

# TOASTMASTER<sup>®</sup>

JUNE 2005



Special Humor Issue:

## Humor 101

**Why  
Laughter  
is Good  
for You**

**When They  
Don't Laugh**

**Introductions:  
A Nice Applause  
for Whatsername**

## When the Goal Seems Puzzling



Several years ago, the late singer-songwriter Kate Wolf wrote a song titled "Picture Puzzle." While listening to that song recently, I was reminded of an incident that happened several years ago when my children were still young. One of them received a jigsaw puzzle as a Christmas gift and the whole family set about to complete the puzzle during the holiday break.

The picture on the cover of the puzzle box showed a holiday scene with green trees, snow and horses drawing a sleigh loaded with children in brightly colored clothes. As we began to assemble the puzzle, something didn't seem right. I began to hear comments like, "This piece does not fit this puzzle," "There is no piece to fit this space," "Why is there so much yellow in this puzzle?" and "There are not enough pieces to complete this puzzle." Progress was exceedingly slow, but we persevered. Finally, the outside edges of the puzzle began to take shape. At that point, we began to realize that something was wrong – the picture on the box did not match the puzzle itself. Instead, the puzzle depicted a fall scene showing falling leaves in bright autumn colors.

Our first reaction was one of disbelief. How could something like this happen? As it turned out, assembling that puzzle without having the correct picture on the cover was extremely difficult. We finally finished, but it took much longer than anticipated and it was a struggle right to the end. Because of the difficulty, we were tempted to stop, but the challenge kept us going and we resolved to finish that puzzle by the end of the Christmas break.

What lessons might we learn from this effort? Most importantly, when our goals are not clear, progress is slow, almost impossible. And the amount of effort required is multiplied many times. We all have goals in Toastmasters. How clear are your goals? Is confusion in your goals impeding your efforts to reach them? The end of the Toastmasters year is rapidly approaching, but there is time left to reach your goals. Perhaps it's just one more speech to get a CTM or an ATM. Perhaps it's just one more new member for the club to become Distinguished. Perhaps it's just submitting the paperwork for that new club to become a Distinguished Area or Division.

Now is the time to clear up any confusion about your goals, to rededicate yourself to reaching the goals set at the beginning of the year. Good luck!

*Jon R. Greiner*

Jon R. Greiner, DTM  
International President

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## ARTICLES & DEPARTMENTS

- 2 Viewpoint: When the Goal Seems Puzzling**  
*By International President Jon R. Greiner, DTM*
- 4 Letters to the Editor**
- 5 My Turn: How Toastmasters Improves Your Health**  
Your club boosts your immune system, reduces stress and is good for your soul.  
*By Dennis Hett, ATM-S*
- 6 Can We Talk? Speechless!**  
Confessions of a (temporarily) silent Toastmaster.  
*By Caren S. Neile, Ph.D.*
- 16 Laugh Lines: When They Don't Laugh**  
A bad joke deserves a good autopsy.  
*By John Kinde, DTM*
- 24 Manner of Speaking: Can't Tell a Joke? Tell a Cartoon**  
Cartoons make ideal speech material because of their wide variety of styles and topics.  
*By Malcolm Kushner*
- 25 Idea Corner: Leaders Are Winners Too**  
Organizing a speech contest provides great leadership experience.  
*By Penny Post, DTM*
- 26 Leadership: Defining and Refining Leadership**  
A look at three successful business executives.  
*By Debra Chipman*
- 32 YOUR 2005-2006 OFFICER CANDIDATES**  
Be sure your club votes for Toastmasters International's future leaders.
- 34 How To: Go From Free to Fee**  
Determine your area of expertise and build your speech or seminar around it.  
*By Steve Siebold*
- 38 HALL OF FAME**

## FEATURES

### Humor 101

If you find yourself avoiding humor out of fear of failing, you may be overlooking one of the most powerful weapons available to you.

*By Dave Zielinski*

PAGE 8

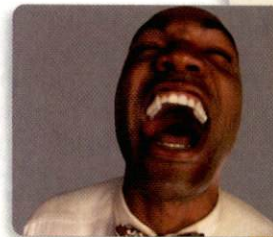


### Mastering the Laugh

What the Laugh Lovers club can teach us about humor, comedy and punch lines.

*By Craig Harrison*

PAGE 12



### A Nice Applause for Whatsername

The introduction can be a rip-roaring beginning to a presentation, or it can be disastrous.

*By Gene Perret*

PAGE 22



### Why Laughter Is Good For You

Laughter reduces stress and perks up the immune system.

*By Kathryn Rose Gertz*

PAGE 28



#### *The Toastmasters Vision:*

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

#### *The Toastmasters Mission:*

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

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

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

**Do you have something to say? Write it in 200 words or less, sign it and send it to [letters@toastmasters.org](mailto:letters@toastmasters.org).**

### No More Traffic Jams

My gavel goes out to Jim Thacher and his "Road Signs of Parliamentary Motions" article in the March issue. After five years of being a Toastmaster and attending countless parliamentary procedure workshops, I never fully understood the whole "precedence of motions" issue. Jim's conceptualization of traffic signs as a learning tool finally placed everything into focus for me. Thanks to this "thinking outside the box" perspective, parliamentary procedure is no longer a traffic jam for me, but rather a scenic road full of new opportunities. Thanks for the insightful article!

Steve Charchuk, ATM-S • Cataragui Valley Club 9560  
Kingston, ON, Canada

### E-mail Etiquette Revisited

I was eager to read and share the three articles on e-mail etiquette (April) with a co-worker, because her misunderstanding of how to use e-mail has caused problems on occasion, but I was disappointed that none of the three articles mentioned a few simple, yet important, points:

Before responding to a message, look to see if anyone was cc'd. If so, you must hit "Reply All" so that everyone who has an interest in the outcome stays in the loop.

If your reply is controversial and shouldn't be aired to the cc list, then write a separate note to the cc list indicating you have responded with questions and will cc them when the final decision is reached.

If you mention any third party's name, be sure to cc that person as well. If you receive such a message, and that third party wasn't cc'd, ask the sender to please resend the message and include that person.

Keep up the good work in preparing a great magazine covering such a wide array of C & L topics.

Barbara Ingalls, CTM • Riverside Spellbinders Club 1287  
Riverside, California

### Avoid Internet Topics!

E-mail and other Internet topics consumed one-quarter of the April 2005 issue. Please, no more about the Internet! Keep the focus on topics relevant to Toastmasters: speaking and leadership.

It seems that writing an (at best) elementary article about e-mail and/or the Internet is a requirement for calling oneself a freelance writer. A number of topics seem to reappear regularly: e-mail "rules," virus protection and "useful" sites about everything but speaking. I've read hundreds of such articles in a wide variety of publications, and I've never found one that had any original material. Some, including those in the April issue, contain both subjective and incorrect information that shouldn't be repeated. To waste eight pages of an otherwise great magazine is a shame.

This magazine has great articles on speaking and leadership. It has also had wonderful features about unique clubs and very special people. Let's keep up the relevant, useful content – information we can use to be better communicators and leaders, or that inspires us in our efforts – and skip the rest.

Mike Fisher, ATM-B • Anchor Club 3882 • Anchorage, Alaska

### Bloggers, Unite!

At the end of the "Get Blogging" article in the April issue, Barbara Adamski referenced a statistic from *Business Week* that suggests 20,000 blogs exist in cyberspace. That number is way too low, however. There are at least 10,000,000 blogs,

according to [www.technorati.com](http://www.technorati.com), a popular blog search engine.

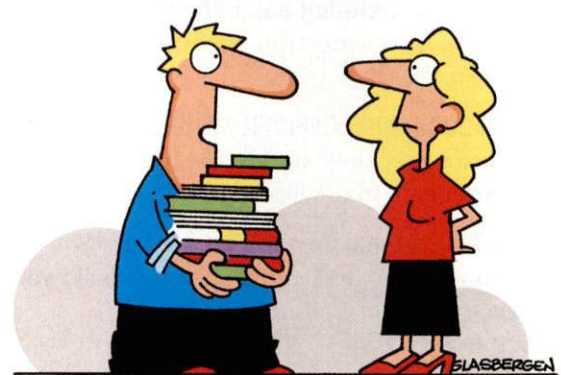
Blogging is an outstanding communication tool – and very easy to use. I've been running my own blog on the subject of personal development since October 2004 and have mentioned Toastmasters International several times, sharing my experiences with participating in the international and humorous speech contests. I've received e-mails from several readers who have joined Toastmasters clubs as a result. When Toastmasters write about their experiences, it helps raise awareness of Toastmasters in the blogging community, which by its very nature is a community of communicators.

Blogs [Web logs] are high-leverage communication. My blog has grown to a readership of 150,000 readers per month, and it's only seven months old. Many blogs have readership numbers in the millions.

If all the Toastmasters who are also bloggers would write about their public speaking experiences and the benefits of their Toastmasters membership, it would help the organization attract many qualified new members in a short period of time.

Steve Pavlina, CTM • Starmasters Club 3883 • Las Vegas, Nevada

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**"I've gone to all the motivation seminars, bought all of their books and tapes and I've learned the secret to wealth and success...become a motivational speaker!"**

Your club boosts your immune system, reduces stress and is good for your soul.

## How Toastmasters Improves Your Health

† Congratulations! Whether or not you know it, you are improving your health just by participating in Toastmasters!

“Really?” you say, “I joined to brush up on my public speaking skills. My Toastmasters club doesn’t look like a gym.”

It’s true. Toastmasters promotes your health in three ways:

- Speaking in public mobilizes your immune system.
- Laughter discharges tension and produces feel-good endorphins.
- Joining an organization promotes longer life.

### Public Speaking Boosts Your Immune System

Cells that fight infections and begin to heal wounds pour into our bloodstream when we get up to give a speech.

Psychologists Gregory Miller at the University of British Columbia and Suzanne Segerstrom at the University of Kentucky report that short doses of stress from speaking in public strengthen the immune system. Special cells flood into the blood stream, ready to fight infections or begin healing wounds. Their numbers can double.

Miller and Segerstrom analyzed 30 years of stress research on 19,000 subjects. They reported their findings in *Psychological Bulletin*, the journal of the American Psychological Association.

Your heart rate and blood pressure do indeed increase as you prepare to deliver a speech. As butterflies flutter in your stomach, healing chemicals mobilize to protect your body.

You deliver the speech. Warm applause washes over you. Your

evaluator praises your performance. The “red alert” ends. The effort has strengthened your immune system.

We call this experience “good stress,” because the stakes are relatively low and the stress goes away quickly after the talk. A little short-term stress in a supportive Toastmasters environment protects your health by mobilizing your immune system. So speak often!

### Laughter Makes You Feel Good

Does your club feature a jokemaster at every meeting?

“Bad stress” disappears when we laugh. Laughter sweeps out many of the worries and fears that set the stage for illness. So says Dr. James Walsh, former medical director of the School of Sociology at Fordham University.

A good belly laugh releases natural opiates, substances that make us feel good. Author Norman Cousins laughed himself out of a painful sickness that had baffled his doctors. Cousins reported in his 1976 book *Anatomy of an Illness* that 10 minutes of solid belly laughter gave him two hours of pain-free sleep. Cousins had (unknowingly) described the effect of endorphins. Since then, researchers have discovered that the brain produces these morphine-like molecules when we laugh.

Keeping company with positive, optimistic people also raises our moods. Unlike our digestive and circulatory systems, our emotions are an “open” system. When associating with other people, we pick up their moods. That’s why laughter is contagious; why a larger crowd laughs longer than a group of 10.

Does your club laugh a lot? Do your meetings begin with humor?

Do members and guests leave club meetings with smiles on their faces and bounces in their steps? Chances are, they leave healthier too.

### Toastmasters Promotes Longer Life

Join an organization – cut your chances of dying in the coming year in half!

“People... who have close ties with family, friends and the community” live longer, declares Robert Putnam in *Bowling Alone: The Collapse and Revival of American Community*. The author cites studies showing that people who connect with others double their odds of surviving accidents and illness.

Joiners gain a new network of people who will miss them if they fail to show up. Your mentor may call to check on you. If something is amiss, a club member may encourage you to get help. He or she might even bring you a can of chicken soup (if not a container of their “secret recipe” chicken soup). Membership doesn’t always come with a bowl of homemade chicken soup, but you might say that joining Toastmasters is good for the soul.

Do you feel better since you joined Toastmasters? You are boosting your immune system every time you get up to speak. You are reducing “bad stress” when you laugh along with other members. You are gaining a network of optimistic people who are concerned with your well-being.

As we say in Toastmasters: A toast! *A votre santé!* To your health! **T**

**Dennis Hett, ATM-S**, a freelance writer, is a member of Toastmasters of Manchester Club 4227 in New Hampshire.

# Speechless!

By Caren S. Neile, Ph.D.

## Confessions of a (temporarily) silent Toastmaster.

I woke up one recent morning facing two serious problems. First, I had a wicked cough and a voice that sounded like two stalks of corn rubbing together. Second, I was scheduled to do a 20-minute presentation at a special event to be held at the mansion of the president of my university – think boss's boss's boss – in three days.

There was no time for panic. I called my doctor, who told me I should drink plenty of fluids and rest. Somehow that didn't seem drastic enough. Then I pulled off the shelf a little book that contains insights by a number of storytellers, myself included, called *A Beginner's Guide to Storytelling*. In a piece by noted storyteller Bonnie Greenberg, I found the following advice at the top of a list of ways to care for a troubled voice:

- "Rest and drink plenty of fluids." [So far so good.]
- "Bundle up before going outside in cold or damp weather." [My mom's been telling me that for years.]
- "Give your voice vocal rest. This means *no talking*."

There was more to the chapter – much more – but all I could see were those last four words, flashing before my eyes like a neon sign. *This means no talking.*

Fellow speakers, are you with me here? This wasn't simply a matter of refraining from answering the phone. Greenberg wasn't referring to pan-

tomiming whether I wanted paper or plastic in the grocery store. This was *no talking!* And for a person who, accordingly to family lore, slipped from my mother's womb asking questions, what I was considering was tantamount to a three-day fast.

Well, desperate times call for desperate measures. And I was desperate. Speaking in front of the president, his wife and invited guests was for me the most important gig of the year. It meant my self-respect. It meant my job.

So I stopped talking. Not gradually, like cutting down on sweets, but cold-turkey silence, just like that. Here is my diary of the ordeal:

**Day One:** My throat is killing me. I spent 90 minutes trying to compete with the lunch crowd in a noisy restaurant, and I lost. So now I am no longer speaking. It's a funny thing – something like when different organs of the body compensate for those that are lost. I find that the less talking I do, the more I write. After all, I still have the same things to say, only now I can't say them. Instead, I scribble little Post-it notes everywhere, or jot down a message on the back of a receipt. I also grimace and gesture a lot, and I'm trying very hard to teach my husband lip-reading. My husband. This is funny, too. I thought he'd be delighted that for once in our marriage, I can't speak. But no, he tells me that I'm driving him crazy with all my notes. Some people are never satisfied!



I can't get over how frustrating this is already. For one thing, teaching my class tonight was nothing short of bizarre. Luckily, the students were doing their presentations, so I didn't need to do a lot of talking anyway. But I was never aware of how much talking I do in class – whether there's a need for it or not! I couldn't make amusing (or at least I think they are) comments between presentations. I couldn't congratulate – or criticize – anyone. By the end of class, I was jumping out of my skin with things to say. And every inch of the chalkboard, of course, was covered with my handwriting.

My students don't believe me when I tell them, or rather write them, that I cannot speak at all. I don't feel like going through the explanation that I am trying to improve what little speaking ability I have left. I am saving that for when I can speak again. But I am astonished by the near-antagonism they display at my refusal to utter a word. Wouldn't you think this would be a welcome respite from ordinary

teacher behavior? Mostly, though, I like the attention I'm getting. I feel just a little bit special. I know that's pathetic, but there it is.

By the end of the day, however, I am ready to scream. But I can't. I have begun to wonder if this is one

**“Words are, of course, the most powerful drug used by mankind.” – RUDYARD KIPLING**

of those cases where the cure is worse than the disease. Then I remind myself: I have been working on my upcoming performance for months, interviewing caregivers of Alzheimer's patients and creating a story based on their experiences. The College of Nursing is sponsoring this community event, and they are all counting on me. And the way I spoke this morning, the front row would have had to strain to hear me.

**Day Two:** I must admit my throat feels better. I haven't tried it to find out if it sounds better, of course.

Even at today's faculty meeting, I dutifully allowed my boss to present my new project for me. I felt really bad about that, because faculty meetings are one of the few places where I don't usually have much to say. This would have been a rare opportunity to shine. At least my boss is so good at what she does that she spoke for my work better than I would have.

Even though I've been a Toastmaster for six years and a teacher for a lot longer than that, I never realized how tied up with my identity my ability to speak is. A friend recently told me she saw an *Oprah* show about someone who couldn't talk for months, and last year I read a great book, *The Beggar King and the Secret of Happiness* by Joel Ben Izzy, that deals with the same experience from the point of view of a storyteller. It seems that many of us are not only what we eat, but also what we say. Without the ability to speak, I feel, well, boring. Faceless.

Which may be the reason my face hurts with all the mugging I've been doing to get my points across. If I didn't before, I'll certainly need Botox after this is over. I notice that my face communicates a lot more than my hands and body do. I wonder if this is because I'm a storyteller

– storytelling has been called “the theater of the face” – or because I'm a speaker.

**Day Three:** I remember reading once that the act of speaking elevates blood pressure, no matter what one is speaking about. I never understood that before, but now, it's starting to make sense. After two days of not talking, I wake up this morning feeling much calmer. And I think back to the weekend I spent at a yoga retreat in Massachusetts, where no one was allowed to utter a word

*(Continued on page 15)*

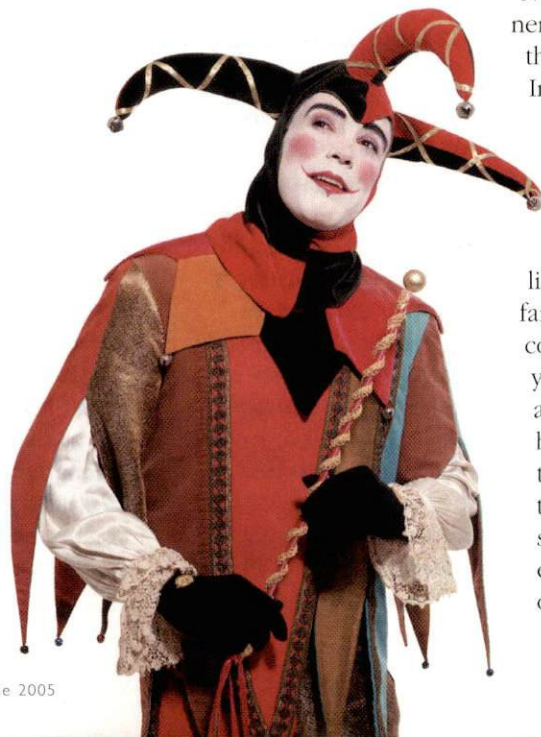


**If you find yourself avoiding humor out of fear of failing, you may be overlooking one of the most powerful weapons available to you.**

**M** eet Jones. He's giving a progress report on the new project he's managing and, since he wants to add some levity to his presentation, he starts off with a great new joke that landed in his e-mail box last week. But Jones doesn't realize that his "new" joke has in fact been circulating on the Internet for at least six months. Worse yet, if he's put any rehearsal time into the joke, it doesn't show in his delivery.

# Humor 101

By Dave Zielinski



No one laughs. Jones begins to stammer and look nervously around the room. Somehow he salvages the presentation, but it's uphill all the way. Inwardly he vows: I'll never use a joke again.

## **Risky Business?**

If you've ever had a Jones-like experience, finding more ways to inject humor into your presentations probably isn't high on your list. To your way of thinking, the risk of bombing far outweighs any gains or goodwill that might come from generating a few laughs. Perhaps you're among those who believe – or work in an organizational culture that propagates the belief – that work is work, fun is fun, and never the twain shall meet. Or maybe you've been told all your life that you're not a funny person, so to prove it, you wear your "I am a serious executive" persona whenever you step in front of an audience.



But if, as a speaker, you find yourself avoiding humor out of fear of failing, you may be overlooking one of the most powerful weapons available to you – and, possibly, undermining the effectiveness of every presentation you give. That's because humor's ability to poison a presentation is exceeded only by its capacity to lift it to another level.

### The Magic of Mirth

Elusive as it may be, well-executed humor holds the power to deliver messages in an entertaining (and therefore memorable) fashion. Used intelligently, it can jolt us into seeing things from a broader perspective, enliven dull topics, diffuse tense situations and help speakers make a more human connection with their audiences.

Psychologists have long noted that when an audience laughs with you, chances are they'll also be for you. After a laugh, people are more receptive to the message that immediately follows it, even if it's something they don't want to hear. And, let's face it: With the inherent pressures and deadly earnestness in much of today's workplace, there's hardly a problem with too much laughter or merry-making in the corporate work setting.

### Bring Out Your "Kitchen Person"

"So many managers we see are button-down and deadly serious – and so unlike the person they are in the kitchen at home, chatting with their friends," says Cherie Kerr. The founder and CEO of ExecuProv in Santa Ana, California, Kerr teaches improvisational-comedy techniques to executives, showing them how to build more humor into presentations.

"The reality is, we'd rather be in the company of that 'kitchen person' than the guarded, inhibited one in the business setting," Kerr continues. "Too many presenters think showing their funny or witty side isn't acceptable in the business world. But when they show that side of themselves, everyone embraces them."

In her book *Simply Speaking: How to Communicate Your Ideas With Style, Substance, and Clarity* (Regan Books, 1998), noted speechwriter Peggy Noonan says humor also serves another key purpose: "Humor is gracious and

shows respect. It shows the audience you think enough of them to want to entertain them."

### The Joke Is On Jokes

One of the biggest stumbling blocks to using humor effectively is that too many presenters still equate humor with joke-telling, flashing "Dilbert" cartoons or using wacky props on the podium. Speakers also tend to mistakenly think they must generate the rolling belly laughs of Robin Williams or Chris Rock for their humor to succeed. But there's no sin in being mildly amusing instead of eye-dabblingly funny, particularly if your humor is intimately connected to your message.

One problem, say many humor experts, is that delivering a good joke is never as easy as it appears. The joke must be funny in itself, get a great delivery, and fit the audience and situation. That's a difficult trifecta for most amateur presenters to pull off.

"Think about the jokes you receive from friends by e-mail," says Paul Reali of CyberSkills Computer Training Centers in Greensboro, North Carolina, who discourages

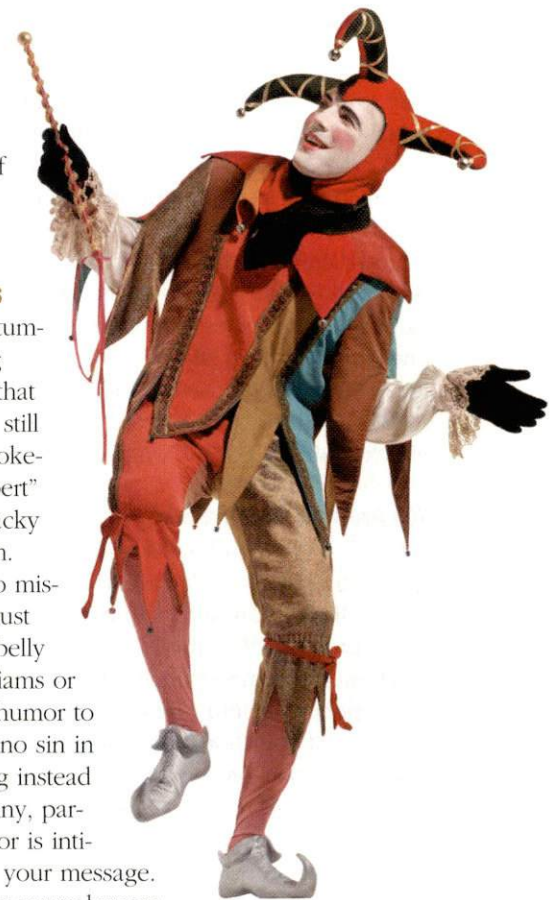
**"Your audience would rather hear about the time you fell on your face than when you won the race."**

trainers on his staff from telling jokes. "Even when you get a really good one, you don't forward it to everyone on your list. Instead, you select only those people who can appreciate it, wouldn't be offended by it and who wouldn't judge you badly because you liked it."

### What's a Sorry Joke-Teller to Do?

So if joke telling should be kept to a minimum, what *can* you do to add humor to a lackluster presentation? Plenty, say the experts. The truth is, there is a world of humor opportunity out there besides slapstick silliness and joke telling. In most cases, any appropriate humor you use will be favorably received by an audience – as long it doesn't look too canned, *and* provided you get your point across.

You needn't look far for someone to make fun of. For a humor alternative that packs a bigger punch and has a high "safety factor," self-effacing humor is a good



way to go, says Tom Antion, a Washington, D.C.-based presentation skills and humor consultant who himself has delivered more than 2,000 presentations. Being willing to tease yourself creates strong rapport with most audiences, he says.

"We've all had problems, and telling funny stories on yourself creates an impression that you're secure, confident and likable," Antion says. "Weak people feel the need to inflate themselves; confident people don't. Your audience would rather hear about the time you fell on your face than when you won the race."

But don't pour it on too thick, he cautions – a little self-effacing humor goes a long way.

### You Are Your Own Material

Where can you find good material if you don't like jokes, if you think most props are sophomoric, and if you can't for the life of you find a funny quote or cartoon to fit your content? Your life is the mother lode.

Humorist Jeanne Robertson has been turning her own life experiences into humorous presentations to corporations and associations for more than 30 years. She first discovered that personal tales held more power than joke-telling during a reign as Miss North Carolina, when she'd tell stories about drinking from a finger bowl at a formal banquet and being shot by kids with peashooters during a small-town parade.

Good jokes get passed around and worn out, Robertson says – speedier than ever now, owing to the Internet. Personal stories, on the other hand, are uniquely yours. Mining them also diminishes the chances an audience has already heard your material – *and* your supply is continually refreshed.

Robertson estimates that 95 percent of the humorous material she uses in her 100-plus presentations a year is drawn from her own life experiences or from those around her. She's constantly probing friends, family, co-workers and even perfect strangers for new material – what she calls her "Big Bag" philosophy, the discipline of continually filling a metaphorical bag with new material. Robertson keeps a journal so that when potentially humorous situations happen, she can immediately write them down to refine and use later – relying on complete sentences and paragraphs, she says, not just disconnected thoughts on scraps of paper.

Robertson does have a word of caution, though: Never pretend someone else's story happened to you, even if you're speaking in a remote village in Greenland. If it's a good enough story, it'll make the rounds, and it's not worth the risk of making a false claim in front of someone who heard it told differently elsewhere – or, worse, was part of the original story.

### Mixing the Message and the Medium

Although using humor for humor's sake has its advantages, your comedy will pack far more punch if it's tied directly to your content, or if it has a strong learning hook. "An audience will forgive you if your humor isn't all that funny, but is connected to your message," says Tom

Antion. "If it's funny, so much the better. But if it isn't, at least you made your point."

Brian McDermott, a senior consultant with Minneapolis-based GrowthWorks Inc., ties his use of humor closely to his company's themes of innovation and creativity training, noting that humor has long been linked with enhanced creativity, on the job and elsewhere. Good humorists, he says, lead listeners down a linear path, then throw in something unexpected. "It's that leap to the side, the stride off the beaten path that makes us laugh, and also is a key to innovation and creativity," he says.

A favorite such McDermott story: Ted Turner, Jack Welch and Bill Gates all die on the same day and arrive at the Pearly Gates. God asks each to answer one question – *What do you truly believe in?* – before they can be granted entry. Ted Turner says: "I believe in speed and accuracy. Give people what they need quickly and reliably, and you'll be successful." Great, says God; come in and sit at my left hand. Jack Welch says: "I believe in product quality and being No. 1 or No. 2 in your marketplace. That will make you successful and an asset to society." Wonderful, says God; come on in. Then Bill Gates steps up. "What do you believe in?" asks God. Gates says: "I believe you're sitting in my chair."

### What If I'm Missing the Funny Gene?

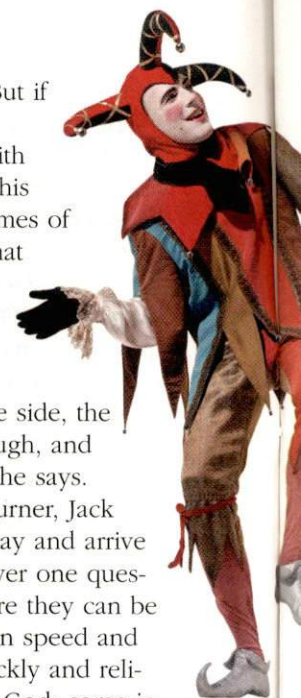
The humorless do walk among us, of course. While some of us simply were born without the humor gene, more have had it drummed out of us by family beliefs, by bad experiences with early attempts at humor, or by corporate cultures that allow little leeway for lightheartedness amid the serious business of work.

Yet we know that many of the humor-impaired yearn to let their sense of fun out of the bag, even if they're presenting only a few times a year. So where do these walking wounded start? By laying the groundwork, brick by brick, even if it means tooling along on training wheels for a while.

"Someone who's known as staunch or stoic on the job can't just suddenly get up there and start attempting humor, especially if the audience knows them," Antion says. "That's a big disconnect." Better to start getting your humor chops on the job, he says, and let that bleed over into presentation scenarios. Try a funny line or two in a memo you're writing; pass around a funny story sent to you via e-mail; work your way up to telling a brief story over the cubicle wall about something that happened to you. Your colleagues need to perceive your humorous side before they can embrace it when you present.

Once the groundwork is laid, you can move on to presentation content. Start slow with slides of funny quotes, cartoons or other props that speak for themselves and help take the pressure off you – things that say it better than you ever could.

"People often will remember a funny quote longer than other parts of your presentation," Cherie Kerr says.





"I remember listening once to a long speech, little of which I recall today, except the speaker saying at the end, 'And, to quote Lily Tomlin, remember that we're all in this alone.' It was funny, but it also drove home the point she was trying to make."

### A Spirit of Spontaneity

Timed correctly, a humorous comment or offhand observation can be the icebreaker that makes everything else in your presentation fall into place. Leslie Bruner, a Portland, Oregon-based consultant who helps trainers extract more humor from their sessions, promotes a concept she calls "humor aikido" to help turn negative situations into positive ones.

In the martial art aikido, students are taught to use their opponent's energy – what's moving at them or against them – to their own advantage. "Instead of resisting, you use the energy flow to disarm your opponent," Bruner says. If you're leading a training session with mandated attendance, for instance, and employees are showing obvious resistance to being there, "play off that resistance with humor," she says. "Maybe talk about your own resistance as a trainer to having to teach the session, and create more of a light, we're-all-in-this-together moment."

Bruner encourages business presenters and trainers to move away from humor-by-formula ("show a cartoon every 30 minutes; tell one joke in each curriculum module"). Instead, she says, you should work toward creating a light mood that encourages spontaneity and enhanced learning through mirth-making.

"Fun and play are not always what we make happen, but what we *allow* to happen," Bruner says. "We encourage that through invoking a playful spirit in the classroom, and spontaneously taking advantage of moments that arise during a session. It's more about drawing humor out of situations than putting it in. I don't think joke telling, for instance, connects you with an audience the way a light spirit can."

### Improvisational Training

Recognizing that an arsenal of jokes is not enough to ensure a successful or lively presentation, some companies are turning to improvisational-comedy training as a way to help presenters become more expressive and "in the moment" onstage. Many are also finding that such training also improves other parts of an executive's performance.

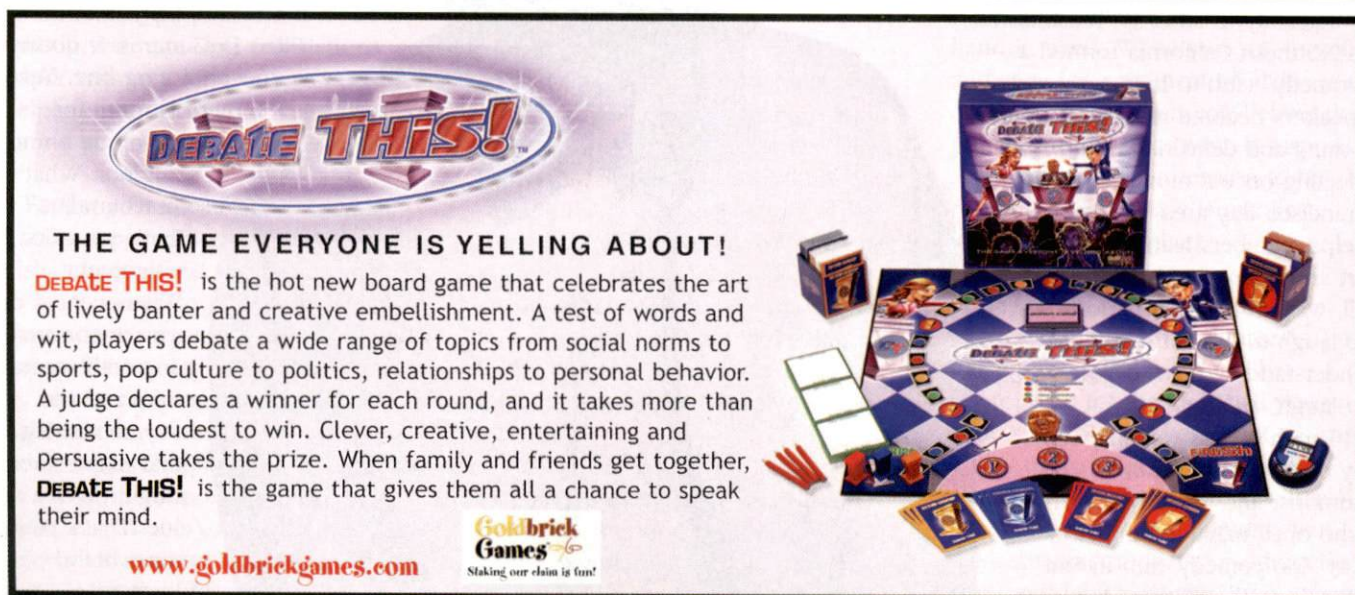
Ritch Davidson is among those who teach improvisational techniques to corporate America. The "senior vice emperor" of Playfair Inc., an international consulting company that stresses the value of humor and fun in building creativity and productivity on the job, Davidson believes improv's biggest benefit is the way it teaches businesspeople to be less judgmental and more collaborative. One fundamental of the improv technique is called the "yes/and" adjustment. In essence, he says, it means keeping an open mind to new ideas.

"How many times have you been in a meeting where someone brings up a new idea, and people immediately say why it won't work?" Davidson asks. Instead of saying "Yes, but" to a new idea – essentially making it DOA – improvisation teaches players to say "Yes, and." This gives new suggestions a chance to breathe, allowing teammates to build on them and possibly improve them.

Much of Playfair's approach is supported by research, Davidson says, in particular the work of David Abramis at California State University at Long Beach. In his studies, Abramis has found that people who use humor and are playful on the job are more creative and productive, get along better with co-workers, are better decision-makers and have a lower rate of absenteeism and sick days.

They also make outstanding presenters. And that's no joke. **T**

**Dave Zielinski** is a freelance writer and editor based in New York. Contact him at [zskidoo@aol.com](mailto:zskidoo@aol.com).



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# Mastering the Laugh

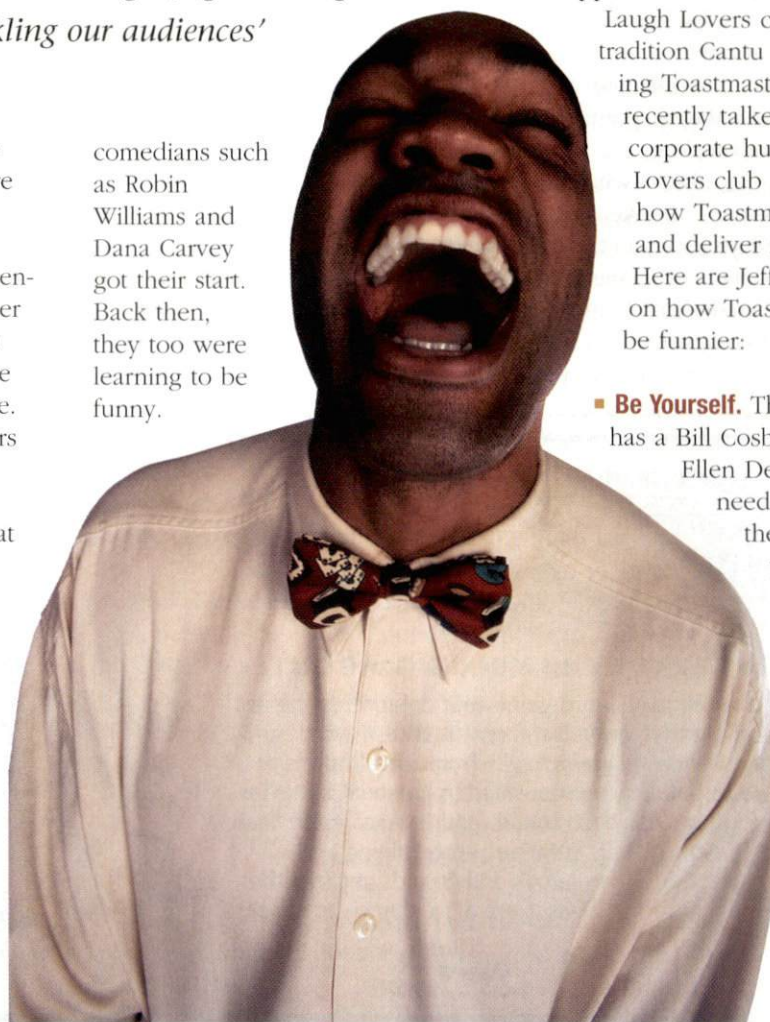
**L**et's face it, humor is hard! Toastmasters helps us overcome stage fright, speak to strangers and think on our feet. We're adept at speaking to inform, persuading our audiences and touching them with inspirational tales of love and loss. But how do we "break a leg" (a good thing in comedy parlance) by tickling our audiences' "funny bones"?

Speeches employing humor are better received; audiences are more receptive when they've laughed. They relax, lower their defense mechanisms and become more open-minded. They often connect quicker with the speaker when induced to laugh. But how to get the audience to laugh? Therein lies the challenge.

Recently, District 57 Toastmasters in Northern California formed a "comedy" club to help seasoned speakers become more proficient at writing and delivering humor. Meeting once a month in the San Francisco Bay area, Laugh Lovers helps members learn about the art and science of humor. After all, we can all get an audience to laugh *at* us, but the key is understanding how to get them to laugh *with* us!

Laugh Lovers was inspired by the late John Cantu, a humorist and comedy coach who once managed the Holy City Zoo comedy club in San Francisco. It was there that

comedians such as Robin Williams and Dana Carvey got their start. Back then, they too were learning to be funny.



John relished the role of "humor helper" to comedians, fellow Toastmasters and members of the National Speakers Association worldwide. John believed we could all become funnier with practice and an appreciation of the rules of comedy.

Laugh Lovers carries on the tradition Cantu started, of helping Toastmasters be funnier. I recently talked to Jeff Heidner, corporate humorist and Laugh Lovers club president, about how Toastmasters can create and deliver funnier material. Here are Jeff's top 10 tips on how Toastmasters can be funnier:

- **Be Yourself.** The world already has a Bill Cosby, Jay Leno and Ellen DeGeneres. It doesn't need another one. Yet there is room for your unique brand of humor. What's your brand? That's your first assignment. Whenever you're conversing with someone and you say something that makes them laugh, that's a clue! That's your unique brand of humor.

# Recommendations

Craig and Jeff recommend:

1. Use Toastmasters' advanced speech manuals, such as *Humorously Speaking* and *The Entertaining Speaker*, to help you hone your humor skills.
2. Take an improv class. Like *Table Topics*, improvisational theater will help you think and speak on your feet, appreciate audience dynamics and overcome speaking fears through experimentation.
3. Use *Table Topics* as opportunities to create and relieve tension through humor, work on your timing and utilize the element of surprise for comedic effect.
4. Study successful humorists, comedians and storytellers. Observe the histrionics of Bill Cosby, John Cleese and Carol Burnett. Study the timing of Cedric the Entertainer, Billy Crystal and Steve Martin. Analyze the mannerisms of stand-up comedians such as Jay Leno, Whoopi Goldberg and Eddie Izzard.
5. Admire the writing in television shows like *M\*A\*S\*H\** and *Seinfeld* where many laughs are written into the dialogue.
6. Read and learn from a pair of our favorite free humor e-zines: John Kinde's *Humor Power Tips* ([www.humorpower.com](http://www.humorpower.com)) and Karen Buxmon's *Lytebytes* ([www.humorx.com](http://www.humorx.com)).
7. Visit John Cantu's site ([www.humormail.com](http://www.humormail.com)) for a hefty helping of humor resources.

If you live in the Bay Area and are interested in attending a Laugh Lovers meeting, e-mail Craig at [humor@craigspeaks.com](mailto:humor@craigspeaks.com). If you don't live in the Bay Area and you're interested in creating a Laugh Lovers club for your district, then – you guessed it – e-mail Craig.

Craig Harrison, DTM, can be reached at [www.ExpressionsOfExcellence.com](http://www.ExpressionsOfExcellence.com).

Jeff Heidner can be reached at [www.havinghumorhelp.com](http://www.havinghumorhelp.com).

■ **Take Notes.** Whenever you say something that makes someone else laugh, write it down. And don't forget to write down how you said it, and the context in which it was said. Otherwise, when you look back at it a month later you may find yourself wondering, "What was so funny about that?" Just the process of committing your amusing articulations to paper will go a long way toward helping you discover, develop and define your unique sense of humor.

■ **Pepper your speeches with humor.** Just as pepper spices up your favorite dish, you can (and should) use humor to season your speeches. Sprinkle humor into your next speech to grab the audience's attention. When used as an accent, humor adds just the right amount of flavor without overpowering everything else. Use humor to accent the important points in your speech and your audience will remember those points long after they've left the presentation.

■ **Special delivery recommended.** How you deliver your material is key. I've performed with many comedians who are talented writers but don't get laughs on stage. They get so frustrated when they see comedians who are lesser writers "bring the house down" at will. The next few steps offer delivery suggestions:

■ **Use your voice.** Toastmasters teaches us the importance of using vocal variety in our speeches. It's just as important, if not more so, when using humor. Change your inflection, use characters and establish different voices for each one. For added impact, fluctuate your volume. Doing so will help you create vivid images in the minds of your audience members, heightening the laughter you will garner.

■ **Timing is everything.** WARNING: Please pause prior to proceeding with the punch line. First, you need to be sure your audience has digest-

ed the setup before you launch into the punch line; if they don't get the joke, you won't get the laughter! Second, by pausing just a beat or two after your setup, you create that much more tension and, consequently, induce that much more laughter.

■ **Surprise.** Humor and tension go hand in hand. When you set up your audience for a moment of levity, you create tension. When you deliver the punch line – or the twist or surprise – you allow for that tension to be released. That release is manifested in the form of laughter.

■ **Stay clean.** No, I'm not talking about washing behind your ears. I'm talking about using humor that is appropriate for the audience you're addressing. Remember, humor is supposed to make people feel good – not embarrassed, insulted or offended. Stay away from comments that are sexist, racist, ageist or otherwise controversial. Of course, if you want

to make fun of yourself, go right ahead. Self-deprecating humor is a great way to put your audience at ease with you as a speaker so that they can get to know you as a person.

■ **Write-minded.** Write, rewrite and write some more! The more you think about your sense of humor, the more you'll notice the funny things you say to your friends; the more

you practice using your sense of humor in your speeches, the more comfortable you'll be with it. If your audience doesn't think your funny line is so funny, then play with it, tweak it, rearrange it and try it again.

■ **Have fun.** That's a direct order! If you don't enjoy delivering it, then how can you expect an audience to laugh at it? Humor is contagious.

Jeff and Craig agree on one more point: Toastmasters, You Cantu Be Funny! **T**

Professional speaker **Craig Harrison, DTM**, founded Laugh Lovers Club 596430 in Oakland, California, in honor of the late John Cantu, a Toastmaster and professional humor coach. Craig can be reached through [www.ExpressionsOfExcellence.com](http://www.ExpressionsOfExcellence.com).

## Jeff's Jocular Jargon For Toastmasters

**A Beat** – A unit of time that you can measure in your mind by counting to yourself (two beats equals the time it takes to say "one one thousand, two one thousand") to build suspense.

**Callback** – The art of reusing a word or phrase from a previous punch line to create new laughs in a different context.

**Comeback** – Material comedians write in advance to deal with hecklers, just in case one appears and needs to be dealt with: "Thank you, but I prefer to work alone!" (may be followed by a rim shot).

**Heckler** – An audience member who interrupts a comedian's performance.

**Hook** – If a comedian's act is so bad that it's hurting the show, a club owner may opt to "give him the hook" by yanking that comedian off of the stage prematurely – as if using a giant hook.

**Punch line** – The phrase, line or word that releases the tension created in the setup and garners laughter from the audience.

**Setup:** "If I were two-faced..."

**Punch Line:** "...would I be wearing this one?" – Abraham Lincoln

The first phrase contains the setup and the second phrase contains the punch line.

**Rim Shot** – The proverbial drum/cymbal combination (ba-dum-ching) that follows a painfully obvious or extremely corny joke or pun.

**Rule of Three** – Writing technique that creates a pattern with the first two items (setup) and breaks that pattern with the third (punch line).

**Example:**

Directions to the 2004 Toastmasters International Convention

1. Directions to Reno from West: Take Highway 80 East
2. Directions to Reno from East: Take Highway 80 West
3. Directions to Reno from Far East: Board a 747 bound for Las Vegas and then head north!

– Tom Antion

**Saver** – A line used by a comedian to get a laugh after a previously delivered joke bombed (usually self-deprecating).

**Setup** – The phrase or line that creates the anticipation and tension in an audience.

Corporate humorist **Jeff Heidner** is president of Laugh Lovers Club 596430 of Oakland, California. For more about Jeff visit [www.havinghumorhelps.com](http://www.havinghumorhelps.com).

## Speechless

(Continued from page 7)

during breakfast. Imagine 200 strangers in a room, in absolute silence. (Except, that is, for the two women whispering in the corner. Some people are simply addicted to speaking!) The experience was pretty strange at first, but at the same time it was freeing. And extremely relaxing.

This morning, I no longer feel the need to think of something intelligent or witty to say. But it's more than that. I feel at peace with myself. It occurs to me that the act of communicating is like sending out pieces of ourselves. When I do not communicate with others, I am free to communicate with myself.

I am also free to listen. Listening is one of those skills that the Toastmasters organization emphasizes, but that Toastmasters members, myself included, sometimes forget. We know

that good listening is an active, rather than passive behavior. When we speak, we are already being active. That may be why we don't want to work too hard when we listen. Another reason, as we all know, is that we are thinking of the next thing we are going to say. But this morning, I have no such thought. A friend is talking to me, and I am listening. Really listening. And you know something? It feels like a treat.

When I finally arrive at the president's mansion, I start to talk, after exactly 60 hours of silence. There's no question that I still have a cold: my voice is nasal and raspy. But I definitely sound better. Just in case, I balance a cup of tea on a chair directly across from the lectern.

The performance goes off without incident, other than the tiny coughing fit I have when I sip my tea between acts. Afterward, people come up to congratulate me, and I feel wonder-

ful. Several of my students in the audience go so far as to tell me that the sore throat actually worked for me – that I sounded more in character. I don't know how to take that. But I've performed the piece several times since then, and it's never come off half as well.

As for talking, I haven't given it up for a day, or even a couple of hours, since then. But I'm thinking about it. Who knows? Maybe if we all stopped speaking for one day a week, we would cleanse our minds and hearts the same way that a weekly juice fast is supposed to cleanse the body. At least it's something to talk about. ■

**Caren S. Neile, Ph.D.**, has been a Toastmaster since 1998. She teaches storytelling at Florida Atlantic University and has performed and spoken throughout North America and the Caribbean. She presented a workshop on storytelling at the 2004 Toastmasters International Convention in Reno.

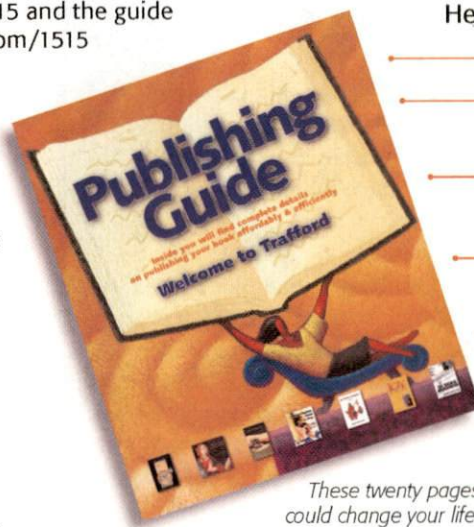
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# When They Don't Laugh

By John Kinde, DTM

**A bad joke deserves a good autopsy.**

The audience's eyes are fixed on you. You deliver your best new humor line. They stare at you – in silence.

It has happened to all of us. It will happen again. What do you do?

The conventional wisdom from experienced professional speakers is valid: Pretend you were serious. Don't let them know that *you* thought it was funny.

The "look of expectation" is what gives you away. It's the same look your dog gives you, when waiting for scraps from the dinner table.

When a joke dies, one of the main things you should do is learn from it. Consider the silence of the audience a gift that will allow you to grow. After the talk, take some notes. Analyze the structure of the line. Look at the pacing and delivery of the words. Were the funny connections relevant to the audience? Were the setup lines adequate? Was the punch line buried? Was the punchword at the end of the punch line? A bad joke deserves a good autopsy.

Some speakers use savers or bomb-lines to rescue them from a bad line. "That is the last time I will use a joke that Fred gave me." "That line was funny when I practiced it." "Some of these lines are just for me." "Is this thing on? (tapping on the microphone)." "My dog laughed when he heard that story." I personally prefer to ignore the silence and keep on moving.

A good option is to make a serious point. "The reason I told you that story was...." In a speech, hopefully all your humor makes a point, so this technique should be easy to use.

Something you should never do is explain the joke. It only makes a bad situation worse. Remember the "pretend you were serious" advice.

Perhaps you can follow the bad humor line with a sure winner. I have some short humor items that always get a laugh. I call them fence posts. I usually plan one or two of them before and after trying some new material that might miss the mark.





Hopefully, your bad humor line was not the result of poor judgment. When in doubt leave it out. Did the joke fail because you did not have "permission" to use it? Did you poke fun at the wrong person? Humor directed at yourself is always the safest. Humor directed at someone else usually requires a setup of some kind. Sometimes that setup involves talking to the person in advance. In some situations, a roast for example, poking fun at yourself first puts you in a position (gives you permission) to poke fun at someone else.

**D**on't panic. Five seconds can seem like an hour when you are in front of an audience. Relax. Give the audience time to absorb the joke. Take a drink of water. I usually find that, given time, most humor lines will connect. I refer to some of my lines as "time-released humor." This is the type of line that takes a bit longer to register and then washes over the audience like a slow wave.

Don't wait forever!  
Just give your attempts at humor a fair chance before moving on.

Remember the role of eye contact as you deliver the line. Deliver the punch line to one person and then maintain eye contact with that person for a beat or two *after* you've delivered the line. Avoid spraying the entire audience with your humor attempts. You are always speaking to one person at a time. If a joke bombs, the tendency is to fall into the trap of nervous eye dart or to totally avoid eye contact. So immediately after the line is delivered, keep your eyes fixed on one person.

Did you deliver the joke to the wrong person? Were you trying to land the funny line to the person with the crossed arms who appeared to be saying "go ahead, make me laugh"? Try to deliver your funny lines to a friendly face. If you

find a line is getting a cold reception, switch your eye contact to someone who is laughing – or who is at least smiling.

Unless you are a professional humorist who always connects with your humor, don't mention that you are supposed to be funny in your introduction. It is best to let it be a pleasant surprise – it increases the chances that the audience will laugh.

Find a safe place to bomb. A friendly open-mike night at a comedy club is a place to test material (some clubs are not so friendly, so be sure to check out the environment before getting onstage). A Toastmasters club is a great place to be bad. You learn to ride the humor bicycle by falling off and getting back up. Every bombed line is a growth experience.

Always remember that bombing is a state of mind. Don't let your expectations set you up for failure.

**"A Toastmasters club is a great place to be bad. You learn to ride the humor bicycle by falling off and getting back up."**

Expectations can kill a good speech. If they laugh, great. If they don't, it wasn't funny. Don't let your expectations affect your reaction to their feedback.

**W**hen people aren't laughing, the tendency is to believe that they don't think your line was funny. Many times, that is just not true. Not everyone responds the same way to humor. Not everyone responds to everything the same way you do.

I sing in a community chorus. After one of our recent shows, several members expressed disappointment at the audience's reaction. The audience was dead compared to the people at an earlier performance that day. Same program, different reac-

tions. But several chorus members also commented on how they had received wonderful comments from the non-responsive audience members *after* the show. People loved the show but didn't show it during the performance.

**W**hen people don't laugh, it does not mean they didn't enjoy your talk. It doesn't even mean that they didn't think it was funny.

When I attend a humorous speech contest to support a friend who is speaking, I sometimes warn my friend not to look at me during the speech for feedback. I can enjoy humor without laughing out loud. I can go to a really funny movie and maybe laugh only once during the film.

Everyone is different in their reaction to humor. Some people laugh heartily at everything. Some smile. Some just enjoy it internally! It is said that Groucho Marx, a man with a terrific sense of humor, was never seen laughing out loud. There is no standard humor response. Although we tend to think people's

response to something they find funny will always be laughter, that's not always the case.

So the next time your supposedly funny talk is greeted with silence, convince yourself that you are speaking to a group of non-expressive people who are totally absorbed in your message and loving the humor. When you talk to them afterward, their comments will probably prove this to be true. Your positive, optimistic visualization will energize you to give a better and funnier performance. **T**

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**John Kinde, DTM**, is an Accredited Speaker in Las Vegas, Nevada. Visit his Web site at [www.HumorPower.com](http://www.HumorPower.com)

# Can't Tell a Joke? Tell a Cartoon

By Malcolm Kushner

**Cartoons make ideal speech material because of their wide variety of styles and topics.**

The benefits of using humor in a presentation are well known. It gets attention, creates rapport and builds goodwill with your audience. But what if you can't tell a joke? Don't worry. You still have some options.

One option if you can't tell a joke is to tell one anyway. Have you ever been in an audience when this occurred? It's not a pretty sight. The speaker is waiting for a laugh. No one is laughing. And everyone feels extremely uncomfortable. This situation is better known by the popular term "bombing."

Fortunately, there's another option: You can tell a cartoon. That's right – tell it. I'm not talking about projecting an image of a cartoon for your audience to see. I'm talking about verbally describing a cartoon.

Want to know why I like this technique so much? I've never met anyone who couldn't use it successfully. You see a cartoon in a newspaper. You describe the cartoon to a

colleague. The person laughs. It's that simple! I see people at work do this all the time – even people who can't tell jokes. The secret, as with all humorous material, is to tie the cartoon to a point you're making.

Cartoons make ideal speech material because of their wide variety of styles and topics. You can always find one that relates to your message. Plus you can impress people if you mention that you saw the cartoon in a highly regarded publication.

Here's how Roger Smith, former chairman of General Motors, used a cartoon in a speech about leadership:

*...In business, on the other hand, intellectual activity has a lot to do with persuasion and consent. Businesspeople do differ – often vehemently – as to the proper course of action. But before action can be taken, there must be agreement among individuals.*

*And these individuals often come from different disciplines, each with its own orientation, each with its own decision criteria.*

*I recently saw a cartoon in The Wall Street Journal. It shows what are clearly two business executives, sitting in plush chairs, sipping drinks. And one of them says to the other, with obvious indignation, "What I find hard to accept is that there are two sides to every issue."*

*Well, we're not all that rigid! In fact one of the hallmarks of the*

*competent manager is the ability to tolerate ambiguity...*

Notice how Smith used the cartoon as a bridge from one point to another. It illustrates the point about differing orientations among executives and leads into a discussion of ambiguity. We also learn that he reads *The Wall Street Journal*.

While the big benefit of telling a cartoon is that it's easy to do successfully, the technique has another advantage: There's no shortage of material. Books, newspapers and magazines are full of cartoons. And many Web sites have databases with hundreds or thousands of them. No matter what you're speaking about, you can probably find a cartoon that makes your point. And if you can't? Just change one to suit your needs or create your own cartoon.

Let me give you an example. I ghostwrite for a lot of executives. One of them was scheduled to receive an important award from a major business association. She was working on her acceptance speech. And she wanted to open with a touch of humor. Not a guffaw-producing joke or story, but just a touch of humor to get a smile and set a positive tone for her presentation. Telling a cartoon was the perfect choice.

So here's what I did. First, I went online to [www.cartoonbank.com](http://www.cartoonbank.com). That's a free Web site with a database of thousands of cartoons from

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**“Always start your presentation with a joke, but be careful not to offend anyone! Don’t mention religion, politics, race, money, disease, technology, men, women, children, plants, animals, food...”**

*The New Yorker* magazine. Most important, it’s searchable by keyword. After I typed the word “award” into the search field, the computer screen filled with several cartoons involving awards. One of them looked promising. It was a picture of an alien from outer space standing behind a lectern on a stage, holding an award and talking to an audience. The caption read, “First, I’d like to thank everyone who believed in me.”

There was just one problem. I didn’t like the phrase “alien from outer space.” It was too wordy. And it didn’t instantly convey why someone wouldn’t believe in you. Remember, the audience wasn’t going to be looking at the cartoon. So it would take them a moment to make the connection between the alien and the caption. I wanted something that would do that immediately.

The solution was simple. I changed “an alien from outer space” to “the tooth fairy.” And the opening of the speech became:

*The other day I saw a cartoon in the paper. The tooth fairy was standing at a podium accepting an award. And she was saying, “First, I’d like to thank everyone who believed in me.”*

*Well, I’m not a tooth fairy, but I’d like to thank all of you for believing in me.”*

By the way, I’m not an artist. If I had to draw a picture of the tooth fairy to project the cartoon as a PowerPoint image I would have been in trouble. But that’s the beauty of telling a cartoon. You can easily create your own cartoons or modify

**“The most effective way to connect with people of another culture is to demonstrate that you understand their humor.”**

existing ones without picking up a pen or pencil. Be sure to give appropriate credit, however, to the cartoon’s original illustrator or creator.

Another reason to tell a cartoon is that the technique transcends cultural boundaries. You always hear that humor is dangerous and best avoided if speaking to an audience from a culture other than your own. Nonsense. The most effective way to connect with people of another culture is to demonstrate that you understand their humor. It shows that you’ve taken time to learn about them.

Admittedly, this learning process is not a quick task. And that’s why humor gets a bad reputation. Speakers throw in a joke based on the values of their own culture and their audiences don’t “get it.” Or they use wordplay humor that doesn’t translate into the audience’s language. Yes, that use of humor is dangerous and best avoided. If you want to use humor successfully, you need to understand the culture of your audience. And that’s where telling a cartoon comes in.

If you tell a cartoon that originated in the culture of your audience, it’s a safe bet that they will “get” the humor. You may need someone to explain the cartoon to you before you use it, but that’s the price you pay – a little time and research. Need a good place to start? Go to Editorial Cartoonists Index at [cagle.slate.msn.com/politicalcartoons](http://cagle.slate.msn.com/politicalcartoons). In addition to cartoons from over 100 North American editorial cartoonists, it has cartoons from about 90 other cartoonists around the world.

In fact, finding cartoons online is one of the simplest ways to obtain material, especially because I’ve already done a lot of the research for you. Just go to [www.museumofhumor.com](http://www.museumofhumor.com) and click on “Resources.” You’ll find links to 10 Web sites full of

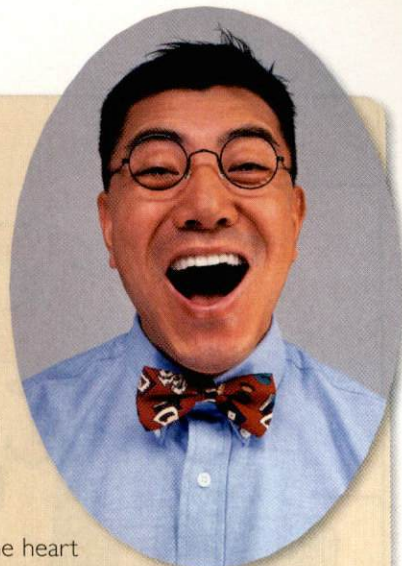
cartoons. They include cartoons from *The New Yorker*, *Punch* and more than 200 newspapers and magazines around the world.

So next time you have to speak, consider telling a cartoon. It doesn’t require comic ability. It creates rapport with your audience and it works anywhere in the world. **T**

**Malcolm Kushner** is the author of *Public Speaking for Dummies* and *Presentations for Dummies*. Contact him at [www.kushnergroup.com](http://www.kushnergroup.com).

# Got Material?

By Malcolm Kushner



## Take a Web tour of the Museum of Humor.

Where can I get material? That's the age-old question from speakers who want to use humor in their presentations, especially those who say they can't "tell a joke." Now there's an answer: [www.museumofhumor.com](http://www.museumofhumor.com).

The museum is a free Web site that provides thousands of links to databases of humor, as well as tools for creating your own material and how-to articles. It also has special sections for clergy, teachers and attorneys. Here's a quick tour:

- **On the home page, click the button labeled Resources.** This will take you to the heart of the museum – a page divided into three columns: **News**, **Tools** and **Material**. The News column has more than 30 links to offbeat news stories of the day. Many of these news sites also include archives. Check them for funny items you can use as illustrations or point-makers in your talk. For example: "I saw in the news the other day that a teacher at a university in Poland just gave the world's longest lecture. He spoke for 88 hours. He was probably trying to explain our strategic plan. But today I'll try to explain it a lot more quickly and clearly."
- **The second column is Tools.** It contains a wide variety of links that can help you prepare humor for your talk. Included are lists of clichés, phobias, similes and redundancies that will spark your comic creativity. You'll also find anagram and rhyme generators, as well as a number of search engines for newspaper, magazine and radio content. One tool that you should automatically use is "Today In History." Check the date that you're speaking and find out what historic events occurred. You may be able to use one as a funny opening in your introduction.
- **The third column is Material.** It's especially useful to speakers who can't tell a joke. Why? Because it categorizes humor by type rather than topic. So you'll find a menu listing quotes, definitions, laws, one-liners and other simple types of non-joke humor, as well as jokes and anecdotes. Clicking on a menu item will take you to a page of links for that type of humor. For example, clicking on "Quotes" takes you to a page with 26 links to quote databases. Cartoons get a special listing under material because they are often overlooked as an easy-to-use type of humor. Can't tell a joke? Tell a cartoon and create an analogy around a point you want to make. Links include cartoons from *The New Yorker*, *Punch* and hundreds of newspapers from around the world.
- **Want to make sure your humor is appropriate?** No problem. Go back to the museum's home page and click the button labeled "For Clergy." You'll come to a page with many links to databases of humor designed for use in sermons. You'll also find hundreds of sermons about laughter, joy, humor and happiness. Many of these sermons contain humorous material that you can use to make a wide variety of points. And you'll know the humor is OK because it was already used by clergy. For example, here's a story from a sermon, "For Laughing Out Loud," by Dr. Arthur G. Ferry Jr.:

*I was reading recently about a man who awoke one morning to find a puddle of water in the middle of his king-size water bed. In order to fix the puncture, he rolled the heavy mattress outdoors and filled it with more water so he could locate the leak more easily. The enormous bag of water was impossible to control and began rolling on the hilly terrain. He tried to hold it back, but it headed downhill and landed in a clump of bushes, which poked it full of holes.*

*Disgusted, he threw out the water bed frame and moved a standard bed into his room. The next morning, he woke to find a puddle of water in the middle of the new bed. The upstairs bathroom had a leaky drain.*

Dr. Ferry uses the story to show there are many reasons to laugh. But you could use it to make other points: don't jump to conclusions, don't try to do everything yourself, or when life has you down, don't forget to look up. So the next time you need material visit [www.museumofhumor.com](http://www.museumofhumor.com). And that's no joke.

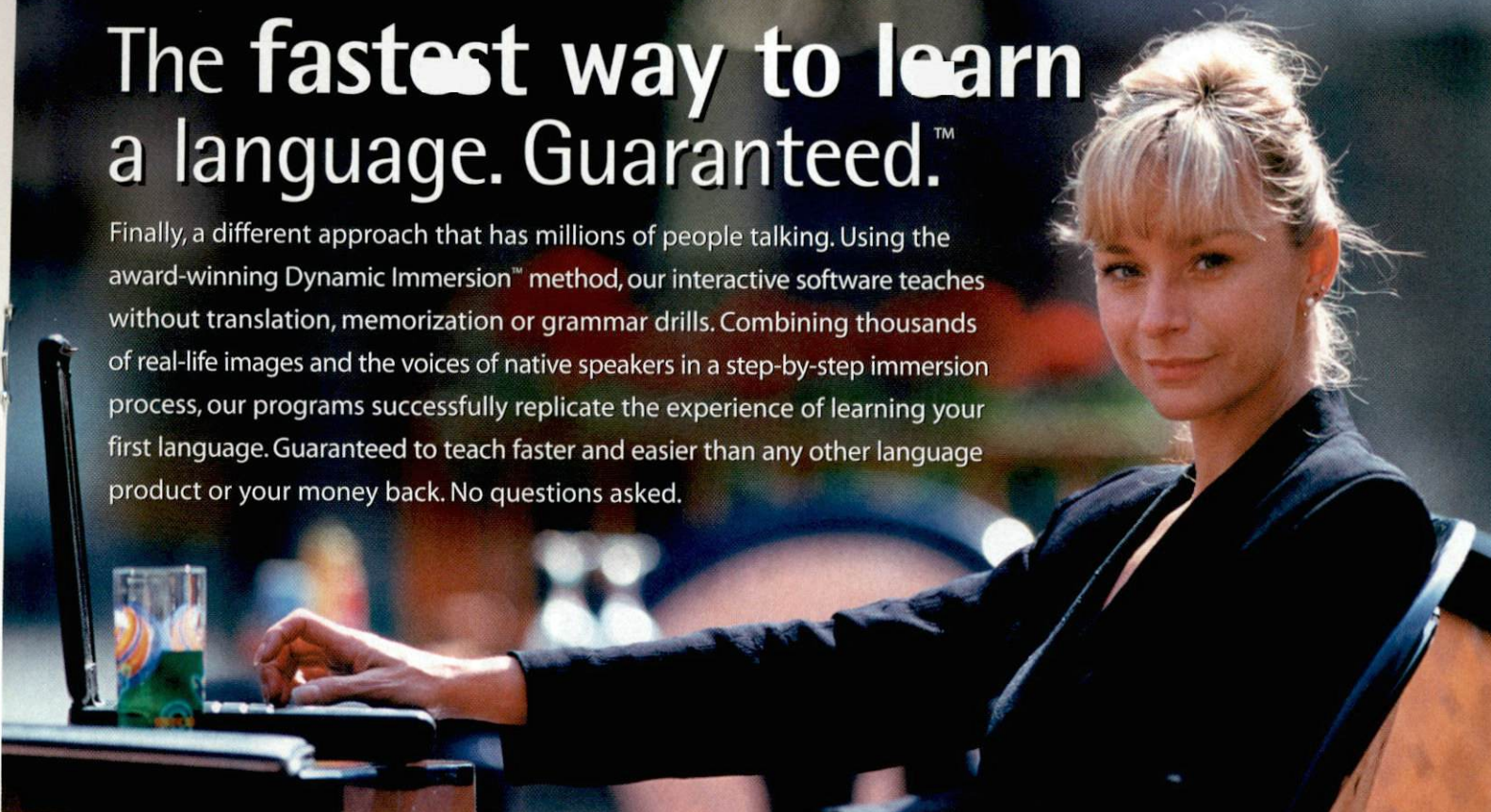
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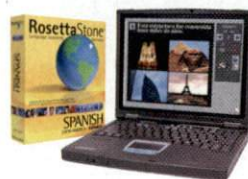
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## The introduction can be a rip-roaring beginning to a presentation, or it can be disastrous.

**S**ometimes those few remarks that are meant to “bring you on” can bring you down. Here’s how I was introduced once as the keynoter at a convention: “Ladies and gentlemen, our only speaker tonight will be Gene Perret. The rest of the evening will be entertainment.”

It wasn’t the most humiliating introduction I’ve ever received, though. One woman who was scheduled to introduce me dined with me at the head table before the after-dinner speeches began. She was thrilled that I worked in a glamorous place, Hollywood, and worked in an exciting industry, television. She asked me during the meal, “Do you know some of the stars?” I told her I did. She wanted to know if I knew the gossip about them. Again, I confessed that I would often hear inside information about the celebrities.

She made this the highlight of her very brief, but powerful introduction. “Ladies and gentlemen, we’re now going to hear the dope from Hollywood.”

Unfortunately, I then stood up and proved her right.

One of the most succinct and honest introductions I ever heard was when the master of ceremonies announced, “Our speaker tonight needs no introduction...because he hasn’t shown up yet.” And he never did.

When you’re chosen to bring on a speaker, remember that the introduction can be a rip-roaring beginning to a presentation, or it can be disastrous. Following are 10 hints that can make your audience appreciate your comments and ensure that the speaker is sincere when she says, “Thank you for a wonderful introduction.”

- **Know your speaker’s name and how to pronounce it.**

People are very proud of their name and they expect you to be proud of it too. Be sure you get the person’s correct name and rehearse it so that when the time comes to announce that name, you don’t hesitate or wonder if you’re saying it correctly.

When Bob Hope was a young, unknown vaudevillian, he complained to the theater manager about his introduction. The manager asked what was wrong. Hope said, “You keep introducing me as George Hope.” The manager said, “So, what’s your name?” Hope said, “Bob Hope.” The manager said, “So, who knows?”

Another time the master of ceremonies didn’t get Hope’s name wrong. He did worse than that. Hope was to appear on a cruise ship that was in port. An executive of the cruise line assigned himself the honor of introducing the comedian. I stood backstage with Bob Hope as this gentleman, unschooled in showmanship or public speaking, recited a glowing litany of Hope’s accomplishments. He ended by saying, “Without further ado, let’s bring him out here.”

Hope didn’t go onstage. He grabbed a backstage microphone and said into it, “I’m not coming out until you mention my name.”

So know your speaker’s name. Know how to pronounce it. And be sure to include it.

- **Do your research.** Find out pertinent information about your speaker, then double-check those facts. Like Santa Claus, you should make a list and check it twice. I wrote for comedienne and actress Carol Burnett for five years. However, if you listen to the intros I’ve received over the years, you’ll note that I’ve written for Carol Burnett, Carol Channing, Carrol O’Connor, J. Carroll Naish and any other celebrity with any version of Carol in his or her name...or who knows anyone with Carol in his or her name.

I’ve received three Emmys during my career, but again, my intros will inform you that I’ve won the Academy Award, the Pulitzer Prize, the Nobel Prize, the Congressional Medal of Honor, and finished “Best of Show” twice in the American Kennel Show.

Your speaker is proud of his or her accomplishments, but make sure you’re announcing only his or her achievements. Your introduction should be well-written, but it should definitely be non-fiction.

- **Include what the speaker wants you to include and omit what the speaker wants you to omit.** Ask the person you’re about to introduce which biographical facts they’d like to have mentioned and which ones they’d rather not. Bob Hope was very aware of how important the introduction was to his rapport with the audience. At one engagement, the emcee insisted on touting Bob Hope as a living legend. Hope disapproved of this because it seemed too self-serving. An announcement like that made it awkward for him to approach his audience as a down-to-earth guy. Bob asked the emcee to cut that phrase from his intro. The guy said, “But Bob, you *are* a living legend. Why don’t you want me to say it?” Hope said, “Because it puts me in a higher tax bracket.”

From then on, the introduction was a tad more modest.

■ **If the speaker has a prepared introduction, read it as is.** Many speakers write out their own introductions. They do it to prevent disastrous blunders like the ones I listed earlier, but also because it may serve as a preamble to their presentation. Often they will have items in their speech that refer back to and depend on the scripted introduction. As the master of ceremonies, you owe your speaker that courtesy.

Avoid, too, the temptation to ad-lib. Adding your own remarks is not reading the intro "as is," and it very well might destroy whatever setup the speaker had intended for the intro.

I once heard an emcee read a prepared statement and then close with a witty ad-lib to the speaker: "I hope I read that just the way you wrote it." Very clever, but it ruined the speaker's opening line, which was (or would have been), "That was a wonderful introduction. It should have been. I wrote it myself."

■ **Don't give the speaker's talk for him or her.** Bring the presenter to the microphone and let the speaker present the talk. The job of the emcee is simply to list the credentials of the speaker and perhaps add a bit of excitement and anticipation for the talk to come. It's counterproductive to give away what the talk is going to be about.

I once had a person introduce me by saying, "I sure hope that Gene tells the stories where Phyllis Diller gets a broken arm from a misprint in a book and where Bob Hope says, 'Here he comes now.'" These were two amusing anecdotes in my talk that were now rendered useless because this person gave away the punch lines.

Erma Bombeck once told about a person who introduced her by quoting some of her most famous lines. She said that she had her notes on index cards and the master of ceremonies just told her five opening jokes. She said, "I didn't know what to do with those index cards then... except maybe to try to slash my wrists with them."

■ **Talk about the speaker; not about yourself... or anyone else.** I'm sure you've heard intros like this: "I first heard this gentleman speak when I attended the national convention in Detroit. I wasn't going to go to the banquet because I was busy preparing my acceptance speech since I was voted "Salesman of the Year" at that convention. But I thought I might learn something from him that I could use in my acceptance speech..." and so on it goes.

The speaker should be the focus here, not the person introducing the speaker.

**"Sometimes a great speech can be disappointing simply because it's not as good as the introduction guaranteed it would be."**

■ **Avoid creating impossible demands on the speaker.** You know how you hear so much about a good movie that by the time you get to see it, it's not as good as you expected it to be? It was over-hyped. That can happen when you introduce the presenter as "The funniest man in the world" or recite similar outlandish promises. Sometimes a great speech can be disappointing simply because it's not as good as the introduction guaranteed it would be.

■ **Keep your remarks to a reasonable length.** Certainly give the speaker her due. Present her credentials, but do it

concisely. You want the audience to be eager to hear this speaker, not tire of her before she even comes on stage.

I listened to one emcee who went on and on... and on and on. When the speaker finally got to the microphone, she began by saying, "In conclusion...."

■ **Keep the speaker's introduction pure.** Your speaker deserves a few remarks that are reserved just for his or her presentation. It's unfair to include them among other items on the agenda.

One time, the president of an association began my introduction, but interrupted it to announce that the secretary of the association was resigning because.... Then she started crying. Another person took over and announced that the secretary had to resign because of serious health problems; then she broke down in tears. The entire head table started bawling and a few of them hugged the retiring secretary who apparently was in very bad medical shape. When the tears subsided somewhat, the emcee announced, "Now here's Gene Perret to share a few laughs."

■ **Prepare your remarks.** You may be a brilliant extemporaneous speaker, but this is your presenter's moment. Spend some time preparing your remarks and have at least a mental outline of what you're going to say.

I once heard a humorist talking about one of his presentations. Apparently, his talk didn't go too well but he blamed it all on the person who brought him on. He said, "That guy was so bad that half way into my talk, people started to walk out on the introduction."

Don't let them ever say that about you. ■

**Gene Perret** has won several Emmys for his work on *The Carol Burnett Show*. He was Bob Hope's head writer for the last 12 years of Hope's life. His latest book, *Damn! That's Funny!* was published in May. Contact him at [gper276@sbcglobal.net](mailto:gper276@sbcglobal.net).



**Organizing a speech contest provides great leadership experience.**

## Leaders Are Winners Too

Are contests really run only for the sake of the contestants and the “modeling of excellence” they provide for the audience?

As Toastmasters, we take pride in an organization that offers an opportunity to develop our communication *and leadership skills*. Yet I feel that one of the most fertile directions for taking first steps in leadership is often overlooked: the planning and presenting of area, division and district speech contests.

The avowed purpose of a contest is to pick a winner. At the area governor training I attended in June many years ago, my colleagues and I chose our contest dates for the following September. “Get a contest chair as soon as possible,” our leaders advised us. “Find a location for the contest, gather the rest of your team, plan, plan, plan.” At the same training we were also assured that speech contests are only important to a few contestants; the contest is definitely not a priority for the area governor.

But contests are about much more than the contestants! That first event turned out to be one of the most significant building blocks in my 16 years in Toastmasters.

An enthusiastic fellow club member volunteered to be my contest chair. I was sure from her growth during just one year in Toastmasters that she had the energy and commitment to handle the job capably. Sure enough, she talked to volunteers from other clubs in my area. She set up our first team meeting and confirmed everyone’s attendance. She handed out assignments. A few weeks later, however, when we faced the critical deadlines for publicity, my contest chair evaporated. This was not in the plan.

I had to scramble. But I had learned a critical lesson of leadership. Your brightest hope and likeliest resource may leave you high and dry when you least expect it. Too bad.

Other lessons I learned as I juggled the plans for that contest formed what I consider a basic survival kit for novice leaders. Their job is to:

- Figure out what needs to be done, and in what order.
- Find the right person (other than yourself) to do each task.
- Back that person up with others who will help or be available as needed.
- Assign tasks.
- Follow up as needed on the people who have agreed to perform the tasks.
- Praise, thank and acknowledge effort at every single step of the way.

It’s a golden opportunity to start learning leadership by forming a team. How many people can you gather who will promise to handle a single aspect of the planning, follow it through, and keep you informed of progress and/or obstacles? Now you have another job: to determine how much or little help each person needs, and how often they may want – or need – to hear from you (some will want to, some would rather be left alone, and some of those still won’t produce without your attention). How can you assist them without taking over their decisions?

Effective leadership requires skills. Identifying tasks and building the team to carry them out are only two of those skills. Giving instructions, motivating, creating harmony among diverse personalities, picking up



slack and giving lavish appreciation are all essential. And you cannot afford to let them distract you from your foremost concern – to hold fast to the vision of your desired outcome.

Each district may conduct up to four contests per district year, with multiple participants. Building and leading a team through a successful contest provides experience without penalty. It also is a great way to involve volunteers through minor assignments.

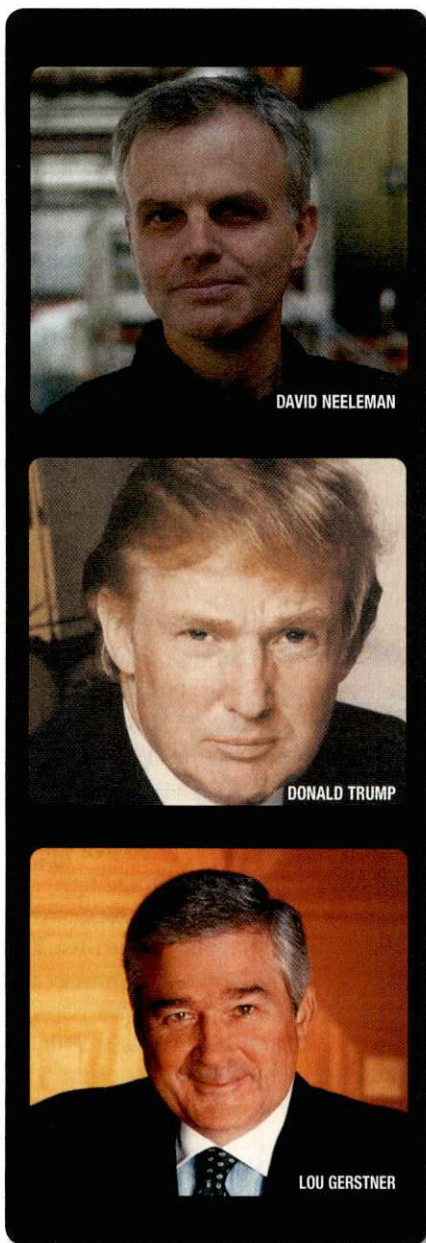
Contests are challenging – not only for the contestants. As we are reminded at every club meeting, there is no substitute for doing something yourself. If you learn to work with a team by helping to put on a contest, you will be better prepared to lead, whether as a contest chair, an area or even district governor – or as a manager on the job. **T**

**Penny Post, DTM**, is a member of Northrop-Grumman Club 212 in Hawthorne, California.

A look at three successful  
business executives.

# Defining and Refining Leadership

By Debra Chipman



DAVID NEELEMAN

DONALD TRUMP

LOU GERSTNER

Some of today's most innovative and successful business leaders share some talents and traits that have contributed to their success: the confidence and willingness to take risks (and perhaps fail), passion for what they do, a burning desire to shake up the status quo in their respective industries, a drive to institute change for the better, and a true vision of future trends and what they want to accomplish. Consider:

- JetBlue's David Neeleman's vision and creativity.
- Real estate mogul Donald Trump's risk-taking.
- Former IBM CEO Lou Gerstner's strategy, execution and follow-through.

Of course, there are other business and public sector leaders who could just as well serve as the poster child for any of these traits. But each of these people exhibit at least one of these characteristics in a singular manner. Looking at them we can gain insight into how to make the most of the traits we may share with today's most successful leaders.

## David Neeleman: Leading through Creative Vision

You'd be hard-pressed to find anyone in a leadership position who didn't say he or she possessed "vision." In reality, though, very few people are truly visionary. Many business leaders may look ahead of the trends, try to determine how they can transform their companies and

extend their brands, but a very small percentage of them are visionary in the sense that they can take a fresh look at business conditions and effect fundamental transformations on their industry. Take the example of David Neeleman. The airline industry has been in turmoil for years, with many established national carriers cutting back and flirting with bankruptcy. Neeleman had launched and worked for discount airlines in the past and felt that some fundamental shifts needed to be made.

So, despite ample evidence that most airline passengers select carriers based on ticket price, Neeleman designed an airline that would compete on more than just price – one that would "bring humanity back to flying." Neeleman saw how major airlines had turned flying into a process of moving cargo – people – efficiently, and with about as much compassion and personality as freight companies transport their packages. In its glory days, "flying was a glamorous thing to do," he's been known to say. "People enjoyed it because they were appreciated. We're trying to get back some of that." Hence, JetBlue's tagline, "We Like You, Too."

Drawing on his travel and airline experience, including a short stint with discount leader Southwest Airlines, Neeleman set out to fix the worst part of flying, designing an airline that employed not only the latest technologies and capitalized on cutting-edge operational efficiencies, but also employed what he believes is JetBlue's true competitive advan-

tage – its stable of well-trained, friendly employees. (What about those televisions and leather seats? Overrated, he says.)

Drawing on his deep convictions on how to run a business (and how to give customers a quality experience), Neeleman guides his company with a philosophy that you should do right by your customers and your employees. By all accounts, Neeleman is a very down-to-earth and involved CEO, working the aisles of a handful of JetBlue flights each month (even pitching in to help the in-flight crew clean between flights). He remains personally involved in orientation of all new employees and takes pride in knowing not only the names of his employees, but also the details of their daily lives.

### **Donald Trump: Risks, Rewards and Failure**

Conventional wisdom says to stick with what you know. But measured risks, those you undertake after fully considering each potential outcome, can result in the most lucrative outcomes – or be the most abject failures. To be successful today, leaders must have the confidence to take substantial, measured risks – and realize that not every risk will result in a successful outcome. Real estate magnate Donald Trump is the epitome of extreme risk-taking – he breaks established rules to take risks that don't always pan out.

Trump is nearly a Dickensian character – his name alone seems to pre-ordain him for success. His relentless self-promotion has enabled him to pursue lucrative “non-business” endeavors (producing and starring in *The Apprentice* TV program, writing best-selling non-fiction, sponsoring beauty pageants), as he has built what is possibly the most prominent global high-end real-estate brand. But his path to success has not been smooth.

The 1980s were kind to Trump, allowing him to build not only an expansive network of buildings,

hotels and casinos, but also to firmly establish the Trump brand. His empire was founded on a risky strategy – and funded by hefty mortgages backed by little more than his word. The recession of the 1990s forced him to default on many of these loans, and Trump narrowly avoided declaring personal bankruptcy. He regrouped, focusing on smaller deals and leveraging his casinos to generate financing, eventually taking them public.

Today, despite troubles with his casinos stemming from the debt accrued rebuilding in the '90s, Trump is again at the top of his game, with new unorthodox business strategies. Trump is a genius at developing innovative revenue streams wherever he goes, expanding his brand from bottled water and golf courses to entertainment and cologne.

### **Lou Gerstner: Effecting Change through Confident Communication**

Like Trump, many great leaders are attracted to entrepreneurship. It allows them relatively free reign over the way they work, and the freedom

**“At the end of the day, leadership is doing what you have to do to make things happen.”**

to march to their own beat.

However, others have heard the call of big business, and employed their considerable skills to upend the status quo in some of the world's most established enterprises. Former IBM CEO Lou Gerstner arrived at Big Blue at a time when the company was, in his words, “inbred and ingrown,” and facing bankruptcy. When he left roughly a decade later, IBM had regained its status as one of the world's leading technology companies.

Gerstner, an outsider, was just the remedy IBM needed. As an outsider, Gerstner could easily have alienated everyone with his attempts to change the culture of IBM by bringing in other outsiders to mandate change.

Although he did bring in some former colleagues, Gerstner wisely tapped into IBM insiders who agreed with his vision. “People at IBM were very smart,” he has said. “I didn't have to look outside, I had to find the people already there” who were ready to turn things around. His ability to align allies to help him execute his strategic vision for IBM was key to his success in turning around one of the most storied technology companies in the world.

### **Encouraging Greatness in Yourself**

At the end of the day, leadership is doing what you have to do to make things happen. The executives profiled in this article all exhibit characteristics – confidence, the belief that risks will pay off, the willingness to do whatever it takes – that each of us have to one degree or another. The difference is that some of us will capitalize on these characteristics. And others won't.

It would be great if we each could have a mentor like David Neeleman, Donald Trump or Lou Gerstner. But that's not likely to happen. Survey those around

you and find a mentor who will encourage you to take risks – even those that don't pan out the way you expect. And, if you believe passionately in what you want to accomplish, people will want to be a part of it. That is, at the end of the day, the trait of great leaders. **T**

**Debra Chipman** is president of the International Institute of Research, a business information company that offers leadership conferences and training activities. Its next event, LEADERS LIVE, features leaders such as Donald Trump, David Neeleman and Lou Gerstner. The event will take place in New York City, June 13-14 ([www.iirusa.com/lmbite](http://www.iirusa.com/lmbite)).



# Why Laughter Is Good For You

**Laughter reduces stress and perks up the immune system.**

**By Kathryn Rose Gertz**

**W**arning: Laughter may be hazardous to what ails you. That's the message from researchers investigating the physiology of mirth. Not that laughter as good medicine is anything new. Even Hippocrates took note of its salutary effect. Now, though, there are studies to prove in measurable ways that laughter does in fact soothe the mind and restore the body.

"If medicine could harness the proven health benefits of laughter," says Clifford Kuhn, M.D., professor of psychiatry at the University of Louisville School of Medicine, "drug companies would be knocking themselves out to get the patent."

No question levity boosts resilience in the face of all manner of assault. Mirth, especially when directed at ourselves, imparts a sense of control, puts distance between us and our pain, gives us perspective, relieves tension, allows us to take a break. As Milton Berle put it, "Laughter is an instant vacation."

# Laughter Begins at Home

**W**e laugh instinctively. In fact, laughter is so hard-wired in us that we would actually have to be taught not to. Academy Award winner Goldie Hawn explains, "It starts from the beginning with how you build your family. Our family laughs together. We laugh at our mistakes. We make sure we laugh in a funny way at each other, and that we are able to take it so that we learn to have self humor. That in itself is so incredibly healing."

Here, then, are some tips from Joel Goodman of the HUMOR Project to help families jumpstart laughter at home:

- On a rotating basis, have each family member be responsible for a "humor bulletin board" on the refrigerator. Each week a different person puts up cartoons, quirky quotes, humorous news stories, silly photos.
- Take funny photos and, once a month, compile them in a family-fun photo album. Or take digital photos and put them on your family Web site.
- Once a week, or even every day, have a joke-around at the dinner table where everybody shares something that made them laugh.
- Encourage your kids to keep their own humor journals by suggesting they write stories and draw pictures about things that have tickled their funny bones that day. Periodically reread these stories with your kids to re-enjoy the humor.



But can it really help heal? Send in the clowns and get better? Dr. Kuhn, author of *The Fun Factor*, says yes and so do the scientists who have taken laughter into the lab and found that a walk on the funny side does a wondrous amount of good. Their work shows that laughter:

- Reduces the level of stress hormones,
- Perks up the immune system,
- Relaxes muscles,
- Clears the respiratory tract,
- Increases circulation and
- Eases perceived pain.

And at laugh's end, feel-good endorphins flow, blood pressure settles down to below the norm, and increased oxygen to the brain revs up creativity. In short, laughter both stimulates and soothes, which is why we feel "enlivened, refreshed and clear-headed, much as we do after an aerobic workout," observes laugh researcher Lee Berk, associate professor of pathology at Loma Linda University in California.

In fact, laughter really is a workout, according to psychiatrist William Fry, M.D., professor emeritus at Stanford University. "It's a total body exercise," he says. What's more, the benefits build when you laugh often and regularly; as with any exercise, conditioning requires repetition. Dr. Fry

should know. He has been researching mirth for more than 40 years and is considered the grandfather of the field.

But laughter is not a subject that lends itself easily to scientific scrutiny. It's a surprisingly complex physical response to the psychological tickle of humor. Indeed, this seemingly simple act involves most of our body systems, including, of course, the brain. Using pinpoint imaging to eyeball the brain circuitry of volunteers as they laugh, scientists can track the movement of merriment as it activates both left and right hemispheres. Maybe this brain-wide involvement is why, as writer Daniel Goleman notes in his book *Emotional Intelligence*, "laughter...seems to help people think more broadly and associate more freely." Call it the "ha-ha to aha!" effect.

Dr. Fry takes it a step further. "All mental stimulation expands brain function," he says, "which is a good reason to laugh a lot."

## Immune Booster

Another fine reason is the measurable impact of laughter on the immune system. Dr. Berk's field of interest is psychoneuroimmunology, the study of how the brain and the immune system, in effect, talk to each other. To listen in on this "conversation," he hooks subjects up to IVs and angiocatheters and monitors them as they watch comedy tapes. Taking blood samples at 10-minute intervals, he has



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found that levels of the stress hormones cortisol and epinephrine actually lower when we laugh. (They both rise when we’re anxious and contribute to the recurrence of heart attacks.) He has also shown that laughing increases antibody immunoglobulin A, which fights upper-respiratory-tract infections, mobilizes cells that attack tumors and viruses, and activates infection-fighting white blood cells.

#### **The Humor Cure**

A demonstration of laughter’s splendid power lies in the experience of Saranne Rothberg, a single mother from New Jersey who was diagnosed five years ago, at age 35, with advanced breast cancer. At the time, she was struggling

through a contentious divorce and had a 5-year-old daughter, Lauriel, to keep safe and happy. Would she have the strength to parent? Would she even survive? From the doctor’s office, Saranne went right to the video store and rented every comedy video on the shelves. The next morning, thanks to Bill Cosby, et al., she put aside her considerable tears and enlisted her daughter and friends as “humor buddies” to tell her funny stories every day. So unshakably passionate was Saranne about the goodness of laughter that during the grueling course of three surgeries, 44 radiation treatments and two years of immune-weakening chemotherapy, she founded a charity, the ComedyCures Foundation, to bring humor strategies to others. Through it all, Saranne

## **Tears and Cheers**

**I**t may seem futile to laugh in the face of pain and fear, but studies show that laughter, with its saving way of shifting perspective, is a broad-spectrum analgesic, a balm for both physical and psychological wounds.

When Dan Rather interviewed comedian Bill Cosby, just one week after his son, Ennis, was killed, Cosby said: “I think it’s time for me to tell people that we have to laugh. You can turn painful situations around through laughter. If you can find humor in anything, you can survive it.”

Call it a flashlight for dark times: Laughter just seems to adjust attitude better than anything else. Inspirational speaker Steve Rizzo recalls a TV interview with an injured firefighter a few days after 9/11. The man had fallen more than 30 stories in one of the towers and had a broken leg. Everyone was crying, and the reporter asked, “How is it that you’ve come out of this alive?” He looked at her and without missing a beat, said, “Look, lady, I’m from New York and I’m a firefighter; that’s all you need to know.”

“Everyone laughed and though the laughter was only a couple of seconds,” says Rizzo, “sometimes that’s all you need to catch your second wind. Laughter gives you that couple of seconds. You’re sending a message to your brain, and the message is: If you can still laugh even a little amid the pain and chaos, you’re going to be OK.”

Of course, there’s a difference between laughing off a serious situation and laughing off the fear that results. The firefighter was doing the latter, states Rizzo, the author of *Becoming a Humor Being*, and so should we. “If there’s anything we learned from 9/11, it’s how precious life really is,” he says. “We have to send a message that our spirit won’t die. One important thing that unites us is our ability to laugh.”

worked on the foundation, cared for Lauriel and, of course, laughed. "I was around illness all the time," she recalls, "but I never even got a cold. It was as though my cancerous breast and I laughed and turned stress and disease on its head. We laughed and moved on." Today she is cancer free. "I learned that whatever happens, you have a choice," she says. "Choosing to laugh puts you in control."

Though not everyone experiences such a turnaround, Saranne's triumph over illness hardly surprises Dr. Kuhn, who runs humor-therapy groups for cancer patients and is himself a part-time stand-up comic. "Laughter is there precisely for the purpose of keeping our balance when we get knocked off," he says. "It helps counteract things we would otherwise have no control over."

### Why We Laugh

Is this why human beings are blessed with the ability to laugh? Or, alternatively, did laughter evolve to help us connect and bond with each other in order to ensure survival of the species, as Robert Provine, Ph.D., professor of psychology at the University of Maryland and author of *Laughter: A Scientific Investigation*, suggests?

Both of these theories may be true, happily coexisting under the heading of endurance – the endurance of mind and body.

Of course there are those who wonder if it really matters why we laugh and what happens in the body when we do. Isn't it enough just to enjoy a good joke? Experts say it actually does matter because the knowledge gained may one day affect the medical treatment we receive and even eliminate the need for some of it. Consider, for example, Dr. Berk's study showing that mirthful laughter not only lowers the stress hormones that can induce arrhythmias, but is also useful in the process of cardiac rehabilitation. More research is needed, but why wait for science? Go ahead and laugh now. Laugh 'til the cows come home and don't worry if the joke is "udder" non-

## Funny Groups

### The Humor Project, Inc.

In 1977 Joel Goodman founded The HUMOR Project, Inc. to promote the positive applications of humor and laughter. Since then his enterprise has become a major clearinghouse and dispenser of information on the subject. "Take your job seriously and yourself lightly," says Goodman, author of *Laffirmations: 1001 Ways to Add Humor to Your Life* ([www.humorproject.com](http://www.humorproject.com))

### ComedyCures Foundation

The ComedyCures Foundation is a nonprofit organization that brings therapeutic humor to children and adults living through sickness, disability and just plain tough times. Founded by Saranne Rothberg, ComedyCures operates on the firm belief that a comic perspective can counterbalance the corrosive force of illness. Their 24-hour Laughline (1-888-Ha-ha-ha-ha) provides jokes to all ([www.comedycures.org](http://www.comedycures.org)).



sense. If you do this often, you let fresh air into your mind and sunshine into your soul. You may even fix what's broken and live happily ever after. **T**

**Kathryn Rose Gertz** is a NewYork-based freelance writer. Contact her at [Kathryn@GertzNY.com](mailto:Kathryn@GertzNY.com)

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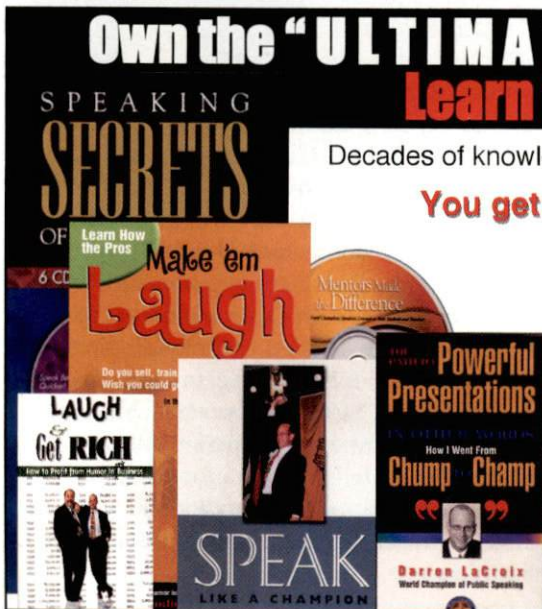
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# Officer Candidates

Here's your introduction to Toastmasters International's 2005-2006 officer candidates. On Friday, August 26, you'll have the opportunity to vote for the candidates of your choice while attending the International Convention in Toronto, Ontario, Canada.

Candidates were nominated for the positions of President, Senior Vice President, Second Vice President and Third Vice President by the International Nominating Committee. The Committee's selection is presented here in accordance with Article VIII, Section 1, of the Bylaws of Toastmasters International.

It is the right and duty of all clubs to participate in the vote, either through their representatives at the convention or by proxy. All members are urged to give careful consideration to the qualifications of each candidate. For those attending the convention, you'll have an opportunity to meet and talk with all the international officer and director candidates before the election.

(Additional nominations for international officers may be made from the floor at the Annual Business Meeting. International director candidates will be nominated at the eight regional conferences to be held this month.)

## Official Notice

The 2005 Annual Business Meeting will be held on Friday, August 26, at 8 a.m., during the International Convention, August 24 - 27, 2005, being held at The Westin Harbour Castle, Toronto, Ontario, Canada.

## Nominating Committee:

Alfred R. Herzing, DTM, Chairman; Gavin Blakey, DTM, Co-Chairman; Len Jury, DTM; Glen Murphy, DTM; Paul Clark, DTM; Daniel Jackson, DTM; Linda Hawk, DTM; Del Calderini, ATM-S; Beverly Wall, DTM; Jim Kokocki, DTM; Ned Wallace Jr., DTM; and Warwick Lowndes, DTM.



## FOR PRESIDENT

**Dilip Abayasekara, DTM** – Senior Vice President, Second Vice President, Third Vice President, International Director 1999-2001 and District 18 Governor 1996-97. Home club: Chambersburg Area Club 1981-18. During Dr. Abayasekara's term as district governor, District 18 became a President's Distinguished District. He was twice a finalist at the World Championship of Public Speaking, placing second in 1992. He is an Accredited Speaker. He has received the Excellence in Leadership, Excellence in Education and Training, District Toastmaster of the Year and Division Governor of the Year awards. Dr. Abayasekara is president of Speaker Services Unlimited, a speech coaching and training company. He has earned a B.S. degree and a Ph.D. He has served on the board of directors of two YMCAs and several churches. He is a past committee chairman, former Sunday school superintendent and teacher, and is a member of his church choir. He has been a fundraiser for a children's organization and for a music school. He is an author and a published poet. He and his wife, Sharon, reside in Camp Hill, Pennsylvania, with their two children, Allison and Alex.

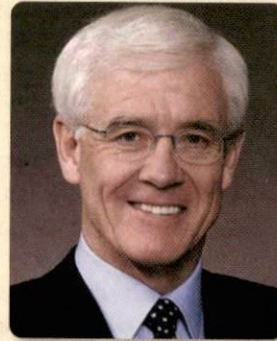




**FOR SENIOR VICE PRESIDENT**

**Johnny Uy, DTM** – Second Vice President, Third Vice President, International Director 1999-2001 and District 75 Governor 1997-98. Mr. Uy's home club is the Taipan Club 2100-75. As

governor of District 75, he led his district to President's Distinguished District. The district received the President's Extension Award during his term as district governor. He has received the Excellence in Leadership, Excellence in Education and Training, Excellence in Marketing, Outstanding Division Governor and District Toastmaster of the Year awards, and he placed third at the 1994 Inter-district Speech Contest. Mr. Uy is president of Pawe Group, Inc., a company with diversified business interests. He has a B.S. degree and continues to attend numerous seminars and special courses in management and related fields. He is a member of various sports, business and civic organizations in the Philippines. Mr. Uy and his wife, Irene, reside in Cebu City, Philippines. They have four children.



**FOR SECOND VICE PRESIDENT**

**Chris Ford, DTM**, – Third Vice President, International Director 2000-02 and District 61 Governor 1998-99. Mr. Ford's home club is the Manotick Club 8684-61. As governor of District 61, he led his district to Select Distinguished District and

President's 20+ Award. He received the Excellence in Education and Training, and Excellence in Marketing awards. He was a district winner in international, Table Topics and evaluation contests. A retired Canadian Forces brigadier-general, he has received the Order of Military Merit, European Community Peace-Keeping Medal, NATO medal – ex-Yugoslavia, Canadian Forces Special Service Medal, and been appointed by the Minister of National Defence as honorary Colonel of a Canadian Forces combat engineer unit. He has a B.A.Sc degree and a graduate certificate in conflict resolution. Mr. Ford is president of Generally Speaking. Mr. Ford, from Ottawa, Ontario, Canada, and his partner Carole Campeau, have six children.



**FOR THIRD VICE PRESIDENT**

**Jana Barnhill, DTM** – International Director 2002-2004 and District Governor 2000-01. Ms. Barnhill's home club is Articulates Club 6145-44. She is an Accredited Speaker. As district governor of District 44, she led her district to Select

Distinguished District. She has received many awards: the Division Governor of the Year, Toastmaster of the Year, Excellence in Education and Training, Select Distinguished Division Governor, Select Distinguished Area Governor, and Outstanding Club President. She also placed second and third in the World Championship of Public Speaking. Ms. Barnhill is vice president of L.I.V.E. Speakers, Inc. She is a professional trainer specializing in management courses. She has a B.A. in psychology, is a certified Myers-Briggs administrator and a certified personality trainer. She is a Lubbock County Election Judge and a member of the Red Cross and the United Way and many civic organizations in Lubbock. Ms. Barnhill and her husband, Robert Barnhill, DTM, reside in Lubbock, Texas.



**FOR THIRD VICE PRESIDENT**

**Floy Westermeier, DTM** – International Director, 1998-2000 and District Governor 1995-96. Ms. Westermeier's home club is Greater Communicators Club 2114-24. As District 8 Governor, she led her district to Select Distinguished District. Awards received

include Division Governor of the Year, Area Governor of the Year, Toastmaster of the Year (twice), Excellence in Education and Training, Excellence in Marketing, and Member Sponsor of the Year Award (six times). She has helped charter more than 25 clubs. Ms. Westermeier is a human resources professional, ethics counselor and employee development officer for the Midwest region of the National Park Service. She holds a dual M.A. degree in business management and human resources development. She served on boards for Big Brothers/Big Sisters, United Way, Special Olympics, Boy Scouts of America and several Officers' Wives clubs. She was the founder and first director of the Volunteer Information Center, Omaha. Ms. Westermeier and her husband, Rusty, reside in Glenwood, Iowa. They have three adult children.

# Go from Free to Fee

By Steve Siebold

**Determine your area of expertise and build your speech or seminar around it.**

Have you ever thought of becoming a paid professional speaker? Have you ever wondered what it would feel like to speak in a stadium with 10,000 people hanging on your every word? Have you ever thought about traveling around the world, sharing your words of wisdom and expertise?

I did. As a matter of fact, after I retired from professional tennis, speaking was all I could think about.

I became obsessed with becoming a professional speaker, just as I had with becoming a professional athlete. It was the first thing I thought about when I woke up and the last thing on my mind before I drifted off to sleep. I visualized it. I affirmed it. I had to have it, no matter what it took. And it worked. Today my dream is reality.

What about you? Do you have this kind of burning desire in your heart to “go pro”? I’ve never seen anyone casually make it in this business, and I’m glad about that. If you and I are going to stand on stages and inspire people to think big, act bold and live their dreams, shouldn’t we be living examples of our message?

I’m going to assume that you have a burning desire to become a professional speaker. Here are six steps you’ll need to take in order to have a shot at the world of professional speaking:

■ **You must be an exciting speaker who has the ability to create an emotional connection with an audience.**

Speaking to a group of people who have never heard of you is a very different experience from speaking to your friends at a club meeting. Many variables come into play when you’re speaking to an audience of strangers, such as what time of day you’re on the program, how many days they’ve been at the convention, how much they’ve had to eat and drink before your speech and who spoke before you. Your speaking skills need to be strong enough to overcome the many



obstacles that every professional speaker faces with every speech.

▪ **You must be an expert on a topic that companies or associations are willing to pay to hear.** You may be an expert at motivating an audience to action, or inspiring them to reach for their goals and dreams. I'm an expert in mental-toughness training for sales and management teams. Some other examples of topics that companies will pay for are time management, diversity training, sales training, management training, corporate culture development and team building. Determine your area of expertise and build your speech or seminar around it.

▪ **Become a specialist in your area of expertise.** The days of the generalist speaker are coming to an end. Speakers who market themselves as experts on five different topics are not getting hired as often as specialists who are world-renowned experts on their topics. The speaking business has had to evolve because today's buyer is much more sophisticated than he or she was 10 years ago. Speakers are a dime a dozen. Companies want solutions to problems. Become a specialist who can give them answers and you will get booked.

▪ **You must create a value proposition for your customer that goes beyond your speech.** Besides making your audience feel good, what benefits will they be able to take away from your presentation and put into practice Monday morning? If you're getting \$5,000 for a 40-minute speech, how can you be sure that the customer is getting at least that much in return in terms of productivity or ideas? The answer to that question is your value proposition, and it's probably the single most important component of your success as a professional speaker.

Take as much time as you need to develop your value proposition, because that's what's going to sell you. If a company doesn't see that

the value of bringing you in to speak exceeds the cost, you're going to be sitting on the sidelines with 20,000 other speakers who aren't making any money in the business.

▪ **Unless you're a celebrity, you need to become an expert at marketing yourself as a professional speaker.** There are thousands of people who would give their left arm to be in this business, but they don't know how to market themselves to corporations and associations. If you're waiting to be discovered by an agent or a speakers bureau, you may be waiting for the rest of your life. Most non-

## **“Be willing to pay your dues and invest as much time and money as you have to. There's no other way.”**

celebrity speakers aren't discovered; they're self-marketed and self-promoted.

Generally speaking, the only time a speakers bureau wants to talk to a speaker is when that speaker is a proven professional, speaking 50 or 60 times a year at substantial fees. You can't blame them. Why would they risk their reputation as a bureau on a rookie?

If you have a burning desire to speak, you need to develop a burning desire to become a marketing expert. Read books on speaker marketing, attend seminars, buy CD albums on the topic, join the National Speakers Association. Do whatever it takes to make it happen, just like you're telling your audiences to do. The speaking business doesn't come to you; you have to go to it. You have to be bold in your approach and skillful in your sales ability in order to persuade a corporate executive or meeting professional to hire you. If you can't sell yourself, chances are that no one else can either.

▪ **You must be willing to pay your dues.** When I first attended the Bill Gove Speech Workshop in 1996 and met Bill Gove, he gave me a million


dollars' worth of advice. Bill said, “Kid, you're good, but you need work if you want to go from \$500 a speech to \$5,000... I want you to go out and speak to every Rotary Club, Kiwanis Club, Lions Club, Moose Club, any other group that will have you for the next 12 months. I want you to do 200 of these free speeches. Then come back to the workshop and we'll go from there.”

So I did exactly as Bill said. It took me 18 months, but I spoke to more than 200 civic clubs in the state of Florida. It worked. I raised my fee from \$500 to \$5,000 and never looked back. Be willing to pay your

dues and invest as much time and money as you have to. There's no other way.

I'd like to conclude by encouraging you to take a shot at professional speaking – but only if you have that burning desire. Don't do it for money, fame or ego gratification. Do it because you have no choice. Do it because you feel that your life will be incomplete unless you take a shot at it. It's going to take this type of feeling to drive you to do what you have to do to make it.

If this is you, then buckle your seat belt, because you're going for the ride of your life. When you get there, I think you'll agree that it was well worth the effort.

It was for me. I wish you the very best of luck on your journey. 

**Steve Siebold** is an expert in the area of mental-toughness training for sales and management teams throughout the United States and Europe. As president of the Gove-Siebold Group, he serves as the chief facilitator of the Bill Gove Speech Workshop. He is a featured speaker at the International Convention in Toronto and can be reached at [Steve@govesiebold.com](mailto:Steve@govesiebold.com).

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

## DTM

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

David Kitchen 1497-1, Lakewood, California  
 Teresa Tayag 691841-1, Torrance, California  
 Kanako Iwata-Eng 2828-2, Redmond, Washington  
 Hal Key 4705-3, Mesa, Arizona  
 Duane L. Trombly 524-5, San Diego, California  
 C. Mathias 2140-6, Robbinsdale, Minnesota  
 Thomas L. Guetke 4701-6, Eden Prairie, Minnesota  
 Joan Watson 7507-6, Saint Paul, Minnesota  
 Brian R. Barkman 7463-7, Vancouver, Washington  
 Qaisar Khan 51-8, Springfield, Illinois  
 Margaret M. Havanas 2666-10, Cleveland, Ohio  
 Nicholas Joseph Petti 7628-10, Ashtabula, Ohio  
 Cicero C. Mukes Jr. 133-11, Indianapolis, Indiana  
 Edwin H. Cecil 1155-11, Indianapolis, Indiana  
 Helen Brickert 2691-11, Indianapolis, Indiana  
 Meg Claxton 3326-11, Greenfield, Indiana  
 Mary R. Gibson 9049-11, Indianapolis, Indiana  
 Albert J. Lizee 797-12, Riverside, California  
 John F. Nelson 1255-12, Yucaipa, California  
 H. M. Leutz 2169-12, Moreno Valley, California  
 Marco N. Rodriguez Jr. 3957-12, Chino, California  
 Donald G. Tungate 692542-12, Cabazon, California  
 Kamal Das 8538-13, Morgantown, West Virginia  
 James Hayes 2941-14, Atlanta, Georgia  
 Annette D. Ford 4144-14, Stone Mountain, Georgia  
 Tom Mendenhall 7503-14, Cartersville, Georgia  
 Daniel K. Brown 454-16, Oklahoma City, Oklahoma  
 Marvin D. Johnson 2670-19, South Sioux City, Nebraska  
 Rae Allan Stonehouse 723-21, Kelowna, BC, Canada  
 Katherine Witter 2392-12, Penticton, BC, Canada  
 Sandy Hill 4225-25, Irving, Texas

Bascom D. Warden 6332-25, Grand Prairie, Texas  
 Alonzo W. White 3314-27, Washington, D.C.  
 Heath Suddleson 7670-27, Dulles, Virginia  
 Jeffrey P. Gordon 8913-27, Lake Ridge, Virginia  
 Michael D. Sabatowski 664-28, Sterling Heights, Michigan  
 Rosalind R. McDavid 4540-28, Detroit, Michigan  
 Kevin P. Olmstead 8993-28, Ann Arbor, Michigan  
 John R. O'Leary 5541-31, Kingston, Massachusetts  
 Jacqueline Rose Grocer 5954-31, Marlborough, Massachusetts  
 Dana St. James 7163-31, Marlborough, Massachusetts  
 Prakash C. Bhatt 7163-31, Marlborough, Massachusetts  
 Thomas W. Weber 8521-31, Boston, Massachusetts  
 Alan L. Cooke 4958-32, Tacoma, Washington  
 George Barnes Jr. 89-33, Santa Maria, California  
 Dennis W. Reppond 7269-33, Las Vegas, Nevada  
 William Thomas McCrorey 4153-36, Germantown, Maryland  
 John B. Munns 6303-36, Silver Spring, Maryland  
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 Tony Strickland 1319-42, Calgary, AB, Canada  
 Willard Robinaille 1596-42, Edmonton, AB, Canada  
 Wyatt Gordon King 4939-42, Edmonton, AB, Canada  
 Timothy S. Burchill 6925-42, Saskatoon, SK, Canada  
 Michelle Nelson 4609-46, New York, New York  
 Denise B. Cummings 9978-46, Jamaica, New York  
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 Jim Key 8569-50, Richardson, Texas  
 Jamesherd K.P. Wee 6622-51, Kuching, Malaysia  
 John P. H. Lau 708110-51, Kuching, Malaysia  
 Linda Van Hoom 1668-54, Bloomington, Illinois  
 Robert G. Greiner 5842-54, Moline, Illinois  
 Jeff Stoddard 1097-55, Austin, Texas  
 Debra Ann Keith-Thompson 4994-55, Austin, Texas  
 Olayinka Joseph 2243-56, Houston, Texas  
 Margaret E. Henck 4570-56, Galveston, Texas  
 Tim A. DeRosa 5768-56, Houston, Texas

Allen E. Prescott 8063-56, Houston, Texas  
 Louis J. Stifter 598-57, Concord, California  
 Orval C. Mosby 2056-57, Concord, California  
 Lee J. Woods 2056-57, Concord, California  
 Tevis T. Thompson Jr. 9338-57, Concord, California  
 Christoph Stoppok 4146-59, Wiesbaden, Germany  
 Tibor Hatala 7748-59, Gothenburg, Sweden  
 Renata I. Radek 2735-60, Guelph, ON, Canada  
 Kingsley Hui 3090-60, Scarborough, ON, Canada  
 Dave Howlett 3322-60, Burlington, ON, Canada  
 James A. F. Scollick 8517-60, Thornhill, ON, Canada  
 Lorraine Rice 8602-60, Barrie, ON, Canada  
 Joseph Courtland Elliott II, 9344-60, Scarborough, ON, Canada  
 Sylvie Houde 5097-61, Sainte-Foy, QC, Canada  
 Camille Bentkowski 7782-61, St. Lambert, QC, Canada  
 Judith C. Waddell 616346-61, Arnprior, ON, Canada  
 Milton L. Wendel 5470-62, Flint, Michigan  
 Karen Syroka 6415-62, Lansing, Michigan  
 John L. Lloyd 1298-63, Nashville, Tennessee  
 Jim Hart 4022-63, Knoxville, Tennessee  
 Janice Shott 1522-64, Winnipeg, MB, Canada  
 Scott Alexander Murray 4574-64, Winnipeg, MB, Canada  
 Gloria M. Langston 1993-65, Rochester, New York  
 Patty Belvin 1918-66, Fort Eustis, Virginia  
 Dennis Bailey 6460-66, Hampton, Virginia  
 James A. Chandler Sr., 7207-68, Metairie, Louisiana  
 Diana M. Diog 3944-69, Southport, Australia  
 Ray Kendall 6063-69, Albany Creek, QLD, Australia  
 Liz Grant 586027-69, Hervey Bay, QLD, Australia  
 Kerin Ann Wanstall 3783-70, Hurlstone Park, NSW, Australia  
 Anna Di Donato 3783-70, Hurlstone Park, NSW, Australia  
 Edna Jolly 5974-70, Sydney, NSW, Australia  
 Janet Elizabeth Cummings 6175-70, Ettalong Beach, NSW, Australia  
 Bob C. Williams 8745-70, Kincumber, NSW, Australia  
 Jacqueline D. Medford 622756-70, Central Coast, NSW, Australia  
 Lynda M. Molloy 4488-71, Bray, Ireland  
 Steve Bullock 6879-72, Wellington, New Zealand  
 Ariane Kracke 587921-72, Auckland, New Zealand  
 Stephen A. Bovett 602353-72, New Plymouth, New Zealand  
 Tracy Lee Bovett 602353-72, New Plymouth, New Zealand  
 Wilma Isabel Evans 5389-73, Melbourne, VIC, Australia

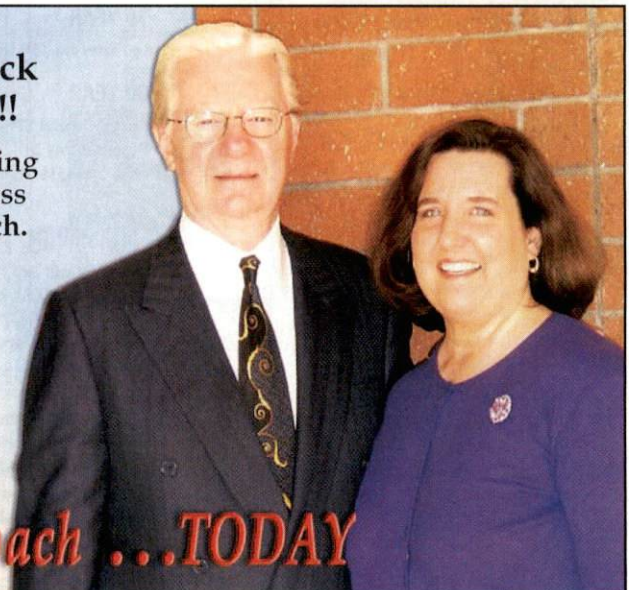
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Elizabeth Segura-Krueger 9342-79, Amman, Jordan  
Edwin J. Vaughn 1233-F, Irvine, California  
David Henry Cates 4042-F, Newport Beach, California  
Erwin L. Vysma 4234-F, Midway City, California  
Brent Hill 5410-F, Costa Mesa, California  
Sandra K. Taylor 7849-F, San Dimas, California  
Hugh Scheffy 9452-F, Pasadena, California  
Robert Scott 5250-U, Kingston, Jamaica

## Anniversaries

April 2005

### 75 YEAR

San Diego 7-5, San Diego, California

### 70 YEAR

Portland 31-7, Portland, Oregon

### 65 YEAR

Fort Wayne/Smoky Montgomery 159-11, Fort Wayne, Indiana

### 60 YEAR

Willows Voices 304-2, Redmond, Washington  
Spokane Valley 308-9, Spokane, Washington  
Wichita Falls 305-25, Wichita Falls, Texas

### 55 YEAR

Ed Waite Dawn Patrol 813-2, Seattle, Washington  
West Seattle 832-2, Seattle, Washington  
Arrowhead 788-12, San Bernardino, California  
Burnt Toast 815-12, Riverside, California  
Española Valley 799-23, Espanola, New Mexico  
Woodfords 816-45, Portland, Maine

### 50 YEAR

Reddy's 1820-3, Phoenix, Arizona  
Owensboro 1730-11, Owensboro, Kentucky  
Victoria Beaver 790-21, Victoria, BC, Canada  
Arlington 1728-25, Arlington, Texas  
Coral Gables 1695-47, Miami, Florida  
Tampa 1810-47, Tampa, Florida  
Farmers Insurance 1703-54, Aurora, Illinois  
Rockford 1752-54, Rockford, Illinois  
Playground 1797-77, Niceville, Florida  
Sunrisers 1188-78, Huron, South Dakota

### 45 YEAR

Burien Breakfast 2543-2, Burien, Washington  
Lakehead 2003-6, Thunder Bay, ON, Canada  
Vanderbilt 3061-46, New York, New York  
Top of the Hill 3137-57, Castro Valley, California  
Mount Royal 2827-61, Montreal, QC, Canada

### 40 YEAR

Sweetwing 52-2, Renton, Washington  
Coast Toasties 3880-7, Newport, Oregon  
Susquehanna 3898-18, Aberdeen, Maryland  
Dawn Yawn 3218-26, Lakewood, Colorado  
Starmasters 3883-33, Las Vegas, Nevada  
SCGF 3884-52, Los Angeles, California  
Pioneer Valley 3902-53, Springfield, Massachusetts

### 35 YEAR

Early Growers 3280-F, Whittier, California  
Early Words 3657-7, Longview, Washington  
Dawn Busters 2169-12, Moreno Valley, California  
Noontimers 1345-18, Baltimore, Maryland  
Eastern Middlesex 3565-31, Stoneham, Massachusetts

Boulder Early Riser 3022-26, Boulder, Colorado  
Federal 3508-33, Fresno, California  
Yreka 3623-39, Yreka, California  
Steeltown 755-60, Hamilton, ON, Canada  
L'Chaim 3769-70, Bondi Beach, NSW, Australia

### 30 YEAR

Downey Breakfast 2741-F, Whittier, California  
Union Park 3222-15, Murray, Utah  
Reedsburg Area 2780-35, Reedsburg, Wisconsin  
Foliage 840-47, Apopka, Florida  
Talk of the Town 3106-47, Gainesville, Florida  
Cigna After Hours 803-53, Bloomfield, Connecticut  
1960 North Houston 2659-56, Houston, Texas  
Laurentien 1400-61, Trois River, QC, Canada  
Le Marquis 3778-61, Ottawa, ON, Canada

### 25 YEAR

St. Croix 933-U, Kingshill, Virgin Islands  
Valley 4194-U, Juneau, Alaska  
Daybreakers 4155-5, Yuma, Arizona  
Capitol 4179-6, Saint Paul, Minnesota  
VA Speakeasys 4178-36, Washington, D.C.  
Aggies 4183-37, Greensboro, North Carolina  
Hilliard 4158-40, Hilliard, Ohio  
Esprit De Corps 2875-59, Frankfurt, Germany  
London Western 4189-60, London, ON, Canada  
Phoenix-Toronto 4196-60, Etobicoke, ON, Canada  
Steelcase 4172-62, Grand Rapids, Michigan  
Upper Hut 2782-72, Upper Hutt, New Zealand  
Macedon Ranges 4185-73, Gisborne, VIC, Australia  
San Miguel Corp. 4159-75, Mandaue City, Philippines

### 20 YEAR

Mayfield 5825-4, Palo Alto, California  
Speakeasy 5818-21, Burnaby, BC, Canada  
Talents Unlimited 4177-33, Lancaster, California  
Glenbow 5824-42, Calgary, AB, Canada  
Toastbusters 5826-42, Edmonton, AB, Canada  
Innovative 5820-42, Saskatoon, SK, Canada  
Star Speakers 5811-56, Houston, Texas  
Norfolk Navy 5802-66, Norfolk Naval Air Station, Virginia  
Prestige 5808-67, Taipei, Taiwan  
Kilkenny 5812-71, Kilkenny, Ireland  
Tsukuba 5814-76, Tsukuba Ibaraki, Japan

## MAY 2005

### 70 YEAR

Lee Emerson 33-4, Palo Alto, California

### 60 YEAR

Seattle General 277-2, Seattle, Washington  
Businessmens 281-24, Omaha, Nebraska  
Centennial 313-64, Winnipeg, MB, Canada

### 55 YEAR

Downtown 99-22, Kansas City, Missouri  
Quannapowitt 849-31, Quincy, Massachusetts  
China Lake 853-33, China Lake, California  
Johannesburg 113-47, Johannesburg, South Africa  
Skyliners 831-64, Winnipeg, MB, Canada

### 50 YEAR

Roundup 1839-3, Phoenix, Arizona  
Santa Cruz Downtown 1803-4, Santa Cruz, California  
Salinas Sunrisers 1829-4, Salinas, California  
Albany 982-7, Albany, Oregon  
Marshalltown 1857-19, Marshalltown, Iowa  
Tally Ho 1826-24, Fremont, Nebraska  
Summit 1781-46, Summit, New Jersey  
Palolo 1780-49, Honolulu, Hawaii

Kanehoe Bay 1805-49, Kanehoe, Hawaii  
Gavel & Glass 1693-60, Toronto, ON, Canada

### 45 YEAR

Utøy 810-14, Colledge Park, Georgia  
Box Elder 794-15, Brigham City, Utah  
Plains 3144-42, Regina, SK, Canada  
Capital City 2048-55, Austin, Texas  
Rock Hill 2040-58, Rock Hill, South Carolina  
Merrimac 3125-66, Portsmouth, Virginia  
Tainan 3102-67, Tainan, Taiwan

### 40 YEAR

Kirkland Eclectics 822-2, Kirkland, Washington  
Roadrunners 3850-3, Tucson, Arizona  
Allen Granada 1772-3, Tucson, Arizona  
-Bradley 3891-35, Milwaukee, Wisconsin  
Huntington 1964-46, Huntington, New York  
Executive 3009-62, Muskegon, Michigan  
Speak-Easy 3235-77, Huntsville, Alabama

### 35 YEAR

City Power 911-47, St. Petersburg, Florida  
Fermoy 2846-71, Fermoy, Ireland  
Atsugi-Zama 3162-76, Zama, Japan

### 30 YEAR

AC Earlyrisers 3646-6, Robbinsdale, Minnesota  
Speak E-Z 1130-16, Tulsa, Oklahoma  
Owasso 1678-16, Claremore, Oklahoma  
Bechtel Powermasters 222-18, Frederick, Maryland  
Diplomats 3298-19, Des Moines, Iowa  
Princeton 925-21, Princeton, BC, Canada  
New Braunfels 1722-55, New Braunfels, Texas  
Burdekin 3163-69, Ayr, QLD, Australia  
Pakuranga 3830-72, Pakuranga, New Zealand  
Ringwood 3805-73, Ringwood, VIC, Australia

### 25 YEAR

Pan-American 4214-U, Panama  
San Gabriel Valley Int'l 4222-F, City of Industry, California  
Lake Forest 4220-F, Laguna Hills, California  
Culver City 4211-1, Culver City, California  
Switch-On 4224-4, San Jose, California  
Butler Expressors 4217-6, Minneapolis, Minnesota  
Fairview Heights 4206-8, Fairview Heights, Illinois  
TGIF Singles 4199-12, Palm Desert, California  
Rosalind 4202-12, Highland, California  
Twinbrook 4223-36, Rockville, Maryland  
Post Oak 3897-56, Bellaire, Texas  
Southern Marin 1441-57, Mill Valley, California  
Kew 3270-73, Kew, VIC, Australia  
Valewood 4203-73, Mulgrave, VIC, Australia

### 20 YEAR

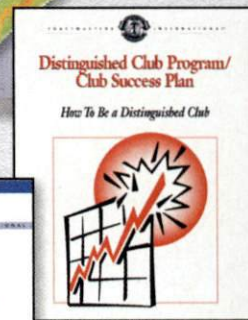
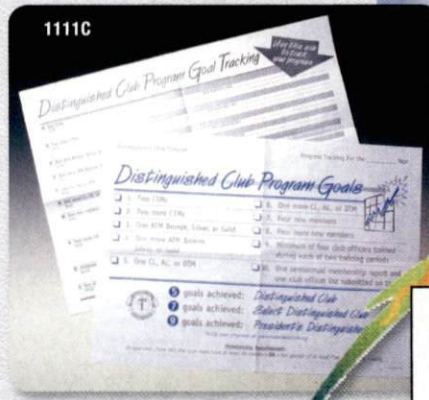
Conquistador 5858-3, Tucson, Arizona  
Main Post Office 5849-14, Atlanta, Georgia  
Ayres 5857-35, Eau Claire, Wisconsin  
Com. y Participacion 5837-34, Monterrey, Mexico  
Diversified 5865-36, Bethesda, Maryland  
Word Runners 5847-42, Edmonton, AB, Canada  
South Street 5848-46, Whippany, New Jersey  
Queens 5867-46, Kew Gardens, New York  
Westwood 5854-47, Orlando, Florida  
Easy Speakers 5845-54, Moline, Illinois  
Successfully Speaking 5831-56, Houston, Texas  
Pembroke & Area 5833-61, Pembroke, ON, Canada  
Mount Pleasant 5832-62, Mount Pleasant, Michigan  
China 5844-67, Taipei, Taiwan  
Redlands 5836-69, Cleveland, QLD, Australia  
Pioneer 5843-69, Mackay, QLD, Australia  
City Tattersalls 5861-70, Sydney, NSW, Australia  
The Lakes 5868-70, Mascot, NSW, Australia  
High Noon 5863-78, Butte, Montana

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# Bang!

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| QTY   | 1111 | <b>Distinguished Club Program/<br/>Club Success Plan</b> \$1.25                                                                                                                                                                                                                                                                       |
|       |      | Aid to guide your club to success in the Distinguished Club Program.                                                                                                                                                                                                                                                                  |
| 1111C |      | <b>Distinguished Club Program (DCP)<br/>Wall Chart</b> \$1.00                                                                                                                                                                                                                                                                         |
|       |      | Use this chart to explain the DCP to your club's members, then to track your progress and motivate achievement.                                                                                                                                                                                                                       |
| 1312  |      | <b>Master Your Meetings</b> \$3.50                                                                                                                                                                                                                                                                                                    |
|       |      | This handbook provides the information you need to conduct dynamic, exciting, effective club meetings. It covers everything from programming, agendas, and participant responsibilities to officer responsibilities, Table Topics ideas and lectern etiquette. Everything you need to know to have great meetings – all in one place. |
| 1314  |      | <b>Patterns In Programming</b> \$2.00                                                                                                                                                                                                                                                                                                 |
|       |      | Manual contains many proven ideas for club programming, helping you build member enthusiasm.                                                                                                                                                                                                                                          |
| 1310H |      | <b>Club Officer Handbook Set</b> \$15.00                                                                                                                                                                                                                                                                                              |
|       |      | Set includes one copy of each officer manual (1310A-G).                                                                                                                                                                                                                                                                               |
| 227   |      | <b>Member Progress Chart (File Copy)</b> \$1.00                                                                                                                                                                                                                                                                                       |
|       |      | Lightweight, foldable (18" x 25") chart used to keep track of each member's progress in the C&L program.                                                                                                                                                                                                                              |
| 227A  |      | <b>Advanced Progress Chart (File Copy)</b> \$1.00                                                                                                                                                                                                                                                                                     |
|       |      | Lightweight, foldable (18" x 25") chart used to keep track of each member's progress in the Advanced C&L program.                                                                                                                                                                                                                     |
| 227B  |      | <b>Member Progress Wall Chart</b> \$2.50                                                                                                                                                                                                                                                                                              |
|       |      | Large wall chart (18" x 25") used to keep track of each member's progress in the C&L program.                                                                                                                                                                                                                                         |
| 227C  |      | <b>Advanced Progress Wall Chart</b> \$2.25                                                                                                                                                                                                                                                                                            |
|       |      | Large wall chart (18" x 25") used to keep track of each member's progress in the Advanced C&L program.                                                                                                                                                                                                                                |
| 227D  |      | <b>Progress Chart Kit</b> \$5.25                                                                                                                                                                                                                                                                                                      |
|       |      | Contains one of each 227, 227A, 227B and 227C.                                                                                                                                                                                                                                                                                        |



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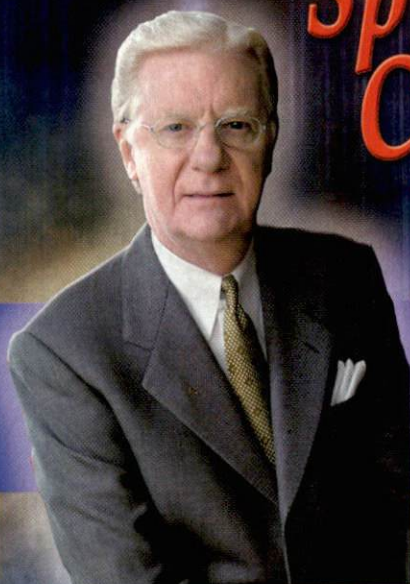
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10.01 to 20.00	4.90	150.01 to 200.00	15.15
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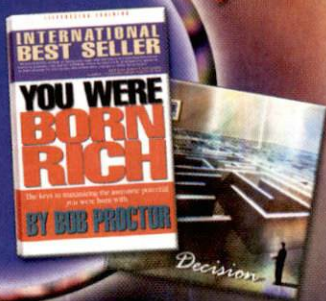
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