid to be funny. They don't know how to and so are afraid they may be ridiculed by their attempts.

In some cases, people have just forgotten how to be funny. Maybe they think that if they need humor in their lives, they can just buy it—at the movies or in a book.

Or job 'professionalism' may be misconstrued as 'serious' business; that one will not look professional if one is lighthearted. Of course other life pressures can threaten a person's sense of humor.

Some people are even threatened by being told they're funny. Maybe they think that funny people aren't taken seriously. If you fit into one of these categories, perhaps you should step back and look at the whole picture.

Four ways to bring humor into your life, according to Dr. Peter, are:

- **Think funny.** Humor is easier to recognize than to analyze, says Dr. Peter. Look at the everyday world around you. You don't have to study it intently, but understand why something is funny. Realize also that it does have to be accepted by others to be considered funny.

- **Adapt material.** Humor can be from anyone, from anywhere. It's a universal language, which can be adapted to almost any situation.

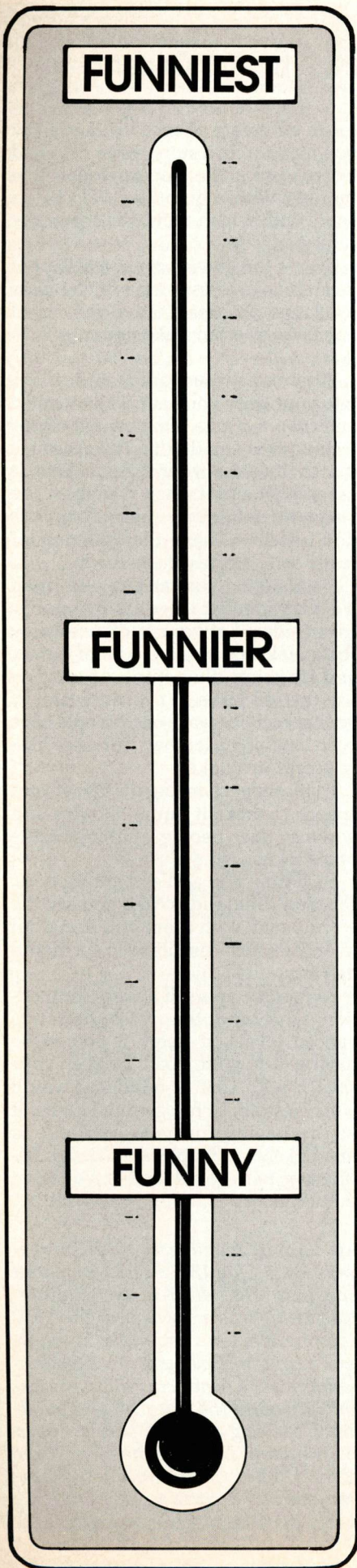
- **Be the target.** Don't be afraid to laugh at yourself. People are more willing to accept someone who is open, vulnerable and trusting, according to Dr. Peter. When you're able to laugh at yourself, people are more willing to accept kidding and jokes about themselves from you, too.

- **Share your humor.** Tell your latest joke. Share a funny story. In this way, you can provide laughter and happiness to others. You can also get, and help give someone else, a new perspective on life.

"You can take almost any disagreement, any wrong or injustice, any gripe or any difficulty and use humor to change things for the better," says Dr. Peter.

So don't be afraid to laugh or to let others laugh. You can use humor to help and you can use humor to change your life. 🗣️

Ann Odle is a freelance writer living in Costa Mesa, California.



Joke Your Way to the Top

A humorous speech can be a challenge. Here's 10 tips to help you take home the trophy.

by Barry Evans

"So let's hear this stand-up comedy routine of yours!" It was a couple days after the 1985 Region One Humorous Speech Contest, and my non-Toastmaster friends wanted to know just what it was that made everyone laugh. I tried to explain: "You see, even though it's funny, it still has to be a speech. We don't just get up there and tell jokes. There has to be some sort of continuity."

"But you won! You must have given them some good one-liners!"

But I hadn't. And the more I thought about it, the more I realized that one-liners and what most Toastmasters call "humorous speeches" just aren't the same. So here's a look at what differentiates the two—my 'rules for humorous speeches':

1) You're still giving a speech. That means an opening, a middle and a close. A theme. The old, "Tell them where you're going; take them there; and tell them where you've been."

Gestures and vocal variety are still important, but you'll need a consistent topic around which to weave your humor. Jokes are great fun—in the bar afterwards. But by themselves they usually won't win contests.

2) Keep your humor simple. Play to the lowest common denominator. Don't assume that everyone's humor is as subtle or dry as your own.

I had a hilarious opening line in one speech about coming from England—that was why I didn't have an accent. I waited for an immediate roar of laughter and instead got a couple of sympathetic snorts from the back of the

room. I still think it's the height of mirth, but now I keep it to myself!

3) Know your audience. Be aware of the possible sensitivities of your listeners, and delete anything which might portray you, even jokingly, as uncaring. What would get a lot of laughs at a nightclub may bomb in front of Toastmasters.

At a District Humor Contest recently, three of the contestants coincidentally told tales about cats. The problem was

**Jokes alone do not
make a speech
funny.**

that the audience was peppered with cat lovers, and some were obviously offended when one speaker after another poked fun at their favorite animals. The laughter was sporadic and awkward, and none of the 'cat' speakers won.

The same goes for sexism and racism. For a local audience who knows and trusts you, a "Take my wife. Please!" type of joke could work... maybe. But away from home, many listeners who don't know you will hate to hear sexist or racist humor. (And anyway, we're Toastmasters, so we don't ever stoop to that sort of thing, do we?)

4) Keep it clean. It's tempting sometimes to slip in a little double entendre, a slightly off-color (but hilarious)

Funny, Funnier, Funniest

by Art Gliner

There are many reasons why it's beneficial for you to compete in a humorous speech contest. One of the best is the more you experience humor, the better you'll be at getting audiences to laugh. It's not unlike how much you improve as a speaker from your Icebreaker to speeches you make in the advanced manuals.

If you've never tried to present a humorous speech, here are a few ideas to help you get started.

First, choose a subject that many people can identify with. Past winners of Toastmasters' International Speech Contest who used humor chose topics such as: aging, goal setting, the need for a sense of humor. Most subjects can be treated humorously but you'll be doing yourself a favor if you avoid areas which are controversial.

Next, decide on a point of view, a statement or statements you want to make regarding your thoughts or feelings on the subject. Then, find humor to reinforce the points you want to make. Choose humor you like, things that make *you* laugh.

Humor Sources

You can use anecdotes from events in your life or from what has happened to people you know or even those you hear or read about in the media. If you have a vivid imagination you can invent funny or far out things which people can and do get involved in.

Books and magazines you find in libraries and new and used bookstores are great sources of material. I've had good luck with copies of *Reader's Digest*—even those 10 to 15 years old. The important thing to remember is the more humor you read or listen to, the more you'll be in a 'funny' frame of mind and funny thoughts and ideas will come more easily.

How much humor should you use? I say as much as you can fit into seven-and-a-half minutes and still have what can be called a speech. Use one of the many formulas for putting a speech together as a guideline, such as: Tell them what you're going to tell them; tell them what you told them.

To make your humor reinforce your point, first state the point, then have a lead-in line which will get you into your joke or story. After that you can use a lead-out line which reiterates your point, or add another humor line

to keep the laughs coming.

Here's how Roy Fenstermaker did this in his winning speech at the 1983 International Speech Contest. He made the point that many heart attacks occur shortly after people retire. He added: "If I had my way every pension check would carry a warning label—this retirement may be hazardous to your health!"

A big laugh followed that statement. Then, more seriously, he mentioned some things retired people can do to keep active: purposeful leisure activities, volunteer service and employment.

Serious point made, he quipped: "If you're thinking of being employed, why not become a management consultant like everyone else? All it takes is a title, phone number and 500 business cards." Listen to the tape of that speech and you'll hear the laughs those lines got.

One of the best ways to learn anything is by using a good model. Listen to humorous speakers, study what they do and incorporate what you learn from them into your talks. In time, you'll develop your own unique style.

Refining Your Humorous Speech

Once you've put together a humorous speech and delivered it, maybe even won your club or area contest, you might want to make your speech even funnier as you look forward to the next competition.

Start by selecting a place in your speech where you got some response, anything from a chuckle to a guffaw to a minor convulsion. This will be no problem if you've taped your speech. (If you really want to improve, tape yourself *every time* you speak.)

The next step is to look for something funny to say after the line that worked for you. That's because once people are already laughing it's easier to get the next laugh. Comedians do it all the time. They use three or four jokes for the same point to build to a big laugh. Then they go on to another point.

Your humor doesn't have to be all jokes—that is, something with a setup and punch line. You can use quips, asides, comparisons (similies and metaphors), a funny name, a vocal exaggeration—there is no end to the possibilities.

You can use material which already

exists or create your own. Let's say you mention in a story that a man had a very weak smile. You can follow that thought with a quip like: "He had a smile with which money is cheerfully refunded."

Even if the line is not a knee-slapper it can invoke a response which builds to a laugh. An imaginative delivery of any line will often make it funnier than it is.

When you insert quips and asides into your story you have what is called an *expanded joke*. One benefit of this technique is you don't rely on a single punch line for your laugh. This is especially helpful when your story is a long one (although most audiences don't seem to have the patience for really long stories these days).

It's all right to use an old joke, but if it is very familiar there are two things to consider: Let your audience know that you know it's an old bit of humor and are using it in a spirit of fun; also, use the old jokes in the latter part of your speech, because once people have been laughing a lot they will more likely accept any joke.

Think about changing the title of your speech to make it funny. Do this and you may have people laughing before you say a word.

Each time you add something new, practice—out loud! When you say the words, play with them and bring out nuances which contribute to successful delivery.

To prepare yourself for any competition, whether at the club or more advanced levels, it helps if you make having fun your goal. Deliver your speech with that in mind and you'll worry less about not getting laughs. If you're having fun your audience is more likely to. People like to laugh because it feels good and if you give them the opportunity, they will.

Art Gliner, member of Old Georgetown Road Club 1766-36 and Advanced Speakers Club 4036-36 in Bethesda, Maryland, was a speaker at the 1982 Toastmasters Convention and conducted a humor workshop at the 1985 Convention. He's conducted humor workshops around the country, and in addition to being an on-air personality in Washington, DC, he's the Head Joker of the Humor Communications Company in Silver Spring, Maryland.

line or a gentle reference to bodily functions. And sometimes you can get away with it at your own club level—everyone knows you there and they all enjoy sharing a forbidden laugh.

But do the same thing in front of an audience of strangers, and you could be in big trouble—they don't know you and may not trust you with off-color material, however much your friends enjoyed it. It's not worth the risk.

5) Give them permission. I once lost a speech contest (I'm convinced!) because I wasn't sensitive to my audience. It's a terrible thing to ride roughshod over 300 people who are just starting to laugh at something you've said—but that's what I did. I didn't give them time to laugh.

Somehow, audience members need permission to enjoy themselves, and I was withholding that by cutting them off. Remember, *your listeners want to laugh*—that's why they're there. It's your job to facilitate that.

6) Give yourself time. Joe Boyd, who won the 1984 International Speech Contest, tells the story of how he nearly went overtime in the regional competition, even though he'd rehearsed and rehearsed. Why? Because, to his surprise, the audience found one of his

Tickle audiences all the way to the World Championship of Public Speaking.

lines so hilarious they just laughed and laughed—so long that he had to cut them off to stay within time. Four more seconds and he'd have been disqualified.

The message: Allow extra time in any speech (humorous or otherwise) where there's any danger at all of laughter forcing you overtime.

7) Break up the humor. For Toastmasters audiences it seems more effective to give your listeners humor in steady doses, rather than one big bowlful. A series of small humorous items punctuated throughout your speech will be more effective than spending several minutes working up to one big laugh. That means try to create a laugh early—within the first 30 seconds—and

regular opportunities for laughter thereafter.

This doesn't mean you've got to come up with a dozen or more riotously funny lines for a seven-minute speech—the laughter will build upon itself. And once the audience is geared into your style of humor, the smallest phrase or gesture will probably be enough to keep the chuckles rolling.

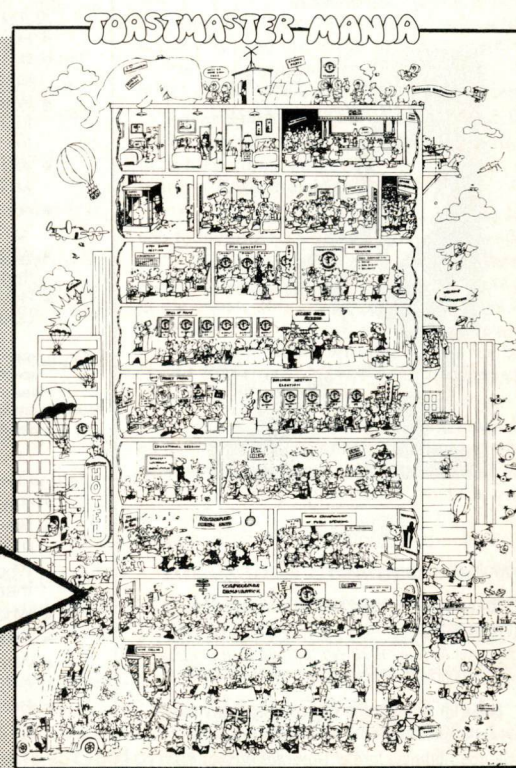
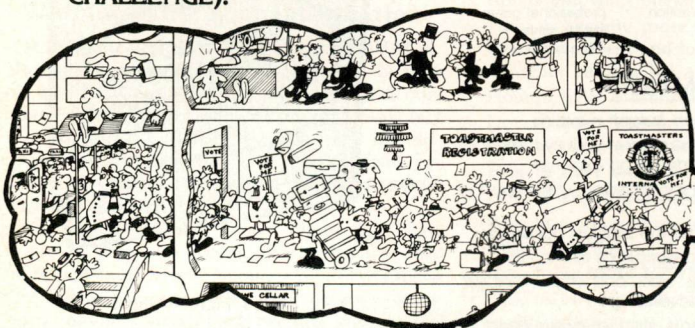
8) Keep it fresh. The best humor sounds spontaneous, and that can be difficult when you've been rehearsing for several weeks. One effective solution I've found is to deal with each anecdote or portion of my speech as complete in itself, and to practice only one part at a time. By doing that, and by rationing the number of times I rehearse the complete speech, I'm able to experience a sense of discovery and newness when I enter a competition.

9) Personalize it. You are your own best source of material. Some of the best humorous speeches are those based on an incident in the speaker's life, where he or she has highlighted the funny, the outrageous or the self-deprecatory and just told the story with enthusiasm and spirit. The secret of such speeches is that the audience identifies with the speaker, and par-

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icipates vicariously in the story itself.

Many people find humorous speeches the toughest manual assignments, even when their self-confidence in giving other manual speeches is running high. *The key is to trust your own humor.*

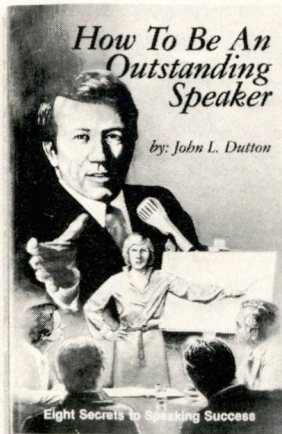
Everyone is funny, and everyone has a tale to tell—but we all have our own personal brand of humor. Whether yours is deadpan, self-mocking, frenetic, whimsical, dry or downright cynical, work with your own individual style and don't force yourself into another role.

10) Have fun! This oh-so-obvious advice is easily forgotten in competitions when the stakes are high and only one contestant gets to go to the next round. By competing in a spirit of friendly and relaxed rivalry, not only will you have a lot of fun—whatever the outcome—but your relaxed attitude will convey itself to your audience, and your speech will be the better for it.

So start thinking now about your next humorous speech. . . it's one of the best reasons to be in Toastmasters.

Barry Evans, a civil engineer and member of Bellingham Club 60-2 in Bellingham, Washington, won the Region One Humorous Speech Contest in 1985.

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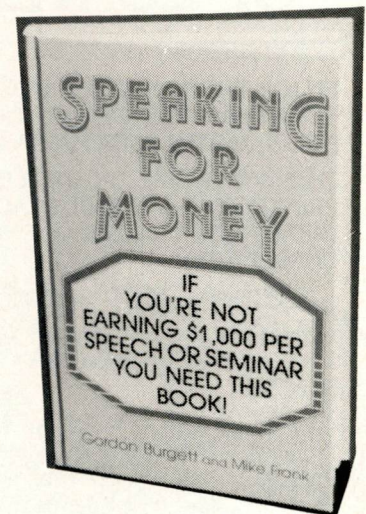
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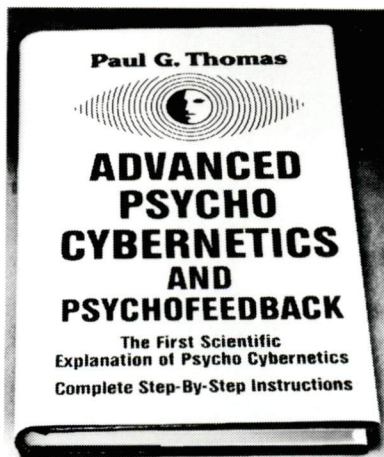
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Pull those old jokes out of the closet and let Toastmaster Montalbo tell you how to refashion them.

by Thomas Montalbo, DTM

Joeey Adams, in his book, *Encyclopedia of Humor*, writes, "There is no such thing as an old joke—if you dress it up with new clothes." Many humorists agree.

George Jessel said, "Don't be afraid of old jokes. A really good joke, like a melody, lives eternally. You can alter the jokes to fit a particular situation." Art Fetting says, "There isn't that much new or original humor around."

Winston K. Pendleton, in his book *How To Win Your Audience with Humor*, writes, "Humor is ageless. As long as a story fits smoothly into your speech, the age of the joke is unimportant."

Herb True, Ph.D., author of *Humor Power* and a featured speaker at this year's Toastmasters International Convention in Chicago, advises, "Recycle old stories for new impact, by telling them in your individual way."

Humor material is everywhere—in newspapers, magazines, movies, books, speeches; on radio, television and cassettes. One of the best sources is the multitude of joke books, which contain hundreds, even thousands of jokes, anecdotes and stories. Most joke books are arranged alphabetically by subject or indexed for quick reference.

Freshen Old Jokes

Let's look at techniques and examples of how to freshen up old jokes. Of course, jokes may seem less funny in cold print than when spoken with proper inflection, gestures and timing.

Suppose you want some humor for your speech, "Virtue." Go to a joke book, look under 'virtue' and you may find this entry: "The husband who won't chase after women is too faithful, too moral—too old." To adapt this

Outfit Old Jokes with New Style



joke, you might 'dress it up with new clothes' and say:

"Virtuous acts don't always result from worthy motives. Occasionally people do good things for doubtful reasons.

"The other day a man overheard his wife and her mother talking about his many out-of-town business trips. The mother wondered why the wife didn't worry about her husband going off unchaperoned to those swanky resort hotels with lots of gorgeous, unattached career women around.

'Me worry?' asked the wife. 'Why he'd never cheat on me. He's too faithful, too moral—too old.'"

That adaptation of the one-sentence gag from the joke book consists of both a 'build-in' and a 'build-up.' You achieve the build-in by linking the theme of the joke with the theme of your speech—'virtue'—using two transitional sentences about 'virtuous acts' and 'good things.' The build-up adds details that flesh out the bare bones joke and lead in to the punch line.

The build-up makes the story more believable and sets the audience up for the twist at the end. You lead the audience on to expect the wife to do nothing but praise her husband for his virtue. By using the phrases 'too faithful' and 'too moral' you have the audience thinking her husband too fine and too noble to cheat on her.

But in the last phrase you surprise the audience by having the wife throw in the brickbat 'too old.' That collapses the build-up and breaks it into laughter.

As the German philosopher Schopenhauer said, "Humor overthrows logical expectations, and therein lies its appeal."

Personalize It

Incidentally, that same old joke could be used as a quick one-liner with new impact if you personalize it this way: "My wife doesn't worry about me when I'm away on business trips—she knows I'm too faithful, too moral—too old." Personalizing is also useful in longer adaptations. Here's an old joke:

Mrs. Jones—"Does your husband remember your wedding anniversary?"

Mrs. Smith—"No. But I remind him of it in January and June and get two anniversary gifts each year."

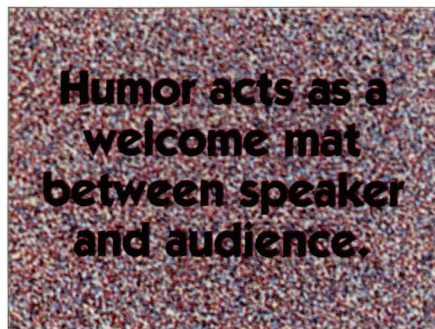
You can refashion this joke by adapting it to your own personal experience; you may even end up with an entirely new joke. If you're invited to speak at an organization's anniversary ban-

quet, you might use this story:

"I appreciate your invitation to speak on the special occasion of your 25th anniversary. I like anniversaries. The trouble is, I often forget them. That happened again just two days ago. As I was leaving home to go to work, my wife hugged me, kissed me and then said, 'Do you know what day this is?' I didn't know, as usual, so I pretended not to hear.

"On the way to work, hard as I tried, I still couldn't remember what day it was. But I didn't want to disappoint my wife. After all, anniversaries are days when you can be sentimental. So on the road I stopped to buy a box of candy.

"At lunchtime I still didn't know what the occasion was. I worried that



a box of candy wouldn't be enough to save the day for me. So I shopped around for another gift and bought a necklace.

"When it was time to quit and go home, I remembered my wife likes fresh-cut flowers. So I stopped at a florist and picked up a bouquet.

"Armed with candy, necklace and bouquet, I arrived home and greeted my wife, 'Darling, see what I brought you in honor of this great day!' She looked at the gifts, threw her arms around me and said, 'My goodness, this is wonderful. This is the happiest Groundhog Day I can remember.'"

Rule of Three

Both the 'virtue' and 'anniversary' stories illustrate how to embellish bare bones jokes. Both also show how to apply the 'Rule of Three.' This technique calls for saying something in a series of three, such as three phrases (too faithful, too moral, too old) or three gifts (candy, necklace, bouquet).

The Rule of Three shows its triple-effect power in much humor, whether one-liners or longer stories. That's why professional speakers and humorists use it often. Max Droke, an authority

on the use of humor in speeches, called the Rule of Three "perhaps the most important single principle in the construction of humorous situations."

One reason is the great variety of situations that can be developed under the Rule of Three. It's also perhaps the easiest technique to use. Remember, just say something in groups of three: three words, three items, three anything. Need an automation joke? Try this:

A shopper walked up to a vending machine and after depositing coins, pressed the coffee, sugar and cream buttons. Then he looked down. No cup!

As he watched the whole works flow away, he said, "That's what I call complete automation. This machine not only gives you coffee with sugar and cream, it even drinks it for you." Note the three items: coffee, sugar, cream.

The following story, built on three objects, originally appeared in a Florida newspaper, the *St. Petersburg Times*, and was reprinted in *Reader's Digest*:

A man was seen walking across the desert carrying a jug, a loaf of bread and a car door. Someone stopped and asked him what he was doing with the three objects.

"Well, when I get thirsty, I drink some orange juice from the jug," he said, "and when I get hungry, I eat some of the bread."

"What's the car door for?"

Answered the desert walker, "In case I get too hot, I roll down the window."

Note how the Rule of Three is used in the following story:

A speaker returned home from a convention where he gave the keynote address. His wife asked, "How did your speech go?"

"Which one do you mean?"

"Did you give more than one?"

"Yes, there was the one I planned to give, the one I gave and the one I delivered to myself on the way home."

Without the build-up and punch line based on the Rule of Three, the above exchange between husband and wife would have no story value. The husband might have said, "Oh, it was okay, but it could have been better." But that's dull, right?

Some of Adlai Stevenson's favorite humorous stories were fashioned with the Rule of Three. Among these is the one about the lady who went up to him after his speech.

Bubbling with enthusiasm, she said, "Oh, Mr. Stevenson, I think your speech was absolutely superfluous." He said, "Thank you, my dear, I think

I shall have it published—posthumously.” Then she said, “That’s fine, the sooner the better.”

Note how Stevenson grouped three short gags in a row to get laughter three times, each with greater impact than the preceding time. He used a good gag first, a better one next and the best last. Based on a ‘good, better, best’ hypothesis, each succeeding gag generates more and more laughter until the cumulative effect unleashes a ‘triple whammy.’

Shorten to Sweeten

Some bare bone jokes need elaboration to keep listeners’ attention at maximum till the punch line. On the other hand, some stories should be shortened to prevent the audience’s attention from wandering.

Art Linkletter says, “Short jokes strengthen your speech. The converse of this principle is that long jokes may destroy your speech.” He’s right. Avoid over-embellishing, because too much extraneous information makes the story drag and turns off listeners.

We’ve seen in the ‘virtue’ and ‘anniversary’ examples how to embellish bare bones jokes. Compare the following two stories to see how to shorten a story and yet retain essentially the same punch line. The first story is from a joke book:

Robert Oppenheimer, when he was in charge of the United States atomic energy laboratory in New Mexico, received a telephone call from Potsdam, where President Truman was conferring with Churchill and Stalin about ways to end the war with Japan. The untried atom bomb was still an unknown to all but a few scientists and high government officials.

A voice at the other end of the line asked: “What about the overpressure? Won’t the bomb blow the plane that drops it right out of the air?” Oppenheimer said, “I don’t know. That’s the sort of thing you’d better ask General Hap Arnold.” Came this response from across the ocean: “Who do you think you’re talking to?”

The second story is by Winston K. Pendleton from *Reader’s Digest*:

In the early hours of the morning, the young woman heard a tapping on her window. There on a ladder was her boyfriend. Their elopement was going according to plan.

“Are you ready?” he asked. “Yes,” answered the woman. “But don’t talk so loud—you might wake my father.” “Wake him? Who do you think is holding the ladder?”

At other times a joke undergoes such

alterations that the details and punch line are entirely changed. Here’s an entry from a joke book:

A nervous passenger on an elevator asked the operator, “What would happen if the cable broke? Would we go up or down?” The operator replied, “That, madam, depends on the life you’ve led.”

Compare that joke with this story by Brenda W. Simonson from *Quote Magazine*:

A traveler visited an old Greek monastery perched high on a steep mountain. The only access to the monastery was a rope basket.

The traveler got into the basket, and just as he was about to be hauled up the sheer cliff wall, he noticed that the

Use the Rule of Three to spark sure-fire laughs.

rope attached to the basket was frayed. He nervously asked the monk with him how often the rope was replaced.

“Every time it breaks,” the monk answered.

Note the new build-up and altered punch line in the second story. That illustrates how the joke book can function as a thought starter to lead you into something original. You begin with a particular item in the book and then your own imagination provides the material you finally use.

Twain’s Techniques

Mark Twain was a master of updating, localizing, personalizing and dramatizing humorous stories. He used each of these techniques in the following story from his speech, “Advice to Youth”:

“Never handle firearms carelessly. The sorrow and suffering that have been caused through the innocent but heedless handling of firearms by the young!

“Only four days ago—right in the next farmhouse to the one where I’m spending the summer—a grandmother, old and gray and sweet, was sitting at her work, when her young grandson crept in and got down an old, battered, rusty gun which had not been touched

for many years and was supposed not to be loaded. He pointed it at her, laughing and threatening to shoot.

“In her fright she ran screaming and pleading toward the door on the other side of the room; but as she passed him he placed the gun almost against her very breast and pulled the trigger! He had supposed it was not loaded. And he was right—it wasn’t.”

Note how Twain updates, localizes and personalizes the story by saying the incident happened “only four days ago, right in the next farmhouse,” thus placing himself at the scene.

Telling the story in a dramatic style with vivid language, he creates suspense by mentioning at two different times that the gun supposedly was not loaded. He drew word-pictures of the grandson pointing the gun at his grandmother as she ran for her life.

Also note Twain’s use of the Rule of Three in describing the grandmother as “old and gray and sweet” and the gun as “old, battered, rusty.”

The punch line is such a sudden reversal of what Twain’s audience is led to expect by his suspenseful build-up that it causes laughter.

As Max Eastman explains in his book *The Enjoyment of Laughter*, “A joke is not a thing but a process, a trick you play on the listener’s mind. You start him off toward a plausible goal, and then by a sudden twist you land him nowhere at all—or just where he didn’t expect to go.”

Mark Twain made his story sound like the truth, even if it wasn’t. So it doesn’t matter if you make up stories. As Samuel Johnson said, “Seldom any splendid story is entirely true.”

Whether true or fictitious, if the story fits your speech and makes your point with laughter, that’s what counts. Remember the proverb, “Many a true word is spoken in jest.” George Bernard Shaw said, “When a thing is funny, look for a hidden truth.”

Rogers’ Ramblings

Another master of localizing and personalizing humorous stories was Will Rogers. Here are excerpts from his speech delivered at a convention of the Corset Manufacturers of America:

“There has been an awful lot of fashion shows held here in New York. All the out-of-town buyers from all over have been here.

“There was the retail milliners’ big fashion show at the Astor ballroom where they showed 500 hats and me. Some of the hats were just as funny looking as I was. . .

“The next night at the Commodore

Hotel I mingled with those Princes of Brigands, the leather and shoe men. . . we've never paid more for our shoes and were nearer barefooted than we are today. . ."

Rogers then tied those events directly to his audience, with this single transitional sentence, "During this reign of indigestion, I was called on to speak at a big banquet at the Waldorf to the Corset Manufacturers.

"The same problem confronts Corset Builders that does the people that run the subways in New York City. They both have to get so many pounds of human flesh into a given radius.

"The subway does it by having strong men push and shove until they can close the door with only the last man's foot out. But the Corset Carpenters arrive at the same thing by a series of strings. . ."

Rogers followed this with a personalized anecdote: "Of course, the fear of every fleshy lady is the broken corset string. I sat next to a catastrophe of this nature once. We didn't know it at first—the deluge seemed so gradual—till finally, myself and the gentleman opposite her were gradually pushed off our chairs. . ."

Note that Rogers localized his talk by describing what was happening in New York City, where he was speaking. He was specific in identifying by name real organizations, places and products, including three well-known hotels.

He also compared the audience to the people who operated the local subways. And he related an anecdote based on his experience with a lady who wore his listeners' product, thus personalizing his speech to both his audience and the occasion.

Using such localizing and personalizing early in his speech, Will Rogers quickly established a harmonious relationship with his listeners. As Bob Hope says, "Humor is the welcome mat between a speaker and his audience. A short joke, a quick laugh breaks the ice between you and that sea of strangers. When they laugh they're immediately on your side."

Switching

You can create short jokes by 'switching.' This technique requires giving a new twist to famous sayings or proverbs and even well-known expressions or clichés.

Switching the cliché, "Choose the lesser of two evils," a voter in the 1986 U.S. gubernatorial campaign commented, "This is a contest between the evil of two lessers."

"Absence makes the heart grow fonder" can be turned upside down by saying "Absence makes the heart go wander."

Ben Franklin's "Early to bed and early to rise/Makes a man healthy, wealthy and wise" was switched by humorist James Thurber to "Early to rise and early to bed/Makes a man healthy, wealthy and dead."

"An ill wind that blows no man good" was twisted by musician Sammy Kaye to "The oboe is an ill wind that no one blows good."

"Old soldiers never die; they just fade away" can be easily twisted by changing the occupation in the first part and switching to something incongruous or unexpected in the second part:

"Old bankers never die; they just lose interest;"

"Old mail carriers never die; they just lose their zip;"

"Old college deans never die; they just lose their faculties;"

"Old judges never die; they just lose their appeal;"

"Old humorists never die; they just gag a little."

Here are some examples of switching by transposing or substituting a word: "thought for food;" "a trade of tricks;"

"forward to basics;" "faith, hope and clarity."

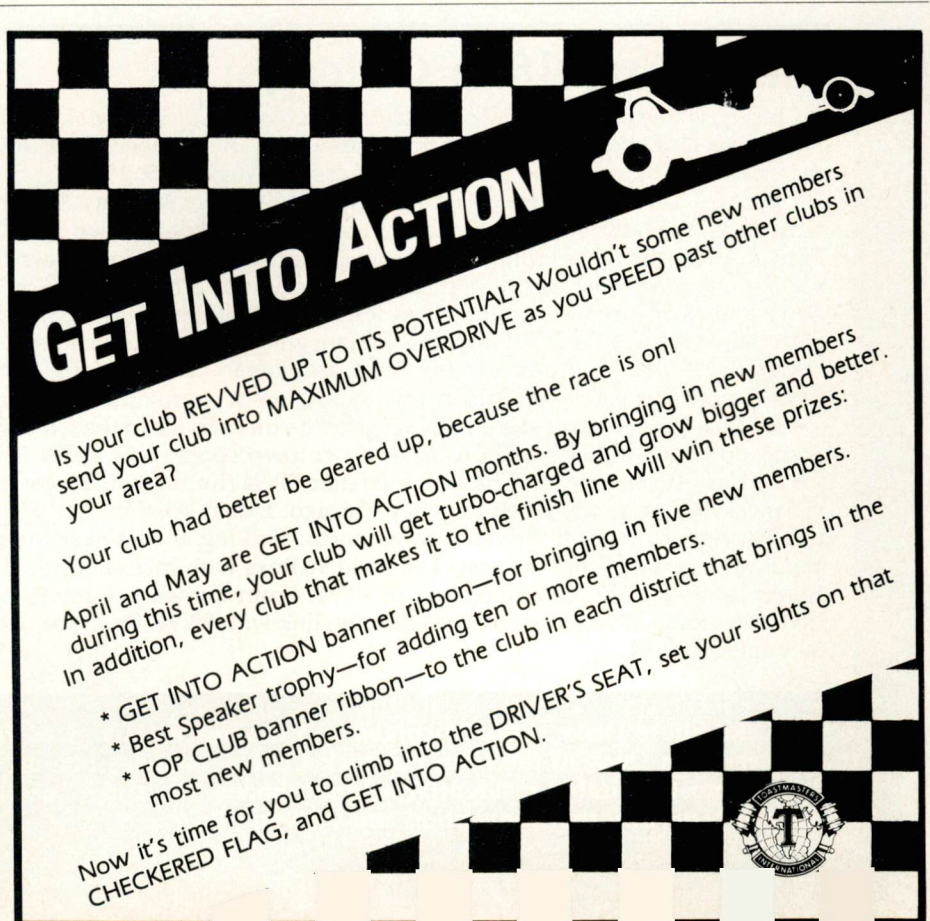
Personalizing, localizing, dramatizing, updating, switching and the Rule of Three, as we have seen, are some of the techniques you can use to dress up an old joke with new clothes. Just as a suit of clothes must fit the wearer, so must humor be tailor-made for your speech.

Customizing your stories makes your talks more effective. George Jessel was quite right when he observed that good speeches, like good socks, depend on the yarn. 📌



Thomas Montalbo, DTM, a member of *Sparkling Toastmasters Club 3602-47* in St. Petersburg, Florida, has been active in Toastmasters since 1963, is a Past

Area Governor and has received a Presidential Citation for his articles in *The Toastmaster*. A former Financial Manager for the U.S. Treasury Dept., he holds a BA degree in English and an MBA degree in management and is the author of *The Power of Eloquence*, a public-speaking book published by Prentice-Hall, 1984.



GET INTO ACTION


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An aerial photograph of the Chicago skyline, showing numerous skyscrapers and buildings. The image is used as a background for the text on the page.

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It's *your* kind of town. It's *your* kind of excitement. And it's definitely *your* kind of spectacular event. Toastmasters from all over the world will "blow" into the Windy City, Chicago, Illinois, this summer for the 56th International Convention, August 25-29, 1987.

The combination of a great town, a first-class hotel facility and lots of outstanding speakers promises to make this year's Convention an unforgettable event. If you *have* attended the International Convention before, you will

not want to miss this one. If you *have never* been to an International Convention, BE CAREFUL: Attending this one might make you want to come back year after year.

Dedicated volunteers from District 30, led by Past International Directors Lou Kiriazis, DTM, and Nath Nayak, DTM, are teaming up with the World Headquarters staff to bring you a "Communication Showdown in Your Kind of Town."

Prepare yourself to witness some excellent speakers. Brace yourself for a

Get Yourself to Chicago!

Chicago is one of the most accessible cities in North America. Make your travel plans now and take advantage of travel discounts. Remember, the Convention registration desk opens at 10 a.m. on Tuesday, August 25, 1987.

- **By Air**—You can fly directly into Chicago's O'Hare or Midway Airports from most areas. From the airport there are several ways to get downtown. The Chicago Transit Authority (CTA) runs a train from O'Hare Airport to downtown for only \$1! Get off at the Washington Station; then it's only two blocks north to Wacker Drive and two blocks east to the Hyatt Regency. Continental Air Transport provides bus service to the hotel from the O'Hare and Midway Airports for about \$8.

- **By Rail**—Over 50 Amtrak trains arrive and depart Chicago daily. A cab ride from Union Station to most downtown spots costs approximately \$4 to \$5.

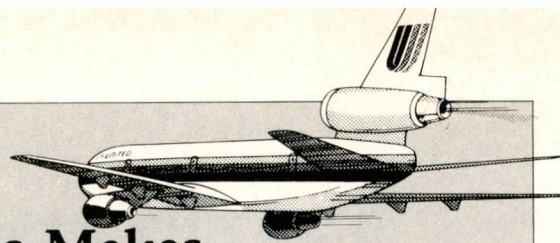
- **By Bus**—Greyhound and Trailways provide bus service to the Chicago area. A cab ride from either station to most downtown spots costs about \$3 to \$5.

- **By Car**—If you drive to Chicago, Interstate 90/94 (Kennedy Expressway) provides easy access to the Hyatt Regency Chicago. Exit at Washington and go east until you get to Wacker Drive, then go north. Parking at and near the hotel is about \$12 per day. From the east, Toll Road 90 links with Interstate 94. From the south, Interstates 57, 65 and 55 link to 90/94. From the west, Interstate 90 and US 5 (becoming 290 as it approaches the city) link with 90/94. From the northwest take Interstate 94.

North Lake Shore Drive, Lake Michigan and the beach, as viewed from the Observation Deck of the John Hancock Center, includes one of Chicago's most desirable residential neighborhoods, the Gold Coast.

Photo courtesy: Chicago Convention and Tourism Bureau.





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Discounts are available for travel to Chicago between August 21-31, 1987. Seats may be limited, so call now for best availability.

great time.

The "showdown" will be headed by this year's Golden Gavel recipient, Dr. Wayne Dyer, noted speaker and author of *Your Erroneous Zones*. Other exciting orators include Joe Larson; Herb True, Ph.D.; Carl Huffman, Jr., DTM; Bill Hayden; Art Fetting; Nick Carter; Gary Couture, Ph.D.; and Bob Montgomery, Ph.D. Scintillating sessions designed to entertain and educate will focus on personal growth, club improvement and professional development.

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- **The Art Institute of Chicago**—Is one of the world's foremost art museums. View its internationally famous, permanent collection, which includes one of the largest impressionist collections in the world.

- **The John G. Shedd Aquarium**—Is the world's largest indoor aquarium. See the Coral Reef, a glass enclosed 90,000-gallon water exhibit. In addition, there are almost 200 other exhibits to explore.

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You'll discover that Chicago is "Your Kind of Town" from top to bottom, whether you visit the observatory high atop the Sears Tower or enjoy the serenity of a boat ride along the lakefront. Plan to attend the 1987 International Convention when the "Toddlin' Town" becomes a "Toastmasters Town," August 25-29, 1987. 📌



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TOASTMASTERS

56th ANNUAL CONVENTION

August 25-29, 1987
Hyatt Regency Chicago
Chicago, Illinois

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To attend general sessions on Wednesday, Thursday and Friday, a registration badge will be required. Preregister and order meal-event tickets now! ATTENDANCE AT ALL MEAL EVENTS WILL BE BY TICKET ONLY. Advance registrants will receive a receipt by mail. Tickets can be claimed at the registration desk beginning Tuesday, August 25.

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Find that FUNNY BONE

With a little digging, anybody can discover their funny bone.

by Amy Adelstein

Whether we're aware of it or not, each of us has a funny bone just waiting to get 'unhinged.'

Although many sources of humor can be traced back to the psyche, let's look at what's accessible about being funny. Most Toastmasters will find this part of themselves within the framework of communication skills they are already mastering.

There is no 'comedian' personality type, which if you don't fit, forget about being funny. To dispel any doubts, note the contrasting personalities of two contemporary comedians, Mel Brooks and Woody Allen. As fellow humorist Steve Allen writes, Brooks "has a truly silly face; Woody's face is blank-serious, at times almost tragic. Brooks is an extrovert, Allen an introvert."

So while no particular personality fates you forever as either funny or not funny, people who've succeeded in humor do share certain skills. To help discover what makes those funny people funny, let's investigate some skills under the general headings of mimicry, memory and motivation.

Mimicry

To study mimicry, watch children. Children flagrantly imitate anyone from the latest Saturday morning superhero to their kindergarten teacher. Psychologists assure us that such imitation is vital to the learning process.

It's revealing that mimicry and learning skills interrelate. These derive from something all successful comedians exert—their powers of observation. As Mel Brooks comments, "Life literally abounds in comedy if you just look around you."

We focus our powers of observation by fine-tuning our sensory awareness, eye for detail, alertness and ability to concentrate. First off, we must be able to notice things around us. But we must also notice them in vivid detail; that is, in a way our memory readily

retains.

Observation is a skill attributed to comedians as well as actors and storytellers, which may explain why so many comedians also excel in these endeavors. Lily Tomlin, Whoopi Goldberg and Peter Sellers all have been nominated for Academy Awards in acting; Woody Allen and Mel Brooks in screenplay writing.

Comedians, actors and storytellers are adept in characterization. And characters are created by observing in detail how people behave. Bill Cosby, Lily Tomlin and Woody Allen all have an uncanny ear for casual speech, an eavesdropper's delight in the rhythm of conversation. They chatter, digress, interrupt themselves the way we all do when we distractedly talk with friends.

Eddie Murphy and Billy Crystal are both masterful impersonators; Peter Sellers almost chameleon-like in his portrayal of characters. His varied film roles included a duchess, an Indian doctor, an American president, a German physicist, a matador, a Chinese detective and even the March Hare in *Alice's Adventures in Wonderland*.

The best way to keep your humor in gear, as fueled by your powers of observation, is to go with specifics. In the following segment from a Woody Allen monologue, note how deftly he propels the humor by lots of detail:

"I was hunting in upstate New York and I shot a moose. So I'm driving with a live moose on my fender and the moose is signalling for a turn. And there's a law in New York State against

driving with a conscious moose on your fender, Tuesdays, Thursdays and Saturdays. And I'm very panicky.

"And then it hits me—some friends of mine are having a costume party. I'll go. I'll take the moose. I'll ditch him at the party. It won't be my responsibility.

"So I drive up to the party and I knock on the door and the moose is next to me. My host comes to the door. I say 'Hello, you know the Solomons.' We enter. The moose mingles. Did very well. Scored. Some guy was trying to sell him insurance for an hour and a half."

The specificity of detail here helps anchor Allen's flights of exaggeration. As a convincing actor or storyteller, the comedian centers on truth. Audiences willingly suspend belief and venture into the comedian's absurd world, because he or she generously stocks it with familiar details.

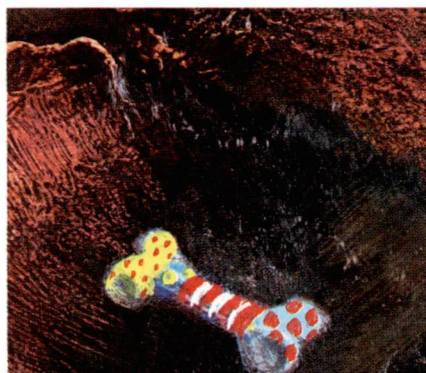
Memory

Just as you can improve your powers of observation by watching children mimic, the humor of many comedians depends on vivid childhood or adolescent memories. Many of Bill Cosby's routines celebrate shared conspiracies with his brother.

One of Lily Tomlin's most popular characters is elementary-school-aged Edith Ann. Carol Burnett wove anecdotes about her high school infatuation with a Tommy Tracy (such as pretending they had children called Stacy and Dick) into skits on her weekly television show.

Most comedians seem to have excellent memories. According to Tom Poston, who worked with Robin Williams on the *Mork and Mindy* television series, "Apparently he remembers everything he's ever seen or heard or read or been in contact with because he can draw on it instantly.

"It seems his memory is so keen that, in addition to the fact that he reminds



us of things we have seen and heard before—relative to various events that have taken place or various comic strips that have happened or jokes that have been told or presidential elections—he reminds people of a little known thing in the back of their heads about, oh, something that happened a long, long time ago in history, or in politics or sports.”

Memory, of course, is a skill which can be improved. An exercise taught in most acting classes, *sense memory*, uses all the senses to explore an object or experience.

Take a cup of coffee, for instance. Notice that it’s filled to the brim, that you can see your reflection in the dark surface of the liquid. Take in its aroma. Feel the warmth through the sides of the cup.

What about the texture of the cup—is it smooth or buffed? How does the handle shape to your hand?

Slowly sip the coffee, then swallow it down quickly. What’s the difference? Savor the taste: What does it remind you of? Licorice, bittersweet chocolate... smoke?

This latter question asks about *association*, a key to developing the rich memory banks comedians draw on. The above exercise cues you into the dynamic between mimicry and memory, or observation and association. The name of the exercise itself, ‘sense memory,’ spells out the connection between sensory sensitivity and power of recall.

The more intense your sensory experience, the more powerful your memory; the richer your storehouse of memory, the greater your resources or invention.

Most humorists agree that, as Mel Brooks describes, they “put things together that shouldn’t go together, and get this special spark called comedy.”

In the Woody Allen monologue above, note the tension between the commonplace and the absurd: “Some

guy was trying to sell him [the moose at the party] insurance for an hour and a half.” We all can identify with being cornered by a salesperson; Allen achieves the comic jolt by putting a *moose* into that familiar position.

Stanley Ralph Ross, scripter of tele-

musician’s improvisatory sense to a role, teasing and stretching a character until it took off into the free-flowing skip of a jazz riff.”

Motivation

Vivid detail also draws an audience



vision sitcoms, suggests that “Two basic sketch ideas you can use are the same ones Hitchcock used in his best dramatic films. Take the ordinary person and put him in the extraordinary circumstance... Or do the opposite, the extraordinary person in the ordinary circumstance. Like the escaped ape who strolls into the PTA meeting.”

On the subject of honing perceptual skills, many comedians are known to practice other arts. Red Skelton paints; Jack Benny played violin for benefit concerts with the finest symphonies in the U.S.; Mel Brooks and Peter Sellers started their careers playing drums in dance bands.

According to Janet Maslin of the *New York Times*, Sellers “could bring a

into the comedian’s spell by sheer sensory delight. Who can help but be captivated by what Steve Allen describes as “a verbal account of an animated cartoon”?

The successful comedian gains the audience’s trust not only by providing rich detail, but also by endearing himself or herself in some way. Woody Allen, for example, reveals his vulnerability; Bill Cosby relaxes an audience with his easygoing style. Lily Tomlin charms by her characters, such as the gently philosophical Bobbie Jeanine.

The audience, thus brought to a point of identification, is ready to participate in the reach of the comedian’s imagination. Comedians’ characterizations become a shared life between them

Toastlets

by Marjorie Flory

When I joined Graybar Toastmasters Club 1436-46 in New York City two years ago, I was inundated with material from World Headquarters in California: manuals on the techniques of communication, brochures on the art of listening and monographs on the use of voice and gesture, not to mention *The Toastmaster Magazine* itself, packed with articles on self-improvement, leadership and success. All were immensely helpful, even inspiring.

But as I progressed dutifully through my basic manual, essaying an ingratiating Icebreaker, a groan-inducing joke and some energetic demonstrations of vocal variety and body language, I realized that one essential tool was missing: a glossary of descriptive terms useful in public speaking.

At last I made a bold decision. I would fill the vital need for a Toastmasters dictionary myself, drawing inspiration from comedian Rich Hall's book, *Sniglets*, a compendium of "words that should appear in the dictionary but don't." When I shared a few excerpts from my dictionary-in-progress with fellow Graybar members, they urged me to make them available to a wider audience.

Here, then, are some samples:

- **ADDENDITIS** (ad en dye' tis) n. The habit of adding a superfluous phrase to a joke after the punch line. Not to be confused with EXTRAMEGASUPERPERORATION, which means continuing to talk after one has summed up the essential argument of a speech.
- **AMNESIA** (am nee' zha) n. Forgetfulness, especially INTERSTITIAL AMNESIA, forgetting the transition between one part of a speech and the next, and WHYDIDIEVER AMNESIA, forgetting the whole speech (also called DEUS MISERATUR AMNESIA—from the Latin meaning "God be merciful").
- **DYSENUMERATION** (dis eh noo muh ray' shun) n. Difficulty in keeping track of numbers. Used of a speaker who announces he or she will make four points and then makes only three—or, in extreme cases, only one.
- **FORDAGILITY** (for da djih' lih ty) n. From the name of a recent United States President. Stumbling while descending from the speaker's platform. Closely related to PEDITRIPSIA, falling over one's own feet on the way to the platform.
- **GRABBADOCCIO** (grab ah doh' chee oh) n. Overuse of attention-getting gestures or rhetorical devices at the start of a speech.
- **INTERMINOLUMINOLALIA** (in tur' min oh loo' min oh lay'' lee ah) n. Inability to stop talking when the time-keeper signals your time is up.
- **LECTERNACIOUS** (lec tur nay' shus) adj. Continually gripping the lectern during a speech. The opposite of PERIPATATONIC, pacing restlessly in front of the lectern without apparent motive.
- **OPHTHALMEETOPHOBIA** (off thal meet oh foh' bee ah) n. Avoidance of eye contact with the audience.
- **PROTO-URDU** (proh toh er' doo) n. The language used by speakers with a limited command of English, characterized by frequent repetition of "ah," "er" and other meaningless syllables.
- **REDUNDOPREFATATION** (ruh dun doh pref ah tay' shun) n. The lengthy introduction of a speaker who "needs no introduction."
- **ROSTRAMILE** (ros' trah mile) n. The distance traveled by a nervous first-time speaker from his or her seat to the lectern.
- **SOTTOVOCULARITY** (sot oh voc you lar' ih ty) n. Inability to project the voice beyond the first row of the audience.
- **TOPISECOND** (top ih sec' und) n. The time an experienced speaker requires to think of an adequately evasive answer to a tough question. Toastmasters know the technique from Table Topics sessions. Television viewers can see expert practitioners on *Meet the Press*.

Graybar recently instated the custom many clubs follow of including a Wordmaster among the official leaders of each meeting. The Wordmaster's job is to announce a new or important word which all speakers are expected to use in their remarks. I propose these 'Toastlets' be used as words of the meeting. Further contributions are welcome. In fact, contributors will be BETOASTIFIED (choose your own definition.)

Marjorie Flory, a member of Graybar Club 1436-46 in New York City, recently took an early retirement as senior editor of Reader's Digest to concentrate on freelance writing.

and their audiences.

Such creation of a space for shared experience is not only hard work, it's also risky. As many people as Woody Allen delights, there are plenty more he outrages.

To continue to play with conventions and expectations takes confidence and stamina. As friend Ray Blount, Jr., says of Garrison Keillor, star and creator of the radio program *A Prairie Home Companion*, "He has the courage of his whimsy."

Keillor delivers his radio show monologue to a live studio audience without the 'safety net' of a script. In order to master such impromptu skills, Keillor comments that you need to learn "to talk until you think of something to say, which is something that I and others in the ministerial profession sometimes do."

Out of curiosity he'll follow unexpected turns in his stories: "You get tired of being afraid of embarrassing yourself. And so rather than draw back and go in a direction you're sure of, I think as a person gets older, you get reckless. I think you're supposed to get reckless."

Many comedians seem to thrive on challenge. About her dramatic role in the television movie *Beatrice*, about an ex-alcoholic who founds a halfway house, Carol Burnett, the child of alcoholics herself, comments, "I just plunged ahead." The people Burnett most admires are legendary for their staying power: Ruth Gordon, Sir Alec Guinness and James Stewart.

Lily Tomlin takes a risk each time she performs *Crystal*, her paraplegic character. Nevertheless, Tomlin relates how the mother of a handicapped child herself supplied the line, "At an amusement park a little kid asked me if I was a ride."

Now that you can see being funny is no trick of fate, you may feel more confident about your own potential for comedy. Keep in mind that successful comedians often served considerable apprenticeships. Both Woody Allen and Mel Brooks labored behind the scenes for several years as gag writers for other comedians. Robin Williams refined his comic skills out on the street corners of midtown Manhattan, performing mime for lunch crowds.

So take Mel Brooks' advice: "Run a bulldozer through your conditioned values, and take all the time you need to develop your ideas." 🍌

Amy Adelstein, a freelance writer in Mission Viejo, California, has a master's degree in Theology and the Arts.

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New Clubs

6463-F San Clemente
 San Clemente, CA—Thurs., 6:30 p.m., Glendale Federal Savings and Loan, 150 Calle de Industrias (552-4609).
6477-F Allstate
 Brea, CA—Mon., 4 p.m., Allstate Insurance Co., 2767 E. Imperial Hwy. (579-6169).
6450-1 Occidental Petroleum
 Los Angeles, CA—1st & 3rd Thurs., noon, Occidental Petroleum Corp., 10889 Wilshire Blvd., Ste. 1500 (824-6077).
6469-F, Just Plane Folks
 Pico Rivera, CA—Tues., noon, Northrop - Training & Dev. Bldg., 8900 E. Washington Blvd., (942-6097).

6484-U Salzburg Amadeus
 Salzburg, Austria—1st & 3rd Fri., 7 p.m., Hotel Winkler, Franz-Josef Str. 7 (0662 850-922).
6451-1 Arco Center
 Long Beach, CA—Thurs., 11:45 a.m., Arco Center, 300 Ocean-gate, ARCO Conference Rm. (590-4762).
6457-4 Ampex
 Redwood City, CA—Wed., noon, Ampex Corp., 401 Broadway (367-2411).
6461-4 Mono Talk
 Santa Clara, CA—Thurs., noon, Monolithic Memories 2175 Mission College Blvd. (970-9700).
6465-7 Milwaukie Paragons
 Milwaukie, OR—Thurs., 12:05 p.m., Oregon State Highway Division, 9002 S.E. McLoughlin Blvd. (653-3222).
6485-11 Executive Toastmasters of IUN
 Gary, IN—Tues., 2:30 p.m., Indiana University Northwest, Moraine Hall (980-6678).
6470-15 Blue "Cross-Talkers"
 Salt Lake City, UT—Tues., 4:45 p.m., Blue Cross/Blue Shield, 2455 Parleys Way, Cafeteria (481-6580).
6462-19 Mercy
 Des Moines, IA—Tues., bi-weekly, noon, Mercy Medical Center, 6th & University (247-3488).
6456-21 Centennial
 Vancouver, B.C., Can—1st & 3rd Wed., 7:30 p.m., S.U.C.C.E.S.S., 449 E. Hastings St. (665-6926).
6453-32 KCRO
 Kansas City, MO—1st & 3rd Wed., 11 a.m., FDIC, 2345 Grand Ave. (234-8000).
6486-24 Toastbusters
 Omaha, NE—1st & 3rd Wed., 11 a.m., Federal Deposit Insurance Co., 206 S. 108 Ave. (330-6416).
4963-25 Weatherford
 Weatherford, TX—Tues., 7 p.m., Triple D Bar-B-Q (594-2836).
6479-25 EaSYS Speakers
 Greenville, TX—Wed., 11:30 a.m., E-Systems, Majors Field - P.O. Box 1056 (457-4776).
6458-29 Corry Station
 Pensacola, FL—1st & 3rd Tues., 11:30 a.m., Cross Winds Consolidated Mess, Corry Station, Bldg. 3712 (452-6527).

4221-30 UIC
 Chicago, IL—2nd & 4th Thurs., noon, University of Illinois at Chicago, 1140 S. Pauline, Personnel Service Bldg.
6449-31 Andover
 Andover, MA—Mon., 11:55 a.m., Digital Equipment Corp., 100 Minuteman Rd., APO-2 (689-1779).
6464-31 The Foxboro Company
 Foxboro, MA—1st & 3rd Thurs., 4:45 p.m., The Foxboro Company, Bristol Park, Bldg. 51 (549-4289).
6471-32 Omni Achievers
 Olympia, WA—2nd Mon., 6:30 p.m., Kings Table, Capitol Mall (786-1344).
6474-37 Old Hickory
 Monroe, NC—Mon., 7 p.m., Golden Corral, 1004 Roosevelt Blvd. (283-2090).
6455-40 Towncenter
 Charleston, WV—1st & 3rd Tues., 2:30 p.m., Training Place, Towncenter Mall.
6460-42 Innovators
 Regina, Sask., Can—Tues., 12:05 p.m., Plains Motor Hotel, 1965 Albert St. (569-8800).
6466-43 Singles
 Memphis, TN—1st & 3rd Mon., 7 p.m., Pierotti's Restaurant, Perkins at Knight Arnold (365-3988).
4434-46 ACES
 Kenilworth, NJ—2nd & 4th Mon., 7:15 p.m., Schering-Plough Corp., 2000 Galloping Hill Rd. (549-5859).
6481-46 Hercules Kenvil
 Kenvil, NJ—1st & 3rd Tues., noon, Hercules Inc., Howard Blvd. (584-5322).
6459-47 Thursday Night Live
 Jacksonville, FL—1st & 3rd Thurs., 5:45 p.m., Florida National Bank, 225 Water St. (359-5955).
6454-48 Chubb Chatterers
 Birmingham, AL—Mon., 11 a.m., Chubb & Son, Inc., 2204 Lakeshore Dr., Ste. 100 (879-7771).
6468-49 Upcountry
 Kula, HI—1st & 3rd Wed., 7 p.m., Kula Community Center, Lower Kula Rd. (878-6774).
6472-49 Intellectuals
 Honolulu, HI—every other Fri., noon, Intellect Inc., 925 Dillingham Blvd., 2nd Fl., Conf. Rm. (845-6611).

6482-56 Highnoon
 Corpus Christi, TX—Wed., noon, First Baptist Church, 3115 Ocean Dr. (853-2096).
6476-57 Sonoma
 Sonoma, CA—1st & 3rd Mon., 6:30 p.m., Sharl's Restaurant, W. Napa St. (935-0150).
6483-61 CN Collaborators/ Collaborateurs
 Montreal, Que., Can—Mon., 5:30 p.m., Canadian National Railways, 935 de La Gauchetiere W. (399-4571).
6473-66 Hanover County
 Richmond, VA—1st & 3rd Tues., 7 p.m., Chin Yung Restaurant, 3710 Mechanicsville Tpke. (355-6666).
6467-71 Castlenock
 Dublin, Ireland—2nd Mon., 8 p.m., Castlenock Inn, Nevan Rd. (01 608300).
6475-72 City of Sails
 Auckland, NZ—Mon., 5:45 p.m., South Pacific Hotel, Car Queen & Customs St. E. (09 770275).
6480-72 Heritage
 Auckland, NZ—1st & 3rd Tues., 6:55 a.m., Heritage Park Restaurant, Main Hwy. (09 2746161).
6452-75 Sarangani Bay
 General Santos City, Phil—Mon., 7 p.m., Civic Center (33-36).
6478-75 Kabibi
 Manila, Phil—2nd & 4th Mon., 5:15 p.m., Pilipinas Shell Petroleum Corp., Shell House, 1330 Roxas Blvd., Training Rm.

Anniversaries

50 Years
Venetian 952-47, Fort Lauderdale, FL
45 Years
Greysolon 217-6, Duluth, MN
40 Years
Hillcrest 460-F, La Habra, CA
Opportunity 451-19, Des Moines, IA
Pioneer 453-40, Cincinnati, OH
San Leandro 452-57, San Leandro, CA
35 Years
Pride of the Prairie 1073-20,

Jamestown, ND
Skyline 1038-26, Denver, CO
Saskatoon 450-42, Saskatoon, Sask., Can
Park City 1065-53, Bridgeport, CT

30 Years

Early Birds 2255-13, Butler, PA
Macon 824-14, Macon, GA
Williams County 2268-28, Bryan, OH
Chippewa 2273-35, Chippewa Falls, WI
Portage Lake 2362-35, Houghton, MI
Helmshmen 2412-36, Arlington, VA
Just Us Orators 2349-39, Sacramento, CA
Traffic Club of N Y 2286-46, New York, NY
Brampton 2347-60, Brampton, Ont., Can
Midland 2399-62, Midland, MI

25 Years

Rochester Suburban 1883-6, Rochester, MN
Executives 3434-10, Akron, OH
Northeast 3412-14, Norcross, GA
Hangtown 3416-39, Placerville, CA
Cronulla R S L 3445-70, Cronulla, N.S.W., Aust

20 Years

Fred H. Rohr 2518-5, Chula Vista, CA
Goodyear Chemical Div 2809-10, Akron, OH
Quesnel 3197-21, Quesnel, SC
Groundhog Communicators 3485-35, Sun Prairie, WI
Texas Talkers 3731-56, Houston, TX
Rockhampton 3732-69, Rockhampton, Qld., Aust

15 Years

Escondido 1546-5, Escondido, CA
Western Reserve 2502-10, Madison, OH
Monroe 1661-28, Monroe, MI
Camarillo Morning 917-33, Camarillo, CA
George Washington Univ 1237-36, Washington, DC
Wilmington 3603-37, Wilmington, NC
Lyoth 215-39, Tracy, CA
Beresford 1992-41, Beresford, SD

10 Years

Aerospace Center 3268-8, St. Louis Air Force Station, MO
The Battlefords 1512-42, North Battleford, Sask., Can
Kennebec Valley 1468-45, Augusta, ME
Lillian R. Bradley 2346-47, Jacksonville, FL

Paradise Valley 2410-49, Honolulu, HI
RTD 1063-52, Los Angeles, CA
P W 2178-70, Sydney, N.S.W., Aust
Dun Laoghaire 3452-71, Dun Laoghaire, Ireland

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REGION V JUNE 19-20

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Oakville, Ontario, Canada L6J 1S2

REGION VII JUNE 26-27

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Baltimore, Maryland
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Baltimore, Maryland 21234

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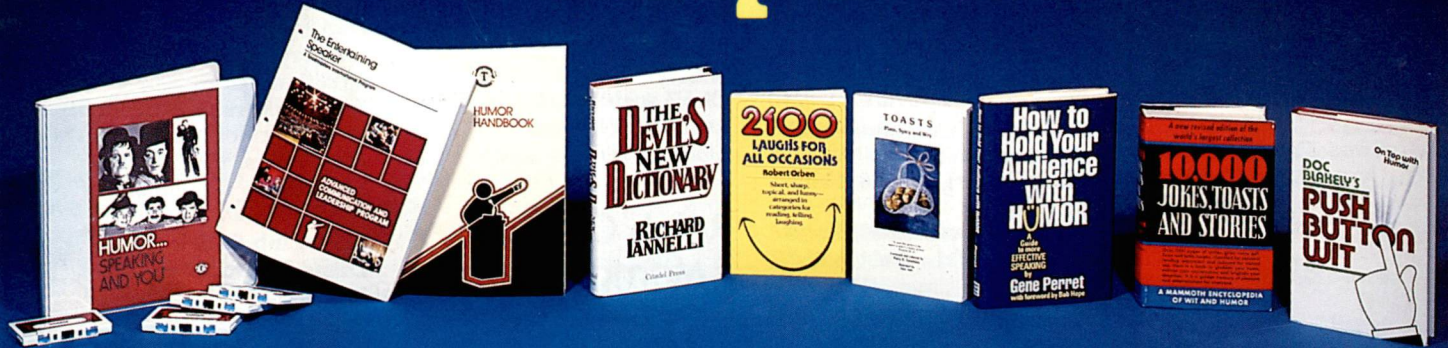
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