

# THE TOASTMASTER

MARCH 1993



*Take life  
seriously:  
Learn to  
laugh at  
yourself.*

**SPECIAL ISSUE!**

**HUMOR**

*The Worth of Mirth  
Lessons from a  
Comedic Legend*



## viewpoint

# KEEP IT SIMPLE

*"Simplicity has always been a characteristic of the club operations."*

RALPH SMEDLEY

Regarding club operations, Dr. Smedley gave us four basic principles: Keep it simple; Toastmasters is a do-it-yourself activity; our organization is based on the belief in the individual; and we learn most in moments of enjoyment.

Let's start with principle #1: **Keep it simple.** For that reason, our program emphasizes manual speeches in order to 1) concentrate on the objectives of each speech and 2) make each speech a rewarding experience for the listener. Toastmasters meetings are unique because we provide our speakers with constructive feedback. This process of giving a speech and then receiving feedback should be the primary objective of each club meeting.

Principle #2: **Toastmasters is a do-it-yourself activity.** Simply put, we must rely on quality performances

by each member in the club, whether the member is a club officer, Speaker, Toastmaster of the Evening, Topicmaster, General Evaluator or Individual Evaluator. Think about it: If each member gives and demands quality performance, how do you feel? You are excited. You are motivated. You are challenged. You want to share the Toastmasters program with others. Is this a dynamic club? You bet!

Principle #3: **Toastmasters believe in the individual.** Since our number one priority is the member, all activity within the club should focus on meeting the needs of the individual member. To assist the club in emphasizing such basics, the Board of Directors has instructed the World Headquarters staff to promote the "moments of truth" concept, emphasizing the importance of customer satisfaction at the moment the prospective member comes in contact with the club, thereby helping to develop a loyalty to the Toastmasters program. So, if we emphasize simplicity in club operations along with strong mutual support systems, we will reinforce one of our basic values: belief in the individual.

Principle #4: **We learn most in moments of enjoyment.** These moments occur when the club has a warm, caring and sharing environment where all members provide each other with feedback and encouragement. Dr. Smedley knew that education must be fun.

What is simplicity of club operations? A club that is meeting its mission is performing what I call the "vital five" of member satisfaction - officers are trained and committed to high club standards; club meetings are well-planned, dynamic and fun; membership is kept at charter strength; every speech given is a manual speech; and each club is actively recruiting new members.

Everyone likes to feel important. Don't you? When a club's operations are simple, the focus is on the member. Such an environment allows personal attention to each individual's needs and encourages members to come back again and again. *This is a dynamic club.*

BENNIE E. BOUGH, DTM  
International President

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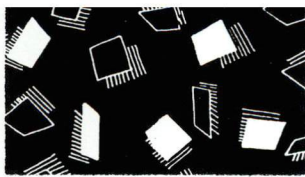
*By Stewart Marsh*



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## l e t t e r s

### COMPETITION VS. COOPERATIVE LEARNING

It's time for Toastmasters to discard its emphasis on competition and become a leader in cooperative learning. I'm sure I'm not the only Toastmaster to feel hurt when my speech failed to win a weekly contest; I'm also not the only one to feel that winning is not entirely satisfying. Who can feel good at the expense of another's loss?

No doubt there will always be those self-assured Toastmasters who choose to enter speech contests. However, let's not force competition on those who join a club to build self-esteem, learn to take risks and increase creativity. Research indicates that competition can destroy those very traits our members seek to develop.

Our organization has the power to be a leader in cooperative learning by championing the uniqueness of individuals, teamwork, and an emotionally healthy club atmosphere. We ought to demonstrate that we are ahead of our time.

LAUREN BRADWAY, PH.D., CTM  
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### SENSITIVE TO A FAULT?

While Bill Jacobsen's article (November 1992) carefully explored the mine field of insensitivities in public speaking, it simultaneously exploded with some of the same insensitivities it supposedly tried to correct. Mr. Jacobsen gave us four dynamite scenarios, and in each one he portrayed the insensitive person as a "Christian."

These examples reveal Mr. Jacobsen's own insensitivity.

Mr. Jacobsen proves it is impossible to develop such a "finely tuned sensibility" that you never offend people. Certainly, we need to be aware of our audience and avoid blatant discriminatory and offensive speech. Just as offensive, though, is the person who tries to eliminate any reference to Christianity, its influence on our society, importance in our history and impact on our lives. We cannot become so "sensitive" to others that we lose our convictions, abandon our faith or surrender our opinions.

If, in voicing my convictions I happen to offend someone, I would hope to be forgiven. After all, as Alexander Pope so astutely said, "To err is human; to forgive, divine."

BRETT WILSON  
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### NO TROJAN HORSES

The article on sensitivity (November 1992) offers sound advice about knowing one's audience in order to avoid offending it. But in "When Political Patois Goes Conventional" (October 1992), Peggy Sue Penn, in my view, substantially violates that principle.

Like most liberals, Ms. Penn, and certainly Carol Blair of the University of California, assume that the conventional, main media attitudes regarding Bill Clinton, Al Gore, Mario Cuomo and Pat Buchanan are universally held—and that other views are not worthy of serious con-

sideration. For example, Blair's views that Clinton's comments about his wife Hillary were "especially effective," that Cuomo's speech was the "best speech of either party," or that Buchanan "managed to smear" a long list of left-wing dignitaries were probably fun to write, but also grotesquely biased.

There are those who feel that George Bush, Ronald Reagan and Buchanan, among others, were brilliant; Gore was wooden; Clinton's speech was typically and transparently insincere; and Cuomo's behavior and policies have been so damaging to his New York constituents that his words ring hollow.

As you well know, you are surrounded by special interest writers who are always on the prowl for outlets. Speech criticism is a natural Trojan horse for the politically motivated, is it not?

PHILIP N. BAKER  
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### TOASTMASTERS ON TOUR

Last fall I read an article in your September 1991 magazine called "Tips From a Traveling Toastmaster" by Tom Lagana. Little did I realize that, five months later, I would actually put his advice to use.

Before accompanying my mother to New Zealand last February, I contacted World Headquarters and requested a list of Toastmasters clubs in that part of the world; the computer printout listed 18 in Auckland alone! Due to the

convenient meeting locale, I chose to visit Manu-kau Toastmasters 3486-72 and spent a pleasant evening enjoying their hospitality.

I highly recommend that Toastmasters traveling abroad attend a local Toastmasters meeting. It's interesting to see how other people adapt Toastmasters to their own social, cultural and professional needs. Another benefit: One can gain new ideas to rejuvenate one's own club meetings and increase membership.

VIVIENNE OBUSAN SALES  
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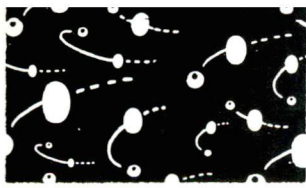
### WELCOME TO PAN-SEA CONVENTION IN SINGAPORE

The Pan-Sea Territorial Council and its 70 Toastmasters clubs invites you to the 4th Pan-Southeast Asia (PAN-SEA) Toastmasters Convention, to be held May 28 through May 30, 1993, at the beautiful Shangri-la Hotel in Singapore.

So come and join Toastmasters from this sunny tropical island and fellow members from Malaysia, Indonesia and Thailand for a convention in one of the top ten hotels in the world! We'll have a speech contest, exciting workshops and lots of fun.

For more information, please contact:

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my turn

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USE THE RIGHT WORD AND  
NO ONE WILL ACCUSE YOU OF  
BEING A DIALECTIC DILETTANTE.

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# The Agents of Imagery

by Dennis Kessinger, CTM

■ VOICES WERE RAISED. People stood. The gavel pounded as the president vainly tried to call the club to order. A heresy against the very foundations of Toastmasters had been committed. An evil had erupted by the mere utterings of a single word: podium.

All reasoned discourse ceased. Whether the stand on which the speakers notes were placed was a *podium* or a *lectern* became the all important issue of the day. Finally, a voice of reason prevailed and suggested that we consult...The Book.

In the gospel according to Webster, we found that a podium meant: (1) a low wall serving as a pedestal, (2) a wall separating seats, (3) a bench projecting from a wall and (4) a raised platform for the conductor of an orchestra.

A lectern, on the other hand, was defined as: (1) a reading desk in a church...from which a part of the Scriptures is read in a church service and (2) a small stand for holding the notes, written speech, etc., of a lecturer.

The debate raged. Some continued to argue that if the stand was on the floor it was always a podium, regardless of whether it was raised. Others countered that a lectern refers to a reading stand placed on a table *or* the floor. The final consensus was that we had a lectern, although by the sullen looks of some it was obvious they were not convinced.

What is your impression of the above description of our club meeting? The *image* is one of discord, conflict and friction. Your mental reaction is based on the imagery created by certain words, such as: pounded, vainly, heresy, evil, erupted, ceased, raged, argue and sullen. Had words such as gentlemanly, polite, deferred, acquiesce and assent been used, a different image would have been presented.

Mark Twain once wrote, "A powerful agent is the right word." The words you employ as your "agent" can convey powerful meaning and control the tone and direction of your speech. Using the *right* words and your *choice* of words distinguishes a mediocre speech from a great one.

There are words we *think* are right to use when in fact they are not. Dialectics have nothing to do with dialects. Vernacular is different than jargon, which is different than lingo, which is different than argot...and a podium is not necessarily a lectern and vice versa.

The unintentional use of the wrong word, while sometimes humorous, often defeats the impact of a speech. I once heard a speaker who consistently used the word "transfix" instead of "transpose" (we were told to never transfix numbers). And during a retirement ceremony

for a diligent worker, the hard-working man was fondly remembered as being a "superfluous" (instead of superlative) employee.

Your choice of words can change a boring speech into a memorable one. Consider the emotional pull from the following: "The man said your daughter's dead" and "The doctor looked at me with tears in his eyes and trembled when he said my only child cried out for me as she died in his arms." The first is certainly succinct and accurate. The second, however, tends to draw the audience into the speech.

Most words carry "visual baggage" that can affect a presentation. Consider, "The country gentleman discreetly expectorated in front of me" and "The beer-swilling bumpkin hawked a big one on the sidewalk." Either statement could be used in a speech depending on the image you wish to create.

In Toastmasters we are often told to practice our speech out loud. However, *before* practicing your speech orally, *read* it as you would an article. Do you really know the meanings of unusual words? Do your descriptive passages contain strong image words that create intense visual pictures?

An artist uses brush and canvas to create an image, an impression. The agents of imagery for the speaker are words. There are a lot of words out there. Use the right ones and you will never be accused of being a dialectic dilettante. **T**

---

**Dennis Kessinger, CTM**, is a member of Nooners Club 3475-39 in Redding, California.

■ IT IS NOW GENERALLY RECOGNIZED that humor is one of the best devices to enhance the image of a person, product or philosophy. Effective humor carries a message that's hard to debate. If a point, claim or charge is made via a joke, it can only be countered by a better joke. Rebutting humor with facts, figures and counter-charges only leaves you open to the question: "What's the matter? Can't you take a joke?"

In recent years, humor has gone from being an admirable part of a leader's character to a mandatory one. Study the official portraits and photographs of business and political leaders through the years. At the turn of the cen-

If the value and acceptance of a sense of humor needed any more validation, the Nov. 29, 1984, issue of *The Washington Post* provided the definitive touch. Sen. Robert J. Dole had just been elected the Senate majority leader and Sen. Alan K. Simpson majority whip. The principal story on the event contained the following paragraph: "Together Dole and Simpson present a witty, sharp-tongued and articulate pair who are expected to enliven the sometimes torpid nature of Senate deliberations."

The headline of a supporting article was: "Dole Known for Wit, Legislative Prowess." A third article reported on a Republican dinner at the Library of Congress. It was headlined

# Why HUMOR?



It enhances  
an image,  
motivates, eases  
tension and  
makes your  
listeners  
feel better.

by Robert Orben

tury, the pose was always firm and forthright, the face square-jawed and terminally serious. Look at the official photographs of leaders today. The body is relaxed in a casual pose and the face is friendly, open and smiling.

Business executives and political leaders have embraced humor because humor works. It enhances and projects a favorable image, eases tensions, influences thinking and attitudes, helps reassert control and reduces the embarrassment of mistakes and awkward moments. Moreover, it serves as a useful teaching tool, is a potent and hard-to-defend-against weapon, usually conveys goodwill, and perhaps most importantly: Humor makes your listeners feel better.

"Dole on a Roll" and observed that "pointed humor suddenly seemed to be a prerequisite for leadership."

In the early 1970s, when I first began speaking and holding workshops on the uses of humor in business and politics, the concept seemed to be frivolous and of back-burner importance. For instance, in 1972 I suggested somewhat facetiously that a new corporate position be created – that of staff jester – it was picked up by the wire services, circulated throughout the world, and in London's *Daily Mirror* presented as "another daffy idea from America."

Well, the corporate position of staff jester may have been daffy, as it was intended to be,

but the underlying principle of using humor to heal, communicate and influence was not. Today, the worlds of business, politics, health care and education are all in hot pursuit of the benefits to be derived from this old, but always fresh, communicating device.

Consider our recent American presidents. If you were to list those you most and least approved of, chances are the leaders who used humor the most would fall into the first category and those who used humor the least would be in the second group. Consider your friends, relatives, neighbors and business associates. More often than not, wouldn't they also fall in the same categories?

Joanna Carson was interviewed on "Good Morning America" and talked about her then-pending divorce settlement with popular television talk show host Johnny Carson. In discussing the public reaction, she said: "That public out there will forgive him anything. And indeed they should. When he comes to them at the most vulnerable time of their lives – it's dark, it's late, they could be lonely, they could be ill – they should forgive him because he makes them laugh."

Humor has become such an effective image-enhancer that it has affected almost every aspect of our lives. The clergy leaven their sermons with humor. Products are sold on TV using humor. Teachers hold their students' attention with humor. Politicians and lovers reach their goals via humor.

Humor is associated with youth, vigor, intelligence and being "with it." A broad smile and light remark are welcome guests at any gathering. Without really saying it, they say, "I want to be friends." It makes for instant win-overs. But, having said all this, I'm still occasionally surprised when confronted with humor's effectiveness in unusual situations.

One of the reasons we respond to people with a sense of humor is that humor implies control and command of a situation. If a leader can joke in the face of a crisis, emergency or time of challenge, he or she implies that a solution has been found and the right path determined. Humor is the ultimate expression of being cool, calm and collected. In 1944, the German army surrounded and trapped the 101st Airborne Division at Bastogne. When the German commander presented an ultimatum to surrender to General McAuliffe, he gave a one word answer: "Nuts!" It brought a smile to allied faces

throughout the world and a new resolve to the men of the 101st to break out of the ring and move on to win – and they did.

Humor enhances an image, humor motivates – but humor also creates reality.

We all know that famous line Humphrey Bogart said to the piano player in the movie "Casablanca": "Play it again, Sam." But did he say it? No. Why do we think he said it? Because hundreds of comedians/impressionists have imitated him saying it – including scores of younger performers who weren't even born when the film was made but are mimicking the mimics.

How many celebrities and public figures do most of us know personally? For the most part, media personalities are strangers to us. Nevertheless, we all have formed strong opinions about their characters, abilities, foibles, strengths and weaknesses. How do we do this? From "facts" reported in newspapers, magazines, books and television. The translation of those facts into feelings is substantially the work of humorists. The jokes, stories and cartoons that immediately encase every public figure and event in large part become the basis of our personal perceptions. Humor creates its own consensus.

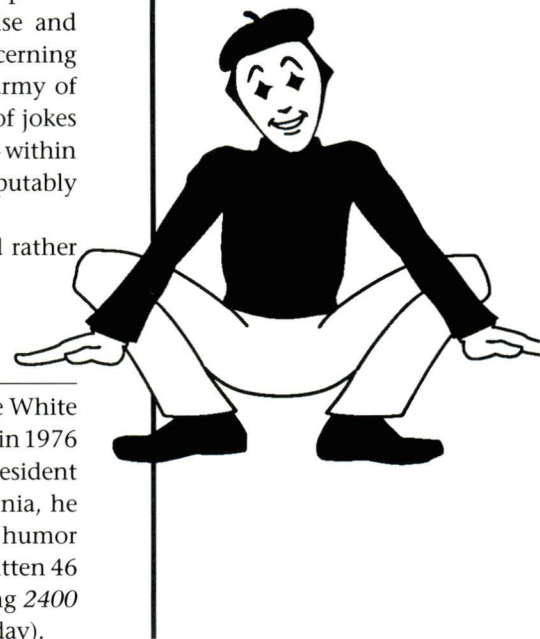
There is no doubt in my mind that if you gathered the leading comedians, comedy writers and cartoonists together, chose a public figure at random and invented a false and fictitious event or characteristic concerning that public figure, then sent out his army of humorists with the order to do a ton of jokes and cartoons based on this fabrication – within a month the falsehood would be indisputably accepted as fact.

Why humor? Why not humor? I'd rather it be my ally than my enemy.

© Copyright by Robert Orben

**Bob Orben** has served as Director of the White House Speech Writing Department and in 1976 was appointed Special Assistant to President Gerald Ford. Based in Arlington, Virginia, he now conducts workshops on the uses of humor in business communication. He has written 46 books on humor, the most recent being *2400 Jokes to Brighten Your Speeches* (Doubleday).

*"Rebutting humor with facts, figures and counter-charges only leaves you open to the question: 'What's the matter? Can't you take a joke?'"*





What's wrong?

You just did.

About what?

## Understanding CROSS-G

by John Cadley

### Why men and women don't speak the same language.

**D**espite a lifetime spent exploring the deepest recesses of the human psyche, Sigmund Freud threw up his hands at the end and exclaimed: "What does a woman want?" This is because the good doctor, while undoubtedly a genius, had one characteristic which categorically precluded the possibility of his ever understanding a woman.

He was a man.

Men and women communicate differently. This is the latest finding of modern psychology. Obviously, Freud could not have known this. He was the father of modern psychology,

not the recipient of it. Freud never found himself codependent no more, never hugged his inner child, did not practice the seven habits of highly effective people and – considering how much he lectured, wrote and pondered – was completely unaware that everything he needed to know he learned in kindergarten.

So when patients lay on his couch and described their spouses in terms like "cretin," "nitwit" and "saphead," Freud assumed it was simply a case of *The Battle of the Sexes* and *vive le différence*.

He did not know, as we have come to learn, that he was in fact witnessing an aspect of human behavior called "cross-gender misunderstanding." This is a form of psychotic delusion in which men and women believe they can talk to each other and be understood. The condition is characterized by disorientation, depression, emotional withdrawal, sensory



## He said, She said

Oh, nothing...  
I want to talk...

Yeah, but I  
want to *talk*...

I don't know...  
What do you want  
to talk about?

# Gender Misunderstanding

numbness and an overwhelming compulsion to appear on "The Newlywed Game."

The fundamental problem, we are told by a recent crop of books on the subject, is "rapport vs. report." Women use language to build rapport, to establish connections and achieve union. Men use it to report knowledge, achieve objectives and solve problems. For women, talk is a bonding agent; for men it's a screwdriver.

### CAN WE TALK?

A common scenario illustrates the point. A woman tells her husband about a problem she's having at work. He replies by giving her the solution – in other words, the way *he* would handle it – and goes back to reading his paper, secure in the belief that he has done his duty and that no further talk is necessary. Indeed, his wife's silence seems to confirm his conviction. But, if

he were to cautiously peer around the edge of his paper, he'd discover that she is holding her breath and counting to 10 so she won't haul off and paste him in the kisser. She didn't want a solution – she *knew* the solution. She just wanted to talk, to relate. Her "problem" was simply the currency of exchange.

The man doesn't understand this. He talked to her as if she were another man. Women do the same, as we can see if we imagine the reverse. Now it is the man who has a problem. He comes down one morning and reports, "I didn't sleep well last night." This is a simple statement of fact communicated for a specific purpose: to get sympathy and possibly be excused from giving the poodle a bath. However, the woman, wanting to forge a bond of shared experience, replies, "I never do" – and then is baffled when her husband punches a hole in the refrigerator. She thinks she's empathizing, as she would with any of her female friends. He thinks she's trying to compete.

This brings us to another gender difference. Men use language to one-up each other, to establish position and status. All day long they're involved in a kind of Gunfight at the Boardroom where the word-slinger with the faster tongue wins. When a man comes home, where his position is secure, the reason for talk is gone and he quickly regresses to a preverbal state of eating, napping and burping.

This drives a woman crazy, because home is the only place she *can* talk. All day long *she's* had to be QUIET at work for fear of seeming pushy and aggressive.

So as the evening begins we have a somewhat dicey situation: one person who wants to let her hair down and one person who wants to put his feet up. What happens next usually goes something like this: She talks, he pretends to listen, she knows he's pretending and calls him on it, he puts down his paper and really tries to listen, she talks, he offers a solution so he can get back to his paper, but she feels cut off and rejected. So he asks what's wrong, she says "nothing," he asks what's wrong, she says "forget it," he asks what's wrong, she says "I want to talk," and he says "you just did." She says "yeah but I want to *talk*." He says "about what?" She says, "I don't know, what do you want to talk about?" He says "I thought you wanted to talk," she says "I do." He says "about what?" She says "about anything," at which point he gives her a blank stare and she gives him a pillow and blanket and tells him to sleep on the couch.

#### **SAME TO YOU, CHUM**

It's not that men don't want to bond; they're just more comfortable bonding with each other. And they do it differently. Take, for instance, two male friends in a golf locker room. The conversation, taken at face value, would indicate

**"In the Darwinian world of male economic survival, 'I'm sorry' means 'my fault,' which denotes weakness, which suggests vulnerability, which implies extinction, which guarantees that somebody else soon will be measuring your office for curtains."**

that these men are anything but friends, but this is how men express mutual affection: they humiliate each other. To wit:

*"Geez, gainin' a few pounds there, Charlie?"*

*"Yeah, pretty soon I'll be able to fit into your pants. By the way, watch it when you comb what's left of your hair today. Yesterday you did it wrong – you had seven on one side and nine on the other."*

*"Nice slice off the 17th tee, Captain Hook."*

*"OK, Bogey. Just remember – in golf the object is to get the lowest score, not the highest."*

*"Thanks for the lesson, rhino breath."*

*"Don't mention it, zucchini nose."*

These men are bonding. It is a process that will continue right on into the bar, through several glasses of beer and many handfuls of small, lug-shaped pretzels, after

which each man will return to his home, throbbing with the glow of good fellowship.

Women don't bond this way. They want to build consensus, seek common ground, connect at a deep spiritual level that produces intellectual harmony and emotional oneness. So they complain.

The scene is an office in a large corporation, where two women are eating lunch "in."

**SHE #1:** *"I feel like I'm doing the work of 10 people."*

**SHE #2:** *"I couldn't do my work with 20 people."*

**SHE #1:** *"Is this bread stale or is it just me?"*

**SHE #2:** *"I can't tell, I have a cold."*

**SHE #1:** *"I'm just getting over a terrible cold."*

**SHE #2:** *"And on top of everything I spent the morning picking my husband's underwear up off the bathroom floor."*

**SHE #1:** *"I have to get a haircut. I look like the Bride of Frankenstein."*

**SHE #2:** *"I love your hair. My hair looks like a bird's nest."*

**SHE #1:** *"I'm glad we're friends."*

**SHE #2:** *"Me too."*

As these women talk, you can almost hear the social cement setting.

It isn't just words that demonstrate the communication gap between men and women; it's the style with which they are delivered. Women, in keeping with their desire to use language as a unifying force, tend to treat it with more respect. They use proper grammar, enunciate clearly, add clauses and qualifiers, and end their comments with a raised inflection – a kind of imaginary question mark that leaves the door open for participation. Thus, a woman may invite you to a party saying, "I was wondering if you could make it to a little informal party at our place...? I know you're busy and if there's a problem I certainly understand...? But we were thinking maybe Saturday at four o'clock...?"

This invitation is like a well-tailored suit, soft and comfortable, with plenty of room for maneuverability should the person not wish to accept. A man, on the other hand, is more inclined to offer you a strait jacket: "Saturday, four o'clock, our place, dress casual."

#### **YOU FIRST, GASTON**

Even in instances of complete nonverbal communication, the difference between man-talk and woman-talk is readily apparent. Take, for example, the following scenario: a man in a car is stopped at a stop sign. A woman stands on the curb, waiting to cross. The man cordially waves her on, she waves a friendly "thank you" back and proceeds to cross the street.

Now imagine the same scene, only this time there is a *man* standing at the corner. The man in the car motions him across. The man on the curb doesn't go. Instead, he motions

for the car to go first. The driver shakes his head and again waves the male pedestrian across...and again the pedestrian responds in kind. The driver motions yet again, the walker motions back...and pretty soon we have two complete strangers waving at each other while traffic backs up for miles.

Is this a case of excessive politeness? Of course not. These men are jousting. They are jockeying for position as the permission-giver. Each one is trying to establish himself as the daddy and the other fellow as someone who has to raise his hand for permission to use the bathroom.

Women are different; they seek to accommodate. Thus, our female pedestrian will automatically accept the man's invitation in an instinctive attempt to build deep rapport and establish an eternal bond of empathy, caring and sharing with a person she doesn't know and probably will never see again in her life.

This is why most women have no problem saying "I'm sorry." To them it means "I care," which in turn opens up the possibility for connection and involvement. Men, on the other hand, are congenitally incapable of apologizing. Medical studies have shown that when men begin to mouth the words "I'm sorry," their testosterone levels drop to dangerously low levels, causing a form of mild shock that constricts the vocal chords and temporarily shuts down the language-producing portion of the brain. This is because in the Darwinian world of male economic survival, "I'm sorry" means "my fault," which denotes weakness, which suggests vulnerability, which implies extinction, which guarantees that somebody else will soon be measuring your office for curtains.

This is also the dynamic behind praise. Men and women give praise freely and openly, but for entirely different reasons. For men, praise is like permission - being the giver automatically positions you one step higher than the receiver. When a man says "I'm really pleased with the job you've done, Grizwald," he's really saying, "It's your job to please me, Grizwald, and you know where that puts you."

Women approach it from a different perspective: They praise one another whether they want to or not. Remember, women are driven by primal urges to create an environment of openness and acceptance, no matter what the cost. This is why two females who despise each other can sit and trade compliments by the hour. Far from being catty, back-biting, hypocritical she-devils from hell, they are simply obeying the call of their gender.

### A NEW WORD ORDER

So as time goes on, and as men and women begin to assimilate all this knowledge about cross-gender misunderstanding, we will probably see a kinder, gentler world. A world where a man will never again say "my wife doesn't understand me" and a woman will never say "I think my husband died three years ago and he hasn't told me yet." A world where a woman will talk about her problems and her husband won't act like she's handing him a broken carburetor to fix. A world where a man will talk and a woman won't try to turn the conversation into a growth experience. A world, in short, where men and women will understand each other completely.

When this happens, there will be no more divorce, no more arguments about money and sex, no more slamming doors and throwing plates, no more sleeping on the couch, no more confrontations about who does more around the house, no more fights over the remote control, and certainly no more commiserating with friends about how bad you've got it. Which is all well and good. In fact, once all this comes about, there's only one question left for the cross-gender misunderstanding experts to answer: What are we gonna do for fun? **T**

**John Cadley** is an advertising copywriter living in New York. His most recent article for this magazine was "The Voter's Guide to Political Rhetoric" (May 1992).

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by John Kinde, DTM

# Humor is found in the

# Silence

**H**umor is one of the most effective tools for connecting with an audience. It builds bonds and refreshes the mind. And although the right words can make people laugh, humor is more than just words. As speakers, we learn that the impact of humor is heightened by how you say it, what you do when you say it, and how you use silence...the pause. The pause adds punch to the punchline!

One of the reasons the pause strengthens your laugh lines is that it builds tension. There is a relationship between tension and laughter. It's easier to use comic timing when you understand that relationship. So let's examine the link.

Many humor texts tell us that laughter is a natural stress reliever because when we laugh, muscle tension melts away. It's an involuntary reflex – when we laugh our muscles automatically relax.

It's said that even in wartime, laughter is used to relieve tension. After a bomb explodes nearby and the

both women in the eyes, we all burst into uncontrollable laughter. It's clear that there is a definite relationship between tension, laughter and release of tension.

Let's look at how the pause relates to the tension principle in delivering your humor. To begin with, if you're deliberately building tension, which will climax in laughter, a pause will heighten the tension and make the laughter more intense. For example, the late Sid Lorraine, often called the Dean of Canadian Magicians, employed the tension principle to get laughs. Once while performing at the Riviera Hotel in Las Vegas, he was presenting a "pitchman act," playing the role of a "snake-oil" salesman from the wild west. His voice started to crack. The longer he spoke, the worse his voice became, until he could no longer speak – silence! Most people in the audience were thinking "Somebody please give the poor man a glass of water!" He then took a drink of his "medicine" and immediately began talking full-throttle! He had caught the audience by surprise, built the tension, extended and strengthened it with a pause, and then reaped the comic's reward – laughter.

dust settles, soldiers in a foxhole sometimes break out laughing. It's one of nature's ways of relieving the stress – a safety valve.

## THE PAUSE RELEASES STRESS – NATURALLY

Several years ago I witnessed this safety valve in action. Two women were driving on a San Diego freeway directly in front of me during rush-hour traffic. Traveling at about 50 miles per hour on the rain-slicked freeway, a car to their right swerved into their lane. The driver in front of me jerked the wheel, causing the car to spin around, and around and around – three and a half times! It never left the lane and it never hit another car. The women's car and all the other cars on the freeway came to a dead stop. But their car was facing the wrong direction – we were hood-to-hood! As I looked

# OF

Years ago, when entertaining a military group in Alabama, I used the "answer man" or "Carnack" technique made famous by Steve Allen and Johnny Carson. This is where the entertainer holds an envelope to his head, gives the answer, and then opens the envelope and reads the question. I decided to build some tension enroute to the laughter.

First came the set-up. "The answer is Oscar Meyer, Ball Park and a fighter pilot." After opening the envelope, I said, "And the question is...name three hot dogs!" By itself, this was a

fairly funny line for a group of Air Force officers, some of whom were fighter pilots. But I used it primarily for setting up the joke to follow.

Holding the next envelope to my head, I said, "The answer is...Oscar Meyer, Ball Park and General Willis." Pause! The tension built to an audible gasp, people thinking "He's going to call the General a hot dog!" This especially got a strong reaction because their new commander, General Frank Willis, had taken command only three weeks earlier. Opening the envelope, I said, "And the question is (pause) name three franks!" Pause. Tremendous laughter (and relief) filled the room. I built the tension, used the pause to enhance the tension before the punchline, and then used the pause again to let the punchline sink in.

#### THE PAUSE ADDS PUNCH TO PUNCHLINE

Of course there are times when tension is not built through words or a story line. Even then, a pause can strengthen the punchline. When used before the punchline, a pause sets up the anticipation of "here comes the funny stuff!" Anticipation is a form of tension. The impact of the punchline is enhanced by adding a tension relief.

The pause plays another important role when used just before the punchline. The most important part of the joke is the punchline and more specifically the *punchword*. The pause focuses attention on this key element. The well-placed and timed pause will help ensure that the audience hears the punchline.

to be quiet, allow the audience enough time to respond and your humor will hit the mark.

We also use the pause to let our listeners enjoy the laughter to its fullest. Don't step on the laughs by interrupting the laughter while it's building. And don't wait until the laughter has totally ended to resume speaking. An audio tape of your presentation will tell you if you're discouraging laughter by resuming your talk too soon.

Additionally, you can magnify a funny line by using the pause to accentuate your physical delivery. For example, you might raise your eyebrows. Sometimes the pause can be used to do a "take" – a physical reaction to the situation. Johnny Carson and Jack Benny were masters of a slow take or glance to the right or left to make a line even funnier. Some stand-up comics pause to extend the laughter by making a slow, sweeping eye contact with the audience, from one side of the room to the other.

Yes, silence adds power to the punchline because it heightens the tension. A brief pause gives the audience time to recognize the humor

*"There is a definite relationship between tension, laughter and release of tension."*



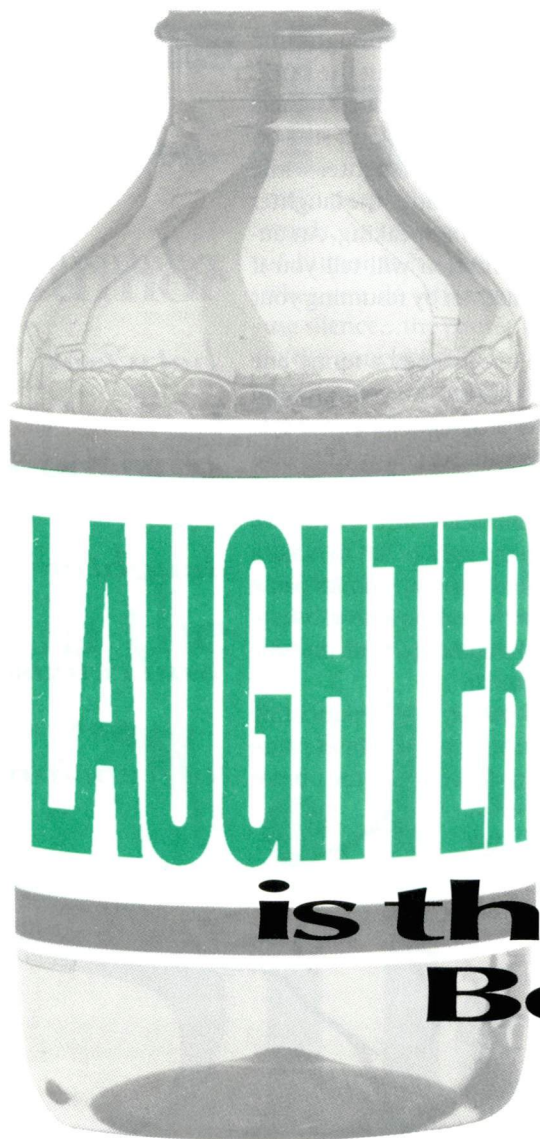
# THE HAMS

## Comic Timing...the Pause that Refreshes.

The pause also lets people laugh. Years ago, a Toastmaster friend commented, "I've figured out why you're so funny...you insist that we laugh!" She meant that a confident speaker delivers the punchline and pauses for the laughter because he or she knows it will follow. Novices often deliver the punchline and then nervously race on if the laughter doesn't immediately follow. So dare

and then react to it. And it draws attention to your physical delivery. So use silence to strengthen your humor and lift laughter to new levels! **T**

*John Kinde, DTM*, is a professional humorist and comedy-magician. He is a member of Santa Maria Toastmasters 89-33 in Santa Maria, California.



Researchers have found that having fun is good for your health. In his best-selling *Anatomy of an Illness*, Norman Cousins, the late editor of the *Saturday Review*, wrote in 1979 that his doctor found laughter reduced the inflammation and infection in his body. And a 1990 Clemson University study showed that nursing-home patients felt better after watching "The Honeymooners" and other old comedies.

Reports such as that one have led hospitals to add laughs to their arsenal against illness. In the past four years, the HUMOR Project in Saratoga Springs, New York, has awarded grants to 125 hospitals, nursing homes and other agencies to start humor programs, Director Joel Goodman said. One recipient was the Haywood County Association for Retarded Citizens in Waynesville, North Carolina.

So how do "I Love Lucy" reruns make you well?

- First, McGhee said, laughing helps you unwind. Get a good belly laugh going and you can't lift anything heavy. Your muscles

## LAUGHTER is the Best Medicine

Humor does a body good.

■ BRRRR. A CHILL IS CREEPING OVER YOUR body, your throat's getting scratchy and your nose is dripping faster than your Mr. Coffee.

You're megadosing on vitamin C, drowning the germs in juice and curling up under the covers for hours.

Add a few laughs to that list and you just might get better faster.

Don't believe us? Ask an expert.

"There really is something to this idea that one's frame of mind has an impact on the body's health system," said Dr. Paul McGhee, a New Jersey psychologist who has been conducting laughter research for 20 years.

"This is another whole new area, like exercise, that you'll hear about in the '90s – managing your mood for better health."

– except the ones in your face and abdomen – relax.

■ Second, it strengthens your immune system. Studies show that after people laugh, they have more immunoglobulin A – the body's warrior against upper respiratory infections – and other natural substances that fight off illness or kill pain.

■ Third, your heart rate increases, the oxygen supply to the brain is boosted and your blood flow improves. Then you relax and the body calms down.

"You feel like the burdens of the world have been lifted from you," said Lynn Erdman, coordinator of the cancer center at Charlotte's Presbyterian Hospital.

Erdman, who has a master's degree in cancer nursing, has published several articles on humor and health. At the hospital, she passes

by Diane Suchetka

out prescriptions for laughter that warn patients of "hemorrhoids." The cure? "A mild laughsitive every day."

"The more I talk with patients, the more I believe in adding more laughter to your life," she said. "You can't have too much of it."

Humor and health have been connected for centuries. "A merry heart doeth good like medicine..." Proverbs 17:22 says.

But the idea gained serious attention when Cousins published "Anatomy of an Illness." It's his story of how humor and a positive attitude helped him overcome a supposedly irreversible disease of the connective tissue.

In 1988, Duke Medical Center in Durham North Carolina, began a humor program for cancer patients with a Laugh Mobile. Volunteers and employees roll the cart—filled with bottles of bubble soap, Nerf balls, magic wands, funny movies and comic books—from room to room.

It was just one of those things that helped Bob Stone of Valle Crucis, North Carolina. He was treated at Duke through 1990 for incurable cancer of the kidney that had spread to his spleen, liver, lymph glands and lungs. He began reading about the power of humor. Then he asked his friends and family to send him anything funny.

"My whole room was like a carnival," said Stone, 51, now retired from the benefits-consulting business. "You couldn't come in here without smiling. It's just amazing how it helped." In April, he was told his cancer was in remission. Now he speaks to other cancer patients about how laughter helped.

Hospitals across the country have added humor rooms where patients can settle into overstuffed chairs to watch comedies or play games. "It's spreading rapidly," said Priscilla Willard, director of oncology recreation therapy at Duke Medical Center.

There is a warning label on this remedy though. Be careful what you say, the experts caution. Senses of humor range from cute to raunchy. And most of all, don't forsake traditional treatments.

"You can't say, 'Oh, I have cancer and expect to laugh it away,'" Willard said. "What we must do is seek the best of everything we have. Seek the best doctors, seek the best hospitals and if you use humor when you're well, then use it when you're not so well."

***"A merry heart  
doeth good like  
medicine..."***

PROVERBS 17:22

## How to Make Life Funny

- Here are eight ways to put more laughter in your life:
- ❖ Make a list of fun things you enjoy doing – and do them. Hang around positive people.
- ❖ Immerse yourself in humor. Watch cartoons or funny movies, spend Saturday night at a comedy club, your lunch hour at a costume shop, weekends with kids.
- ❖ Learn jokes – and tell them. Start with one and people will tell you their favorites.
- ❖ Focus on seeing and creating ambiguity, forming puns. Sometimes you see these in newspaper headlines ("Grandmother of Nine Shoots Hole in One") or in signs ("Use Stairs for Restroom").
- ❖ Look for humor in everyday situations. And if you overhear something funny, write it down so you can remember it and tell it to others.
- ❖ Just laugh – more often and more heartily. Work on great big belly laughs, not just chuckles.
- ❖ Learn to laugh at yourself in a kind way. Make a list of things you don't like about yourself, then just start poking fun at them, exaggerate them.
- ❖ Learn to find humor in difficult situations, in the midst of stress. This is when you really need it and when your sense of humor abandons you most often.

(Source: Dr. Paul McGhee, president, The Laughter Remedy)

Humor has been such a big hit at hospitals that other institutions are borrowing the idea. Ruth Hamilton, founder and director of the non-profit Carolina Ha Ha (short for Carolina Health and Humor Association) in Durham, helped set up the Laugh Mobile at Duke Medical Center. In the past three years, she's helped establish programs at hospitals from Dallas to Philadelphia.

Now, she said, she's starting to get just as many requests from businesses and schools. "People are recognizing that attitudes need healing just as much as the body," Hamilton said. "And they realize that humor is the quickest way to do it." **T**

*Reprinted with permission by the Knight-Ridder Tribune News Service.*

**B**ob Hope first asked me to write for him when he was assembling material for his emcee duties at the 1969 Academy Awards ceremony, the year John Wayne won his Oscar for *True Grit*. I wrote more than 300 lines for him; he used 10 of those and I've worked for him ever since.

For a gag writer, working with Hope is the ideal assignment for many reasons. He likes to use material that is not only funny from the stage, but retains its humor when printed the next day in the newspaper and quoted in magazines. He demands superior quality. Once at a writing session I tried to ad-lib a one-liner to replace one that had been cut from the script. Hope gave me that famous sneer and said, "Do I have to *pay* you for thoughts like that?"

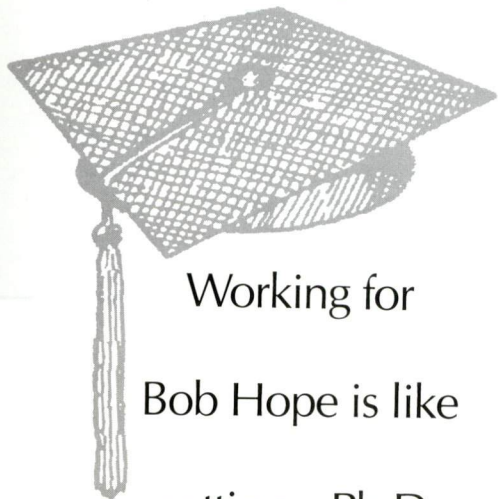
Hope appreciates the craftspeople who write his funny lines. During a television writers' strike, he faced the camera and drawled, "I don't need writers...unless, of course, I want

to say something." He also realizes the difficulty of writing top-notch comedy material. Once I handed him a routine I had written for him and Cary Grant. I wasn't pleased with the material and told Hope so. He shrugged and said, "We all have off-days. Don't worry about it."

People sometimes ask how I feel about writing lines for someone else who gets the laughter, applause and credit. It doesn't bother me because we comedy writers appreciate hearing our lines delivered with impeccable timing by skilled professionals to audiences all over the nation – and very often, the world.

Another benefit of being on Hope's writing staff is the education. Working with him is like earning a Ph.D. in comedy and showmanship. He's worked in every medium of show business, from vaudeville to television, and he's mastered each of them. He's learned what each medium demands

# LESSONS FROM A COMEDIC



Working for  
Bob Hope is like  
getting a Ph.D.  
in comedy  
and showmanship.

by Gene Perret

# LEGE



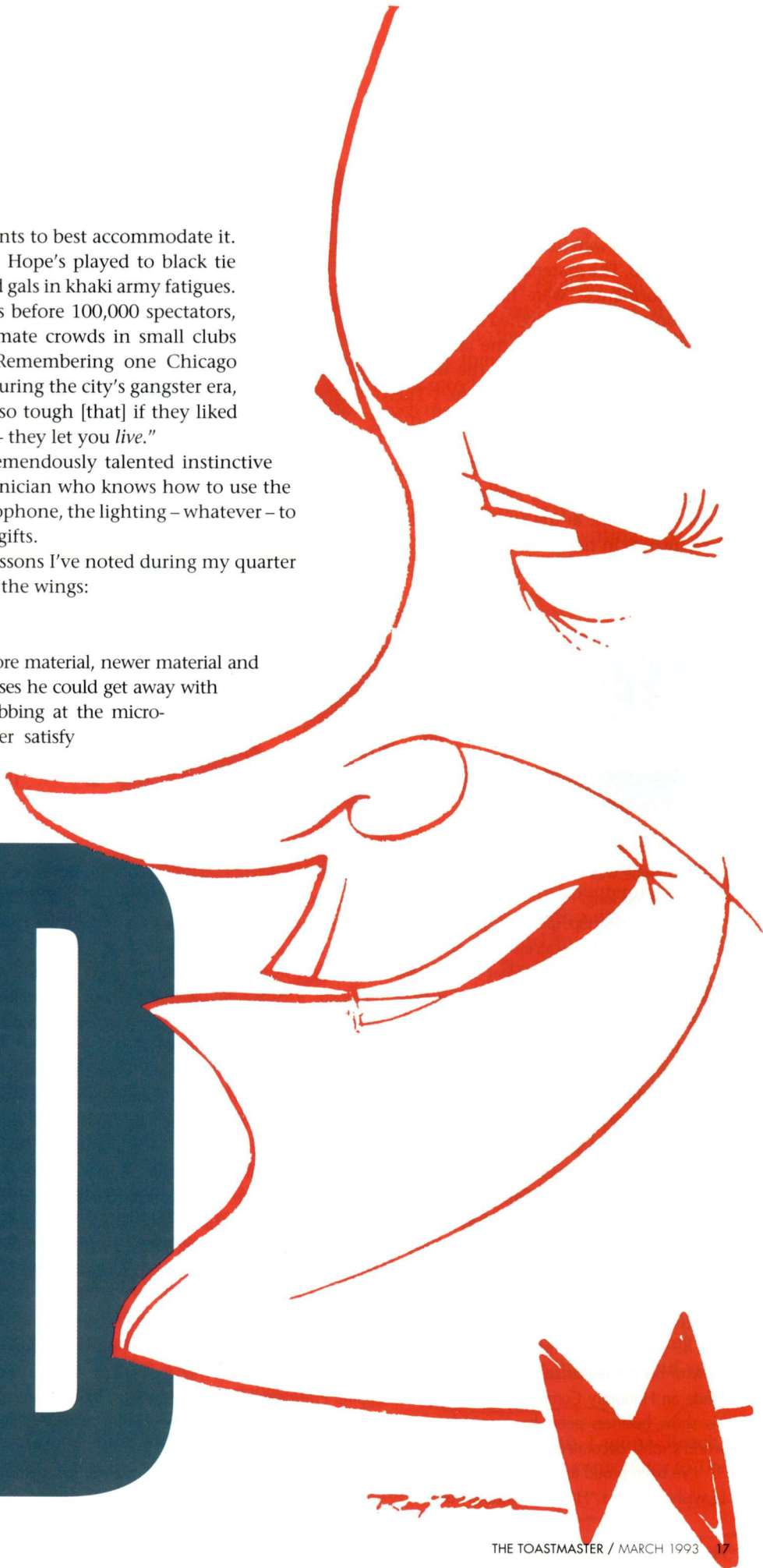
and how to adjust his talents to best accommodate it. And he knows audiences. Hope's played to black tie gatherings and to guys and gals in khaki army fatigues. He's appeared in stadiums before 100,000 spectators, and he's entertained intimate crowds in small clubs and at private dinners. Remembering one Chicago audience he entertained during the city's gangster era, he says, "This crowd was so tough [that] if they liked you, they didn't applaud - they let you *live*."

Hope is not only a tremendously talented instinctive performer, but also a technician who knows how to use the crowd, the stage, the microphone, the lighting - whatever - to enhance his considerable gifts.

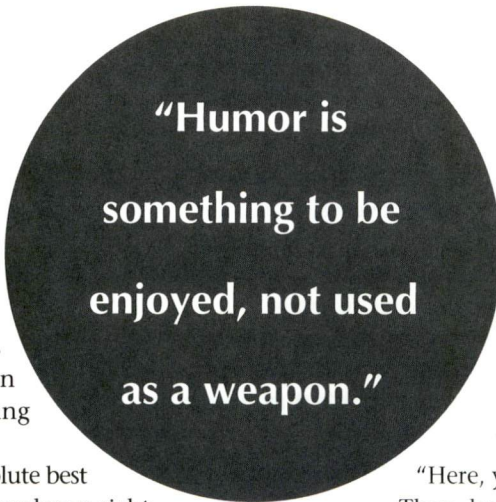
Here are a few of the lessons I've noted during my quarter century of watching from the wings:

#### **DEVOTION TO QUALITY**

Bob Hope always wants more material, newer material and better material. In many cases he could get away with just showing up and ad-libbing at the microphone. That would never satisfy him, though. He always wants to earn his laughter and applause.



# END



"Humor is

something to be  
enjoyed, not used  
as a weapon."

I've often watched rehearsals that were superb. The material was brilliant, the performances were flawless, and the people watching laughed loud, long and genuinely. But once the rehearsal ended, Hope would nod to the writers and say, "Let's go up to my suite." Then we'd analyze the script line by line, trying to make it better, funnier.

Bob Hope always wants to do his absolute best on stage. Once, he was rehearsing a monologue right before show time at the London Palladium. It was a Command Performance in honor of the present Queen's 25th coronation anniversary. Hope told the cue card guy to throw out one of the cards. But it was my joke, so I objected.

"Why are you getting rid of that, Bob?" I asked.

"I don't want to do it in front of the Queen."

I said, "That's a funny line. The Queen will love it."

He said, "Do you really think so?"

"Sure," I said.

He handed me the cue card and said,

"Here, you do it."

Then he added, "Remember, she still has the power to behead."

#### RESPECT FOR THE AUDIENCE

Hope demands more than excellent comedy material; he wants

# Happy Birthday, Bob Hope!

by Gene Perret

■ For 70 years, fans have been saying "Thanks for the memories."

Bob Hope was born 90 years ago this May in Eltham, England, a suburb of London. However, he didn't stay too long. He claims he left Great Britain as soon as he discovered they already had a King.

Leslie Townes Hope (Bob's given name) moved with his family to Cleveland, Ohio, when he was three years old. He's been an American institution and an international show business legend ever since.

Well, perhaps not *quite* "ever since." Hope spent a few years attending public school in Cleveland — though not as many as his comedy routines maintain. "I visited my old grade school not too long ago," the comic says. "There was my old desk . . . my old inkwell . . . my old shaving kit." After working several years in his brother Fred's butcher shop, he became a full-time vaudevillian.

Once Hope's performing career began, though, it graduated quickly and inexorably toward superstardom.

He began part-time performing in the early 1920s and by 1931 he was playing the Palace — the ultimate goal of every vaudevillian. By 1933 he was a leading man on Broadway. After a few guest appearances on radio, Hope began his own show for Pepsodent in 1938. That first year his show finished fourth in the Hooper ratings behind Jack Benny, Fred Allen and Edgar Bergen. By 1940, his show was second only to Benny's and in 1944 took over as number one. His first major film role was in 1938. In 1940 he made *The Road to Zanzibar*, the first of a successful string of "Road" pictures with Bing Crosby. For several years Bob Hope would be the Number One Box Office attraction in films. Hope's first television special was in 1950, and since then his ratings, especially for his televised Christmas shows, have been unparalleled in the industry.

Aside from work in movies, television, stage and radio, Hope has spent much of his time during the past 45 years entertaining American and Allied troupes stationed at military bases all over the world. In view of his humanitarian efforts, Hope has received the Congressional Medal of Honor and has been made an Honorary Commander of the British Empire. Presidents, Kings and Queens, the military and his show business peers have paid him tribute. *The Guinness Book of Records* lists Hope as "the world's most decorated and honored man in entertainment."

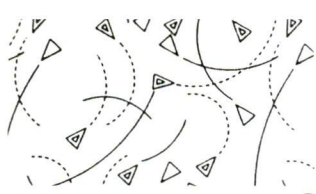
I've been proud to have Bob Hope as a mentor and as a friend. I hope all of you will join with me in wishing him a "Happy Birthday, Bob."

lines that will entertain each particular audience. If he's addressing a group of distinguished politicians in Washington, D.C., he wants inside political gags. When he received the Congressional Medal of Honor, for example, he told the members of Congress, "It's so nice for a comedian to be honored by his peers." If he's speaking to a crowd of service people, he not only wants military humor, but jokes that apply to that specific base. At Thule, Alaska, a base where six thousand guys and only three female nurses were stationed, he said, "It's so lonely here, one guy is going steady with his tattoo. And his friends keep asking him if she's got a sister."

"Give the audience what they want to hear" has always been a cornerstone of Hope's comedy philosophy. Occasionally, this has caused problems for his writers. He once called and wanted material for a personal appearance at a psychiatrist's convention. The staff quickly wrote a lot of psychiatrist jokes. Then Hope called back and said, "I made a mistake. They're not psychiatrists; they're chiropractors."

We wrote new jokes.

*Continued on page 23.*



## manner of speaking

by Carol Richardson

of famous writers. Our job was to identify, in the two or three paragraphs sampled, what writer was being mimicked. A bit of irreverent dialogue on piety or social altruism might well be Shaw. A panegyric to oneself and nature? The ebullient Whitman, no doubt. Brooding over ancestral sin? The melancholy Hawthorne.

The theory, I gather, was that any graduate in literature worth her salt ought to have read enough to recognize prominent writers by their style, whether it be by typical subject matter or characteristic expressions.

And just as the music lover learns to hear the difference

ornate meanderings of Faulkner and conclude that a personal style must be "natural," meaning whatever pops into their head without benefit of revision. They think that to simplify or rework an essay or speech is to rob the work of spontaneity, which they mistake for personality.

The trouble is, few people realize how badly they write. Their head is a mix of impressions, clichés and murky ideas. Getting them out on paper is only a prelude to the real task of writing: rewriting. Just as a carpenter must learn to drive nails before he

can add filigrees, so beginning speakers and writers must learn to write journeyman's prose before worrying about "style."

# It tasted Good

WORDS MAY NEVER HURT ME,  
BUT THE BULLS OF PAMPLONA  
COULD DO CONSIDERABLE  
DAMAGE.

■ It's safe to say that dread is the prevailing mood during career making or breaking exams such as the Scholastic Aptitude Test or the Graduate Record Exam. Nevertheless, while I wouldn't confess to enjoying my own experience with the GRE, (now nearly 20 years ago) there was a section of the exam that was at least diverting.

The GRE is a specialized test for college students who want to go on to graduate school. Besides the standard math and verbal sections, test takers can select a third section in their major field; in my case, literature.

The amusing portion of the test consisted of parodies

between Bach and Handel, so the reader picks up on what makes Updike Updike and why Vonnegut can't be confused with Vidal.

Sometimes one's style is so seminal to a writer's identity that cottage industries are built around it. Harry's Bar for several years had a bad Hemingway contest, the object of which was to write a single page of burly staccato in mock honor to the king of testosterone prose. My own Hemingway imitation consists of three words: "It tasted good."

Of course speakers have characteristic styles as well. There's no confusing the revival-meeting oratory of a Jesse Jackson declamation with the Teutonic monotone of a Henry Kissinger address. And parodist Dana Carvey established his career with dead-on imitations of the speaking styles of George Bush and Ross Perot.

Beginning writers and speakers often worry about developing a style. They've read the

In fact, it's more than useless to become hyper-conscious of one's own style – it's counterproductive. It's like being with a date who keeps staring into the mirror on the wall behind you. The focus is wrong, and it's off-putting. Writing with an eye to style almost inevitably results in work that is mannered and forced.

Style is one of those elusive qualities, like the Buddhist butterfly that descends on your shoulder only when you quit chasing after it. How you express yourself is tied up in your psyche and even subconscious. So it's no use trying to harness some external "style" that is bound to sound artificial.

Rather use your writing energy to clear out the cobwebs of what makes most writing and speaking impersonal and boring: timidity, equivocation, and a blandness that belies a lack of conviction. Writing and speaking are acts of ego. Admit it, let the "I" behind your words shine through. **T**

**Carol Richardson** lives in Laguna Beach, California, and is a frequent contributor to *The Toastmaster* magazine.



## h o w t o

■ THE LATE EMINENT PROTESTANT MINISTER Harry Emerson Fosdick had in his prime a full head of bushy hair. He was once introduced at a banquet as the man with the “crocheted hair.” Fosdick responded that it was interesting to be so introduced by someone—and here he paused to look at the bald head of the Master of Ceremonies—“whose hair was (k)nit.”

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

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

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


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

### TURN DISASTER INTO HUMOR

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

Such occurrences often cause confusion and distract the audience. They may ruin the speaker's effectiveness unless they're turned to humorous advantage.

Jimmy Walker, former mayor of New York City, was noted for his wit and political savvy. Once during a banquet, just as he had started his speech, the platform began to collapse. Despite pandemonium, even as the platform gave way beneath him, Walker was heard to quip, “Reminds me of some of the platforms I've run on.”



# SPUR

---

## on Your Wit

You never know when  
you might have to be quick  
on the draw. So saddle up with  
some sharp-shooting one-liners.

by Stewart Marsh

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

about to collapse on them. Panic threatened to overcome the crowd.

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

Then there's the time when Winston Churchill was lecturing in Toronto and the amplifying system broke down. The audience began calling out, "Louder! Louder!" Raising his hand for silence, Churchill grabbed the portable microphone and dramatically flung it to the ground. Then he loudly barked, "Now that we have exhausted the resources of science, we shall fall back on Mother Nature."

In conversation as well as in public speaking, wit enhances the reputation of a skillful jester. Another Churchill story concerns the occasion when, as a young man sporting a moustache, he was asked to escort to dinner a young woman whose political views differed markedly from his own.

She greeted him, "Mr. Churchill, I care neither for your politics nor your moustache." "Don't distress yourself," Churchill shot back. "You are not likely to come into contact with either."

#### **OFTEN-USED DEVICES**

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

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

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

You might also take a literal expression figuratively. For example, in one of the anecdotes mentioned earlier, when the program chairman expressed surprise in David Lloyd George's small stature, George replied by referring to intellectual rather than physical measurement. And when the plaster fell from the ceiling of the college auditorium, I. N. McCash used the expression "bring down the house" in a figurative sense.

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

#### **GRAFT ABSURD IDEAS**

Another frequently used method of conjuring wit is to graft an absurd idea onto a well-established expression. For example, performer Oscar Levant is credited with the remark, "Once I make up my mind I'm full of indecision." And in the same vein, this is how the emcee at a civic club luncheon introduced the featured speaker: "Our speaker owes his success in business to hard work, brilliant planning, skillful execution and the fact that he married the boss' daughter."

A humorous effect can also be achieved by reversing a well-known saying. Thus cocktail napkins may display the message, "Work is the curse of the drinking glass." Or as a comedian quipped when aspersions were cast on his work ethic, "It's the early worm that gets picked off by the bird."

During Oklahoma University's red letter days on the football field, its president, George Gross, appeared before the Oklahoma State Legislature to request more funds for the school. He said: "We're working to develop a university that the football team will be proud of."

Of course all humor incorporates a sudden unexpected direction of thought.

These witty devices can help save face, soothe tensions and endear an audience to you. So spur on your wit! **T**

---

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

*From The Toastmaster, March 1987.*

***"All humor  
incorporates  
a sudden  
unexpected  
direction of  
thought."***

# Be Quick on the Draw

by Roger Langely, DTM

■ When unplanned interruptions happen, they're not just embarrassing for the speaker, but also for the audience. Most audiences are rooting for you as a speaker. When you get into trouble, the audience has great empathy.

Since the audience is on your side, almost any response you make will get a laugh. The audience will actually be relieved that you've gotten out of the mess you were in.

Take a tip from the pros and memorize a few "saves" to use in sticky situations.

Here are some lines that have been pre-tested by pros on the lecture circuit:

❖ **When the microphone squeaks, say:**

- "You rang?"
- "Oh yeah?...Say that again!"
- "Where does it hurt, dear?"
- "I said in the key of E!"
- (Surprise) "Say what?"
- "Ouch! That one melted my fillings" (while rubbing jaw).
- (Haughtily) "How rude" or "Really!"
- "You've heard of Snow White and the Seven Dwarfs? This is Squeaky!"

❖ **When the microphone goes dead, say:**

- (Mock concern) "Mike! Mike! Are you all right?"
- "No need for both of us dying."
- "Welcome to the pantomine theater." (Tap mike three times) "Is anyone home?" (Move lips and use exaggerated gestures but say nothing.)

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

- "They're playing our song."
- (Listen intently for a few seconds, then say) "What music?"
- "Shall we dance?"
- "What ever happened to the big bands?"
- "They don't write songs like they used to."
- "I said hum a few bars."

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

- (Pleading) "Mom!"
- "You all know my wife."
- "Make him finish his vegetables!"
- "Just stack them and we'll wash them later."
- "She handles china like she was Russia."

❖ **When an announcement comes over the PA system, say:**

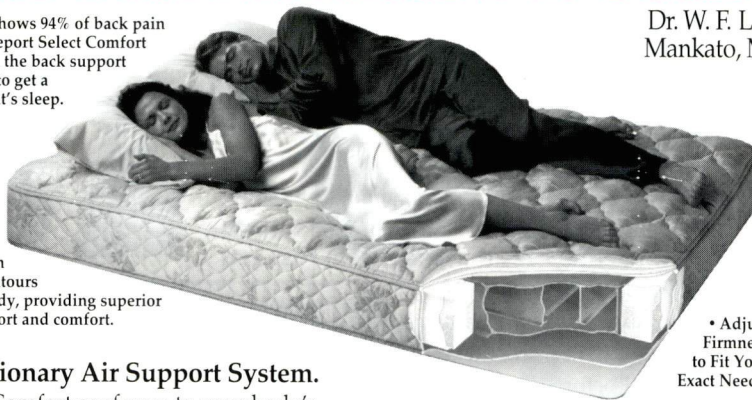
- "May I quote you?"
- "I couldn't have said it better."
- "You don't say."
- "Once more with feeling."

**Roger Langely, DTM**, is a communications consultant and a member of Silver Springs Monument Club 898-36 in Silver Springs, Maryland.

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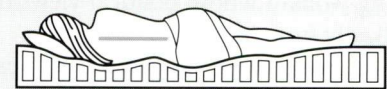
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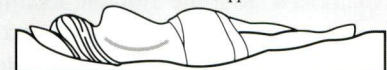
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**"I've learned  
from Bob Hope that  
there are plenty of topics  
to kid about without  
offending your  
listeners."**

*Continued from page 18.*

#### **CONFIDENCE ON STAGE**

In the dressing room before most shows, Hope will check his tie and pocket scarf in the mirror. If there are any last-minute program changes he might say, "Read that line to me again." Then he'll say, "Let's do it," and walk confidently onto the stage.

From here on, Hope knows it's just him and his audience, and he's ready to give the performance of his life. Should things go wrong, he handles them. Once, during a show on a battleship off the coast of Beirut, a joke failed. Hope got a giant laugh when he instructed the cue card guys to "roll that cue card into a ball and fire it at the enemy." Another time, he was singing when the sound system went dead. He earned appreciative applause when he immediately went into a soft shoe dance routine.

Hope prepares, rehearses and then struts to center stage with the confidence that he and his audience can deal with anything that comes their way. It makes for fantastic stage presence.

#### **SENSE OF SHOWMANSHIP**

Even with tremendously talented performers, packaging is part of the product. Bob Hope gave me a lesson in showmanship when preparing for a command performance for King Carl Gustav of Sweden. We had written a monologue that we thought would appeal to the Swedish audience, but at each rehearsal, it got only a lukewarm reception.

The lines getting the most laughs were about Sweden's high taxes, so I suggested Hope open with those lines. He wouldn't. "We're guests in this country," he said, "and the King and Queen are sitting there in the Royal Box. I can't begin with material that might be considered offensive."

Then he rearranged the material, keeping all of the jokes but putting them in a different order. The revised monologue worked like gangbusters, and I learned that style is as important as substance – and that a good showman considers both.

#### **HONESTY**

George Burns says that one needs sincerity to make it in show business. "If you can learn to fake that," he jokingly advises, "you've got it made."

I've recognized the honesty in Bob Hope's performing – an honesty with his audience and with himself. Hope doesn't do mother-in-law jokes and he doesn't do jokes complaining about his marriage. Why? Because he was fond of his wife's mother and he has enjoyed

a happy marriage for more than half a century. He doesn't do dishonest jokes.

Also, like all good performers, Hope is honest about his performing. He knows what his strengths are and he emphasizes them. He knows what style of joke he does best, and that's what he wants his writers to write for him. I've watched from the wings and seen how that honesty translates into a charismatic performance.

#### **A SENSE OF RESPONSIBILITY**

Superstars like Bob Hope enjoy tremendous advantages: money, fame, power, prestige. The good ones also realize that with those advantages come responsibility. They don't abuse their blessings.

Years ago, Congressman Wilbur Mills caused a stir when he and a stripper named Fanny Foxxe in drunken revelry fell into the reflecting pools in Washington, D.C. It was a dream event for comedy writers because it had everything – politics, sex, scandal. We wrote a lot and we wrote funny.

Then the papers announced that Mills had a drinking problem. Hope banned any further jokes about the situation. He felt it was too serious a problem to be joking about, and he also didn't want to kick a man when he was down.

I've learned from Hope that there are plenty of topics to kid about without offending your listeners. I've learned that humor is something to be enjoyed, not used as a weapon.

All of us who speak from the podium can learn from Bob Hope's 70 years of performing experience. We can study his techniques to make our own performances more polished. **T**

*Gene Perret's* articles on humor frequently appear in *The Toastmaster*. A resident of San Marino, California, he became Bob Hope's head writer in 1987. His books on humor are available through the Toastmasters Supply Catalog.

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# the **W**orth of Mirth

by Joel Goodman, Ed.D.

*Here in America we have an immensely humorous people in a land of milk and honey and wit, who cherish the ideal of the sense of humor and at the same time are highly suspicious of anything that is non-serious." E.B. White*

In this comment about humor, E.B. White captured the essence of the paradox perpetuated by many people who value humor personally, yet question its use in serious contexts. This is due to a variety of misconceptions – let's take them one at a time:

**MISCONCEPTION #1:  
PEOPLE WON'T TAKE ME SERIOUSLY IF I USE HUMOR**

It is important that we take our goals, roles and missions in life seriously, but it is also important that we take ourselves lightly. This is crucial, because there is a cosmic joke being played on all of us. Today, many best-selling books suggest that we should not only search for excellence, but that we develop a passion for it. After all, what could be more important than striving to meet our individual and organizational potential? At the same time, human beings are, by definition,



imperfect. So, what do we do with the gap between the perfection we seek and the imperfection we need to live with? Laughing at ourselves is the best way to bridge that gap.

Having worked with many corporations, human service organizations, government agencies and school systems throughout the United States and abroad, I could echo the words of Don Seibert, former CEO and Chairman of the Board for the JC Penney Company:

"The most senior people and virtually all of the chief executive officers with whom I'm personally acquainted have highly developed senses of humor. Humor is a common thread I've seen in thousands of meetings in different companies on the most serious of subjects. Humor helps you to keep your head clear when you're dealing in highly technical information or difficult decisions where choices aren't that clear."

"Don't take life so seriously – You'll never get out alive!" proclaims a poster in my office. In other words, learn to laugh at yourself. A sense of humor can add an important touch of humanity to your life and work.

#### **MISCONCEPTION #2: HUMOR IS NOT SERIOUS**

Do we really have more important things to deal with than humor? Does the bottom line take precedence over the funny line? How about allowing the two to intersect? Management expert, author and Toastmasters Golden Gavel recipient Tom Peters suggests: "The number one premise of business is that it need not be boring or dull. It ought to be fun. If it's not fun, you're wasting your life."

When I speak to corporations and associations throughout the United States and abroad, I offer many reasons to take humor seriously. Among them:

**Jest for the health of it!** Perhaps the most significant bottom line is your health – without it, you're dead. That old adage, "laughter is the best medicine," is right on target – both for you individually and for your organization. Norman Cousins' best-selling book *Anatomy of an Illness* has opened many people's eyes to the notion that "he who laughs lasts." Cousins, an outstanding leader and great humanitarian, describes how he used various books and films to tap his own sense of humor, hope and optimism while recovering from a painful and debilitating illness. Dr. William Fly, Jr., who has done research on the physiology of laughter for 40 years, lends support to Cousins' notion that laughter is like "internal jogging." Laughter can have a positive effect on blood pressure and respiration and can suppress stress-related hormones.

We at The HUMOR Project believe this so much that we have in the past six years given grants to 176 hospitals and human service agencies to help them tap the power of humor. This money has helped establish humor rooms and comedy carts in hospitals, "geriatrics" programs in nursing homes and comedy clubs for high school students.

On an organizational level, humor can be an important health factor, too. It may provide a key to lowering health-

care and insurance costs, minimize drug and substance abuse (humor is a "natural high") and reduce absenteeism by improving morale and the quality of worklife. A report to the President's Science Advisor places these costs to the economy at \$200 billion annually. Cents of humor might save a lot of dollars.

**S**tress and burn-out have become household words in the 1990s. And they certainly come with the territory of being human. Humor can be a powerful antidote to stress – it can help us move from a "grin and bear it" mentality to a "grin and share it" orientation. This notion is captured well by George Burns, who has remarked, "You can't help growing older, but you can help growing old." By using humor, we can prevent what I call a "hardening of the attitudes." If you stand rigidly in the face of stress, you are easily knocked off balance. If you are flexible mentally, you are in a much better position to roll with the punches that life throws you.

This shows up over the long haul, too. In his study of what made for "success" in Harvard College graduates, Dr. George Vaillant found humor to be a key coping mechanism in warding off the health hazards of stress. In other words, you can use humor to add years to your life and life to your years.

**A** smile is the shortest distance between two people, according to Victor Borge. Humor can be a powerful – and delightful – way to build positive working relationships, to increase motivation and to improve morale. This has significant implications these days when "total quality management" and "teamwork" are important operating principles.

**"If you lose the power  
to laugh, you lose the  
power to think!"**

**— Clarence Darrow**

In the volume 4, number 4 issue of *Laughing Matters* magazine, Ken Blanchard, Toastmasters' 1992 Golden Gavel Recipient and author of the best-selling *One-Minute Manager* series of books, notes, "Humor and laughter in organizations can increase the amount of feedback you can get, the honesty, and the capacity for people to tell you good things. All the solutions to problems in organizations are within your own people, but the problem is half of them don't want to say anything, because they usually get zapped – you kill the messenger. It's through humor that you can open up the lines to communication."

Once a businessman ordered flowers to be sent to the opening of his friend's new branch office. When the businessman arrived, he was delighted to see a beautiful floral arrangement. However, he was more than distressed when he read the words inside the accompanying card: "Rest in Peace!"

He made a bee-line to the flower shop and immediately started chewing out the florist. After the shouting had subsided, the florist reassured him by saying, "Hey, don't worry! Just think...somewhere today in this city, someone was buried beneath some flowers that read, 'Good luck in your new location!'"

Regardless of whether we're six feet under, six feet over, or somewhere in between, humor can help.

### **MISCONCEPTION #3: TO BE FUNNY, YOU HAVE TO TELL JOKES**

Some people think that humor is an inborn quality. When asked about this, comedian Steve Allen said that while we may be born with a certain genetic ceiling and floor when it comes to humor, it's what we do with what we have that influences whether we end up on the ceiling or floor. In other words, there is hope.

More than 500,000 people throughout the United States and abroad have attended the HUMOR Project's programs on the positive power of humor. About 80 percent of these people claim to have a good sense of humor. More than 98 percent, however, say they can't tell a joke to save their lives.

Although joke telling is one way to transmit humor, it's not the only way. In fact, there are literally thousands of ways to invite smiles and laughter. So, if joke-telling is not your forte, there are alternatives. Here are some tips to get you going:

**"Invest in jest:  
It makes cents and adds  
years to your life and  
life to your years!"**

**Put humor into the physical environment** – by osmosis, it may filter into the corporate culture. This could be accomplished by having posters with light-hearted sayings like this one by Robert Frost: "The brain is a wonderful organ. It starts the moment you get up in the morning and does not stop until you get to the office."

**Anticipate ways of injecting humor into potential conflict situations.** This is called "prepared flexibility," which is what leadership is all about anyway. Having available a

repertoire of quotes may help you through some sticky situations. One popular phrase I've seen, "Save time...see it my way!"

**Develop your comic vision.** Look for humor and it will find you. Pretend you are Allen Funt, creator of the TV show *Candid Camera*, for five minutes each day...especially in the most serious of places. For instance, one of my graduate students recently passed along this sign she saw in front of a church announcing the two services for a particular Sunday: "Theme of 9:30 a.m. Service: Jesus Walks on Water...Theme of 5 p.m. Service: Searching for Jesus." You are sometimes expected to "walk on water" and yet, you may be searching for yourself in the process. Searching for humor is a wonderful way to find yourself.


**Use humor as a tool rather than as a weapon.** Laughing with others builds confidence, brings people together and pokes fun at our common dilemmas. Laughing at others destroys confidence, destroys teamwork and singles out individuals or groups as the "butt." In the words of one teacher, "You don't have to blow out my candle to make yours glow brighter." Humor is laughter made from pain, not pain inflicted by laughter.

**Laugh at yourself.** Set the tone by modeling your ability to take your job seriously and yourself lightly. One of the simplest and most powerful ways of doing this is to tell stories on yourself whenever possible and appropriate.

One of the people who attended our annual conference on "The Positive Power of Humor and Creativity" told me about the time she went to a conference filled with salespeople. The big thing for these salespeople was to wear a beeper. Rose did not have a beeper and was feeling a bit out of place. So she decided to attend the meeting wearing her garage door opener. As Rose suggests, "Learning to laugh at oneself is the first step in developing a sense of humor." Your sense of humor can magically open all kinds of doors for you!

### **LIFE IS SERIOUS...LIFE IS A LAUGHING MATTER**

Both are true. The wonderful thing is that we have the choice. By choosing humor and laughter, we can survive and thrive.

If you've ever been in a painful or difficult situation in which someone says, "Someday we'll laugh at this..." you might offer the following suggestion: "Why wait?" Laughing at yourself can have both immediate and long-term payoffs. Invest in jest now! There is worth in mirth! 

---

**Joel Goodman** is editor of *Laughing Matters* magazine and founder and director of The HUMOR Project, Inc., in Saratoga Springs, New York. For further information on the positive power of humor, send a stamped (98¢), self-addressed envelope to: The HUMOR Project, Dept. TM, 110 Spring St., Saratoga Springs, NY 12866.

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- Compose powerful endings. Your speech will only be as powerful as the ending.
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fright—quickly and completely?

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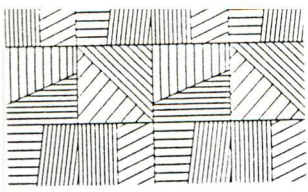
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## news to use

### A SECOND CHANGE IN ATM REQUIREMENTS

At its February 1993 meeting, Toastmasters' Board of Directors approved the following requirements for the ATM award, retroactive to January 1, 1993. To be eligible for the ATM award, an applicant must:

- ▶ Have completed the basic Communication and Leadership Program manual and received the CTM award
- ▶ Have completed three Advanced Communication and Leadership Program manuals
- ▶ Have served a complete term as an elected club officer (President, Vice President Education, Vice President Membership, Vice President Public Relations, Secretary, Treasurer, Sergeant at Arms)
- ▶ Have given three speeches before non-Toastmasters groups

The two-year continuous membership and the Success/Leadership program requirements have been eliminated.

If you have questions, contact the Education Department at World Headquarters.

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## How To...

# SPEAK BETTER – FASTER

Some members ask how they can become better speakers faster. Following are four tips for making rapid improvement:

**1 Give manual speeches.** Each speech in the basic and advanced manuals is designed to help you develop speaking skills. For example, after giving the first six speeches in the Communication and Leadership Program manual, you will know how to develop an outline, narrow the topic and organize the speech material, identify key points, and use gestures and vocal variety – all ingredients of a good speech.

**2 Prepare!** No one will become a better speaker without careful preparation. Don't wait until the last minute to write a speech. Begin early. Careful research and attention to organization are vital to a successful speaker.

**3 Complete speech projects in consecutive order.** Each speech project in a manual builds upon the skills used in previous projects. Completing projects in order enables you to practice and refine previously learned skills and develop new skills.

**4 Speak as often as possible.** Plan to present at least one speech per month in your club. Always have a speech prepared for each meeting, in case a scheduled speaker cannot attend at the last minute and a replacement is needed.

The more you prepare and practice, the better you will become.

## ADD MEMBERS AND WIN!

**I**S YOUR CLUB CURRENTLY conducting a membership building program? Make sure that your Club enters the 1992-1993 *Top Ten Membership Campaign Contest*. To enter, submit a description of your Club's contest to the Membership and Club Extension Department at World Headquarters. Be sure to describe in detail the program's:

**OBJECTIVES** – *How many members did you start with, and what was your goal?*

**AWARDS** – *What incentives did you provide to the members of your Club?*

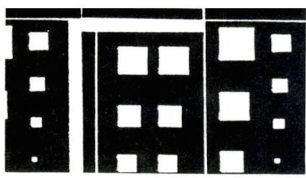
**CALENDAR** – *How long did the program last? A full year? Six months? Three months?*

**PROMOTION** – *How was the program promoted to the members of your Club?*

**SUCCESS** – *Did you reach the goal? Are you on track to reach it by June 30?*

If your Membership Committee created a program flyer, please submit a copy with your entry. All entries must be received at World Headquarters by April 25, 1993.

If your program is selected, your Club will be recognized and receive a plaque during the *Hall of Fame* ceremony at the 1993 International Convention in Toronto, Ontario, Canada. Details of the selected programs will also appear in *The Toastmaster* magazine!



## hall of fame

### DTM

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

Clarence E. Huff, 2442-U  
Christine A. Larson, 2577-2  
Victoria Lynne Fagan, 16-3  
Frank T. Chen, 2569-4  
Terry M. Hewins, 5315-5  
Brenda L. Himrich, 3646-6  
Charlotte Ann Dubois, 6873-9  
David A. Peavey, 7189-10  
Susan Niven, 8781-21  
John J. Candelaria, 765-23  
John C. Gridley, 651-27  
Barbara Joseph, 7055-29  
Stephen E. Fingerman, 1189-38  
Shirley B. Holder, 5390-47  
Jill Rowlands, 8011-56  
W. Kirby Player, 5540-58  
Kai Rambow, 8630-60  
Ruth H. Sherrick, 3259-65  
John Paul Haley, 7207-68

### ATM Silver

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

Karen E. Kick, 647-10  
Roger Aldridge, 7617-36  
Peggy Miller, 2582-47  
Ray Herz, 6860-47  
Elsie Chun, 1780-49  
James Joseph Doyle, 5339-57  
Judith A. Johnson, 6186-62  
Patricia S. Prosser, 1757-63  
Gavin Blakey, 2477-69  
Raelene Taylor, 3813-69  
Cyril Pomroy, 5461-71

### ATM Bronze

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

Craig Koontz, 895-5  
Steve Heck, 2000-11  
Anthony M. Givings, 1367-16  
Nancy S. Greene, 6220-23

Dee L. Adams, 8593-26  
William N. Hodges, 1740-40  
Hank Holt, 948-44  
Deanna Bartcher, 5547-47  
Edward C. Jones, 79-54  
Kimberly Lindenfeld, 5831-56  
Linda Cox Allen, 3376-63  
Michael Van Koningsbruggen, 3236-74

### ATM

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

Azeem Mohammad Mangalore, 1059-U  
Marcia C. Hackett, 100-F  
Nina Blackwell, 356-F  
Larry J. Stapleton, 425-F  
Kevin John Sheridan, 1707-F  
Raymond J. Nona, 1707-F  
Stephen Kaye, 2164-F  
Kathy L. Hershey, 2717-F  
Boyd J. Mott, 3280-F  
Matt Corrigan, 4220-F  
Bruce R. Weber, 4438-F  
Edward T. Santry, 5045-F  
Robert A. Patridge, 6469-F  
Bruce R. Fredenburg, 6658-F  
Ruby Jane B. Yap, 7766-F  
Peggy J. Crook, 401-1  
S. Amanda Bailey, 252-2  
Diann M. Hitzel, 2211-2  
Karen Evons, 4741-2  
Lenore Jackson, 4741-2  
Ruth Gibbs, 4801-2  
Barbara Hansen, 16-3  
Chuck Thompson, 73-3  
Gaylen L. Reese, 3919-3  
Michael Tharp, 5484-3  
Louella M. Brown, 7153-3  
Robert L. Dreher, 7490-3  
Amy Hom, 883-4  
Susan J. Foster, 1244-4  
Janice S. Walters, 3411-4  
Mitch Jacobs, 4200-4  
Tracey Manning, 4547-4  
Dorothy B. Reinke, 5825-4  
Sarah Delevoyas, 6423-4  
Barbara Joan Atkinson, 7168-4  
Lil Mohan, 7932-4  
Eva M. Marple, 8678-4  
Wendy Lee Black, 276-5  
Frederick J. Meyer, 643-5  
Barbara Mark, 851-5  
William R. Burch, V, 851-5  
Elizabeth Duarte, 895-5  
Richard C. Ford, 895-5  
Marcy Lewis, 1125-5  
Butch Biendara, 1733-5  
Rita Ditomaro, 2538-5  
Angela Hunter, 2604-5  
James Bunnell, 4405-5  
Anita Cheek Milner, 4727-5  
Deeanne Snyder, 5315-5  
Carol Martin, 8209-5  
J.B. Leep, 8209-5  
Keith David Russell, 8209-5  
Jeff G. Conniff, 490-6  
Frank M. Adams, 2090-6  
John Gasal, 2748-6  
Ella Davis-Suggs, 3107-6  
Jean O. Granger, 3937-6  
John B. Brancamp, III, 4687-6  
Karen Butler-Moore, 4687-6  
Keith Reed, 5038-6  
Roger Allen, 6052-6  
Roxanne Skogstad-Ditsch, 6340-6  
Anthony P. DeLorenzo, 138-7  
Kathy-Jo Facticeau, 1056-8  
Thomas P. Ahillen, 4345-8  
Lanny D. Mickelson, 431-9  
Lloyd H. Cline, 6224-9  
Gloria A. Franklin, 385-11  
Ben H. Dorsey, III, 1122-11  
Dennis E. Horvath, 2000-11  
F. Wesley Wagonseller, 6170-11  
Rodney R. Hoffman, 7566-11  
Michael C. Zegarella, 2593-12  
Dwight L. Schuetz, 2954-13  
Patrick J. Alberts, 6308-13  
Lee Ross, 266-14  
James R. Dawson, 1713-14  
Vickie B. Howard, 4636-14  
Stuart M. Dyer, 4710-14  
Pamela Jean McEachern, 2042-16  
Loretta Ann Harvey, 3312-16  
John E. Robertston, 4906-16  
David E. Laycock, 1686-18  
Steven Roy McHenry, 7310-18  
Kent Frederick Roberts, 7568-18  
Ed Finn, 9060-19  
Lou Vay White, 4943-20  
Marlene M. Peterson, 6507-20  
Ed Wesenberg, 3486-21  
Ernest M. Martin, 6246-21  
Ron Schroeder, 6676-21  
Mary Penn Bender, 7602-22  
M. Stella Olivas, 427-23  
Eleanor M. Deines, 1799-24  
Dean Bresley, 5468-24  
Glen Wile, 1111-25  
Dave Gunby, 4767-25  
Mary Bob Murray, 4819-25  
Lawrence E. Erdmann, 1399-26  
Mary C. Frost, 1399-26  
Julie A. Crespin, 2554-26  
Rose E. (Peggy) Pedotto, 3975-26  
Albert T. Stoddard, III, 5158-26  
Jill Perry, 7873-26  
Gary W. Chappell, 259-27  
Helene M. Coradetti, 4862-27  
Elizabeth N. Violette, 6281-27  
Shirley M. Wallace, 8888-27  
Dennis P. Kanfield, 121-28  
Marvin R. Hemminger, 3879-28

Paul K. Welling, 7280-28  
Russ Schlosser, 2724-30  
Joseph Shaddock, 675-31  
Herman B. Balkan, 4331-31  
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Shirley Baher, 3533-33  
Cathy Armstrong, 4622-33  
Cathy Touvell, 4670-33  
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Patricia Louise Lambrecht, 4283-35  
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Jane King, 1561-41  
Pearl M. Suiter, 5772-41  
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Rana Slosberg, 1103-46  
Gregory J. Van Tuyle, 8069-46  
Ronald N. Silverman, 2138-47  
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Stanley Kolker, 4051-47  
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Elvie Eskew Eaddy, 4019-58  
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Jennifer Bunting, 5207-60  
Simon Parcher, 3279-61  
Elizabeth Echlin, 6536-61  
Richard V. Murphy, 6536-61  
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# T O A S T M A S T E R S I N T E R N A T I O N A L

## 62ND ANNUAL CONVENTION

AUGUST 17-21, 1993 ♦ THE REGAL CONSTELLATION, TORONTO, ONTARIO, CANADA

MAIL THIS PART TO: Toastmasters International, P.O. Box 9052, Mission Viejo, California 92690 U.S.A. (This form is not to be used by International Officers, Directors, Past International Presidents, Past International Directors or District Governors elected for 1993-94.)

To attend general sessions on Wednesday, Thursday and Friday, a registration badge will be required. Preregister and order event tickets now! **You must be registered to purchase tickets** to any event except the International Speech Contest. ATTENDANCE AT ALL MEAL EVENTS AND THE SPEECH CONTEST WILL BE BY TICKET ONLY. Advance registrants will receive a receipt by mail. Tickets can be claimed at the registration desk beginning at 10:00 a.m. Tuesday, August 17.

### ALL ADVANCE REGISTRATIONS MUST REACH WORLD HEADQUARTERS BY JULY 9.

_____	Member Registrations @ \$70.00	\$ _____
_____	Joint Registration: Husband/Wife (both Toastmasters) @ \$125.00	\$ _____
_____	Spouse/Guest Registrations (each) @ \$55.00	\$ _____
_____	<b>Interdistrict Speech Contest</b> (Monday, August 16) @ \$6.00	\$ _____
(Note: The above event is open to all delegates.)		
_____	Tickets: <b>Toastmasters &amp; Guests Luncheon</b> (Thursday, August 19) @ \$22.00	\$ _____
_____	Tickets: <b>DTM Luncheon</b> (Thursday, August 19) (Note DTM # _____) @ \$22.00	\$ _____
_____	Tickets: <b>"Planet Toastmasters" Fun Night</b> (Thursday, August 19, Dinner/Show) @ \$39.00	\$ _____
_____	Tickets: <b>Golden Gavel Luncheon</b> (Friday, August 20) @ \$25.00	\$ _____
(Please note: The Golden Gavel Luncheon will be held on Friday, August 20. This is a change from previous convention schedules.)		
_____	Tickets: <b>President's Dinner Dance</b> (Friday, August 20, Dinner, Dancing, Program) @ \$39.00	\$ _____
_____	Tickets: <b>International Speech Contest</b> (Saturday, August 21) @ \$11.00	\$ _____
(Please note: Continental breakfast items will be available for purchase before the contest.)		
<b>TOTAL</b>		\$ _____

Check enclosed for \$ \_\_\_\_\_ (U.S. Dollars) payable to Toastmasters International. **Cancellation reimbursement requests not accepted after July 16. Cancellations not accepted on site.**

(PLEASE PRINT) Club No. \_\_\_\_\_ District \_\_\_\_\_

Name \_\_\_\_\_

Spouse/Guest Name \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_

State/Province \_\_\_\_\_ Country \_\_\_\_\_ Zip Code \_\_\_\_\_

Daytime Telephone ( ) \_\_\_\_\_ If you are an incoming Club or District officer, indicate office: \_\_\_\_\_

I need special services due to a disability. Please contact me before the Convention.  This is my first TI Convention. **A**

Mail This Part To: Regal Constellation Hotel, Attn: Reservations-Convention Dept., 900 Dixon Rd., Toronto, Ontario, Canada, M9W 1J7.

## REGAL CONSTELLATION HOTEL ♦ TORONTO, ONTARIO, CANADA

TOASTMASTERS INTERNATIONAL ♦ August 17 - 21, 1993

Arrival Date: _____	Departure Date: _____		
Name: _____		Premium:	<input type="checkbox"/> \$97.00 <input type="checkbox"/> \$99.00    1 King or 2 Twins
Address: _____		Standard:	<input type="checkbox"/> \$92.00 <input type="checkbox"/> \$97.00    2 Twins
City: _____	Prov./State _____	Economy:	<input type="checkbox"/> \$87.00 <input type="checkbox"/> \$92.00    1 Queen
Postal Code/ZIP _____	Phone No.: ( ) _____	Int'l Tower:	<input type="checkbox"/> \$82.00 <input type="checkbox"/> \$87.00    1 King or 2 Twins
Credit Card for guarantee: <input type="checkbox"/> VI <input type="checkbox"/> MC <input type="checkbox"/> AX <input type="checkbox"/> ER <input type="checkbox"/> DC		<b>(All rates quoted in Canadian Dollars)</b>	
Credit Card #: _____	Expiry Date: _____		

CHECK IN TIME: 4 P.M.    CHECK OUT TIME: NOON  
ADDITIONAL CHARGE FOR EXTRA PERSON: \$15.00    ROLLAWAY BEDS: \$15.00  
Reservations that are not guaranteed will be held until 6 p.m. on the date of arrival. Should you wish to guarantee this reservation, please send a certified cheque or money order for the first night's stay or you may guarantee your reservation to an acceptable credit card.

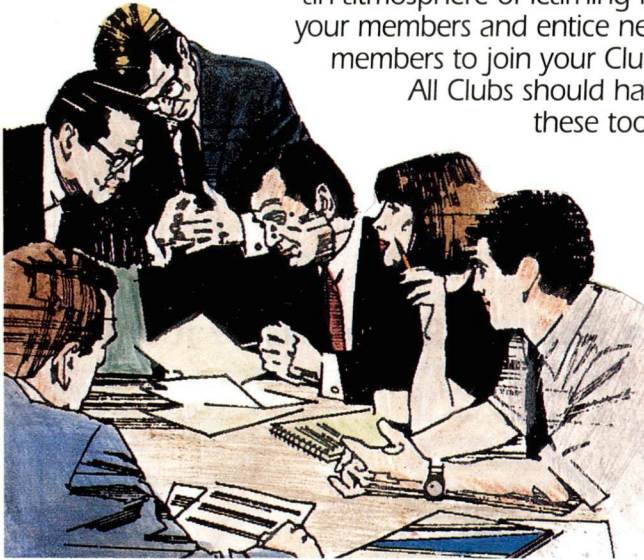
If requested rate is not available, the Hotel will select the next rate category.  
If reply card is postmarked after July 19, 1993, group rate and preferred accommodation will be provided subject to availability.  
All above rates are net non-commissionable and are subject to prevailing taxes.  
The Regal Constellation Hotel is unable to accept direct billing of rooms or incidental accounts unless written arrangements are made prior to arrival.

For Reservations Call: 416-675-1500 or Toll Free in Canada and USA 1-800-268-4838

# TOOLS FOR DYNAMIC

# CLUB MEETINGS!

Does your Club have the tools it needs to conduct dynamic, effective Club meetings – meetings that create an atmosphere of learning for your members and entice new members to join your Club? All Clubs should have these tools:



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Payment Must Accompany Order

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- \_\_\_ 216-V @ \$17.95 (U.S.); \$18.95 (outside U.S.)
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- \_\_\_ 403 @ \$1.75 (U.S.); \$2.75 (outside U.S.)
- \_\_\_ 900 @ \$2.50 (U.S.); \$3.50 (outside U.S.)
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Shipping is included in the above prices. If ordering from this advertisement, please use this coupon. Coupon expires 12/1/93. California residents add 7 3/4% sales tax. Where postage exceeds shipping, customer will be billed for the excess.

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Charge my MasterCard/VISA (circle one)

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Club No. \_\_\_\_\_ District No. \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State/Province \_\_\_\_\_

Country \_\_\_\_\_ Postal Code \_\_\_\_\_

See the Supply Catalog for complete descriptions and list of other materials to help make your Club a success.

- |               |  |  |
|---------------|--|--|
| <b>216-V</b>  | <b>MEETING EXCELLENCE VIDEO CASSETTE</b>   | \$14.95 plus   |
| <b>216-P</b>  | Helps new or established Clubs conduct excellent Club meetings. A must for every Club! Available in VHS (216-V) or PAL (216-P).        | \$3.00 shipping (U.S.)<br>\$4.00 shipping (outside U.S.)                 |
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| <b>403</b>    | <b>MEMBER INTEREST SURVEY</b><br>(Quantity of 25)<br>Plan your Club programs around the needs and interests of members                 | \$1.00 plus<br>\$.75 shipping (U.S.)<br>\$1.75 shipping (outside U.S.)   |
| <b>900</b>    | <b>PROGRAM ASSIGNMENT NOTICE</b><br>(Quantity of 75)<br>Postcard to remind members of their assignments                                | \$1.75 plus<br>\$.75 shipping (U.S.)<br>\$1.75 shipping (outside U.S.)   |
| <b>1114</b>   | <b>TOASTMASTERS CHECKLIST</b><br>(Quantity of 50)<br>Step-by-step outline with spaces provided for the names of each participant       | \$2.00 plus<br>\$.75 shipping (U.S.)<br>\$1.75 shipping (outside U.S.)   |
| <b>1310-H</b> | <b>CLUB OFFICER HANDBOOK SET</b><br>(Set of seven manuals - one for each Officer)<br>All Clubs should keep a set on hand for reference | \$8.00 plus<br>\$5.00 shipping (U.S.)<br>\$6.00 shipping (outside U.S.)  |
| <b>1502</b>   | <b>QUARTERLY PROGRAM ASSIGNMENT SCHEDULE</b><br>(Quantity of 20)<br>Plan Club program assignments month by month                       | \$1.00 plus<br>\$.75 shipping (U.S.)<br>\$1.75 shipping (outside U.S.)   |
| <b>1167-D</b> | <b>A TOASTMASTER WEARS MANY HATS</b><br>Every member should have one of these informative brochures                                    | \$.50 plus<br>\$.35 shipping (U.S.)<br>\$1.35 shipping (outside U.S.)    |
| <b>1315</b>   | <b>THINK FAST! TABLE TOPICS HANDBOOK</b>   | \$.50 plus<br>\$.35 shipping (U.S.)<br>\$1.35 shipping (outside U.S.)    |
| <b>1316</b>   | <b>STAND UP &amp; SPEAK! TABLE TOPICS GAME</b>   | \$6.50 plus<br>\$2.00 shipping (U.S.)<br>\$3.00 shipping (outside U.S.)  |
| <b>1317</b>   | <b>STAND UP &amp; SPEAK II TABLE TOPICS GAME</b>   | \$6.50 plus<br>\$2.00 shipping (U.S.)<br>\$3.00 shipping (outside U.S.)  |
| <b>1415</b>   | <b>WORD OF THE DAY</b><br>Large cards with pronunciation, definition and use in a sentence   | \$3.00 plus<br>\$1.50 shipping (U.S.)<br>\$2.50 shipping (outside U.S.)  |
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| <b>1324</b>   | <b>CLUB ADMINISTRATIVE MATERIALS KIT</b><br>Contains all the forms you need to keep accurate financial and administrative records      | \$13.00 plus<br>\$2.50 shipping (U.S.)<br>\$3.50 shipping (outside U.S.) |
| <b>1504</b>   | <b>COMMITTEE MINUTES RECORD</b><br>(Quantity of 25)<br>For recording Committee minutes   | \$2.00 plus<br>\$.75 shipping (U.S.)<br>\$1.75 shipping (outside U.S.)   |
| <b>1160</b>   | <b>MEMBERSHIP BUILDING KIT</b><br>Collection of promotional and membership growth materials  | \$5.00 plus<br>\$2.00 shipping (U.S.)<br>\$3.00 shipping (outside U.S.)  |
| <b>1162</b>   | <b>NEW MEMBER ORIENTATION KIT</b><br>(for five new members)<br>All new members must be oriented. Contains everything your Club needs   | \$5.00 plus<br>\$2.50 shipping (U.S.)<br>\$3.50 shipping (outside U.S.)  |
| <b>1167</b>   | <b>TOASTMASTERS &amp; YOU KIT</b><br>Designed to give to new members upon joining  | \$2.00 plus<br>\$1.25 shipping (U.S.)<br>\$2.25 shipping (outside U.S.)  |
| <b>1167-A</b> | <b>PACKAGE OF FIVE TOASTMASTERS &amp; YOU KITS</b>   | \$8.75 plus<br>\$2.50 shipping (U.S.)<br>\$3.50 shipping (outside U.S.)  |
| <b>1550</b>   | <b>CLUB REFERENCE FILE</b><br>40+ of the most used educational material  | \$36.00 plus<br>\$5.00 shipping (U.S.)<br>\$6.00 shipping (outside U.S.) |