

How to BE ENTERTAINING 如何受人欢迎



外语教学与研究出版社

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Andrew Wright

How to be Entertaining

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鲁彩霞 杨宏伟 注

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“How to”丛书出版说明

学习语言离不开阅读。对缺乏英语语言环境的中国英语学习者而言,广泛的阅读尤其重要。许多传统的英语阅读材料语言艰深,信息性局限,趣味性不高,往往与实际生活相脱节。读者很难从中直接获取生活的灵感从而提高自身素质。

为了使英语学习更富知识性和趣味性,使英语学习者由被动地接收信息到主动提高自身素质,外语教学与研究出版社与剑桥大学出版社合作推出了这套“How to”丛书。本丛书用简洁的英语,在轻松愉快的语言环境中就如何欣赏绘画、外出旅游、开发智力、与人交流、游戏娱乐等日常生活话题娓娓道来,并且配有大量活泼有趣的插图和著名绘画作品的图画。读者在通过阅读掌握活泼的当代英语的同时,也能丰富自身的生活常识,提高艺术欣赏水平,从而把所学知识直接付诸生活实际。而且,有生动精美的图片相伴,英语学习就不再只是生硬的记忆,也许您会惊喜地发现读英语变成了一件乐事,一种享受。衷心希望本丛书能助您早日达到这种境界。

Thanks

I would like to thank Alison Silver, the editor of this series who has made a significant contribution to each book in terms of content and presentation. I would also like to thank Monica Vincent for her valuable advice, Peter Donovan for his support during the long period of writing and Peter Ducker for his concern for the design and typography. I am also grateful to the teachers and students of Nord Anglia for trying out samples of the texts and giving me useful advice for their improvement.

In a book of this kind one is naturally influenced by a large number of writers, lecturers, friends and acquaintances. However, I should like to acknowledge the following writers and their books in particular: J.M. and M.J. Cohen, *Modern Quotations*, Penguin; *The Oxford Dictionary of Quotations*, Oxford University Press; *The International Thesaurus of Quotations*, Penguin; Reg Bolton, *Circus in a Suitcase*, New Plays Inc.; Ralph Steadman, *Sigmund Freud*, Paddington Press; Robert Baldwin and Ruth Paris, *The Book of Similes*, Routledge Kegan Paul; Derek and Julia Parker, *How do you know who you are?*, Macmillan Publishing Co., New York; John Morgan and Mario Rinvoluti, *Once Upon A Time*, Cambridge University Press; Roald Dahl, *Kiss Kiss*, Penguin; Ann Petrie, *Everything You Ever Wanted to Know About Astrology But Thought You*

Shouldn't Ask, Methuen; Jo Sheridan, *Teacup Fortune Telling*, Granada; Tom Chetwynd, *Dictionary for Dreamers*, Paladin; G. A. Dudley, *Dreams, Their Mysteries Revealed*, Aquarian Press; Lady Penelope, *Etiquette Today*, Paperfronts; Elsie Burch Donald (ed.), *Debrett's Etiquette and Modern Manners*, Pan; Rudi McToots, *The Kids' Book of Games for Cars, Trains and Planes*, Bantam Books Inc.; Richard Fisher, *Brain Games*, Fontana; Marjorie Palmer, *Adult Games*, Dell Publishing Co., New York.

About this book

* *How to be Entertaining* is one in a series of five books. There are seven chapters, each dealing with a different aspect of being entertaining. There are several different sections in each chapter, and some will probably be more interesting and relevant to you than others. There is no need to read every section. I hope you will find it all interesting and that your reading of English will improve as well as your entertaining.

★ Indicates that there is a question you should think about on your own.

★★ Indicates that if you are reading the book with another person you should talk about this particular question with him or her.

You may be reading the book while studying English in a class, with a teacher, or you may be reading it at home in the evenings, or on a train, or anywhere else – it doesn't matter.

What I do hope is that you enjoy reading about being entertaining – in English!

Some thoughts on being entertaining

★ Do you agree with any of them?

*Laugh, and the world laughs with you;
Weep, and you weep alone.*

(Ella Wheeler Wilcox, 'Solitude',
Collected Poems, 1917)

*There is nothing in which people
* more betray their character than
in what they laugh at.*

* (Goethe, *Elective Affinities*, 1809)

* *All that the comedian has to
show for his years of work and
aggravation is the echo of
forgotten laughter.*

* (Fred Allen, *Treadmill to Oblivion*,
1954)

*Everything is funny as long as it
is happening to somebody else.*

* (Will Rogers, 'Warning to Jokers: Lay
* Off the Prince,' *The Illiterate Digest*,
1942)

*The most wasted day is that in
which we have not laughed.*

* (Chamfort, *Maximes et Pensées*, 1805)

*One can know a man from his
laugh, and if you like a man's
laugh before you know anything
of him, you may confidently say
that he is a good man.*

(Dostoyevsky, *The House of the Dead*,
1862)

*You are not angry with people
when you laugh at them.
Humour teaches tolerance.* *

(W. Somerset Maugham, *The Summing
Up*, 1938)

*Humour is the first of the gifts to
perish in a foreign tongue.* *

(Virginia Woolf, 'On Not Knowing
Greek,' *The Common Reader: First
Series*, 1925)

*The secret of being a bore is to
tell everything.* *

(Voltaire, *Sept discours en vers sur
l'homme*, 1738)

*Bore, noun. A person who talks
when you wish him to listen.*

(Ambrose Bierce, *The Devil's
Dictionary*, 1881-1911) *

A healthy male adult bore consumes each year one and a half times his own weight in other people's patience.

(John Updike, 'Confessions of a Wild Bore,' *Assorted Prose*, 1965)

A bore is a man who, when you ask him how he is, tells you.

(Bert Leston Taylor, quoted in A. Andrews, *Quotations for Speakers and Writers*)

It is only the very young girl at her first dinner-party whom it is difficult to entertain. At her second dinner-party, and thereafter, she knows the whole art of being amusing. All she has to do is to listen; all we men have to do is to tell her about ourselves.

(A.A. Milne (1882–1956), *Going Out to Dinner*)

To get into society nowadays, one has either to feed people, amuse people, or shock people.

(Oscar Wilde, *A Woman of No Importance*, 1893)

There is pleasure in hardship heard about.

(Euripides, *Helen*, 412 BC)

An honest tale speeds best being plainly told.

(Shakespeare, *Richard III*, 1592–93)

There are several kinds of stories, but only one difficult kind – the humorous.

(Mark Twain, *How to Tell a Story*, 1895)

'The story is like the wind,' the Bushman prisoner said. 'It comes from a far off place, and we feel it.'

(Laurens Van Der Post (b.1906), *A Story Like the Wind*)

It is a happy talent to know how to play.

(Emerson, *Journals*, 1834)

There are toys for all ages.

(English Proverb)

In our play we reveal what kind of people we are.

(Ovid, *The Art of Love*, c. 8 AD)

There is a time and a place for everything

(English Proverb)

It takes all sorts to make a world.

(English Proverb)



* Andrew Wright juggling with silk scarves.

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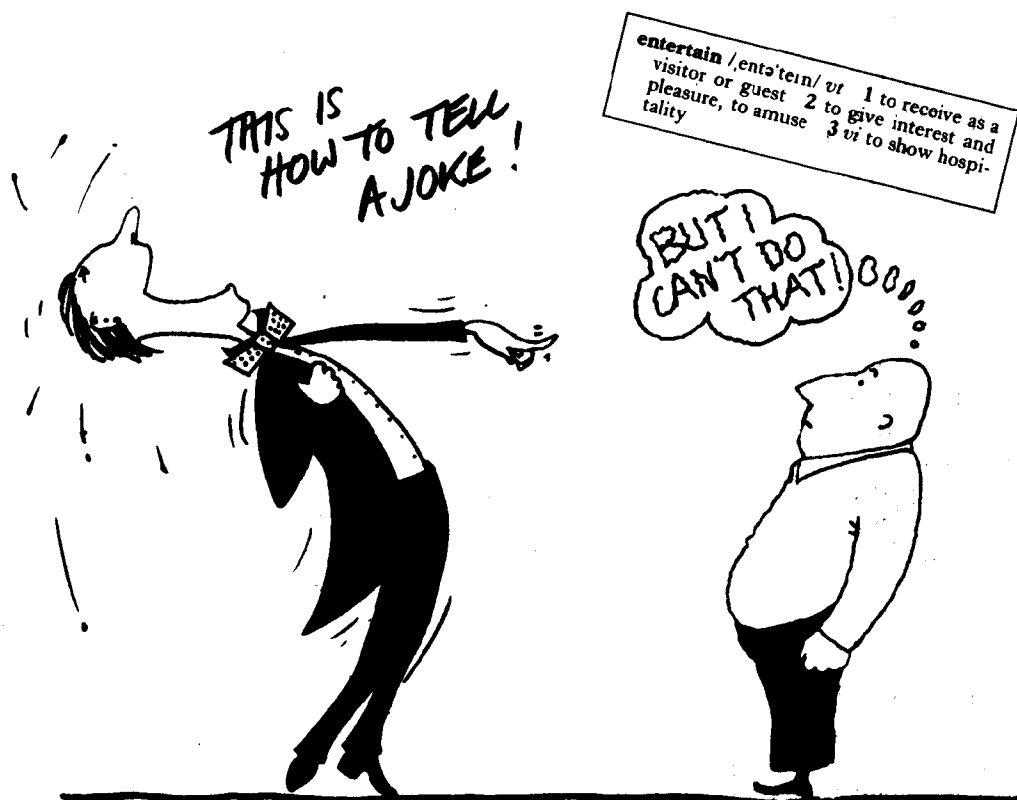
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Your pleasure is mine



The success of the ideas in this book depends on several things: your personality, the personality of the other person (or people), the occasion and the place where you are.

You

I very much hope you will find some interesting and useful ideas in this book. But I am sure you will agree with me that no one can learn these ideas and simply become entertaining! Some

people are naturally quiet and enjoy listening and encouraging other people to speak. And that is one way of being entertaining. Most of the activities in this book can be done quietly!

Other sorts of people don't mind talking to a lot of people; they may even want to control everything and organise all the entertainment! And such people can be a wonderful asset to a party.

★ What do you enjoy doing?

The other person or people

What does the other person (or do the other people) want and expect? That is a more useful question than asking how old they are or whether they are men, women or children. For example, some old people are full of youthful fun * and some young people are rather old-fashioned. So people's personalities are more important than their age.

The relationship between you and the other person or people is important. Are you and the other people strangers? Do you know each other very well or only a little? If you don't know them how can you entertain them? What sort of entertainment is 'safe'? Usually the best way to entertain a stranger is to listen to them and make them feel that you are interested in them. In this way you give pleasure and, at the same time, you learn about them so that you will know how to be entertaining in other ways.

The occasion

Some people tell jokes and stories and make people laugh or be deeply moved. Other people try to tell a story or a joke which may be just as good but . . . * total failure! Laughter, emotion, and the wish to understand are all within each person. The successful entertainer releases laughter, emotion and interest, but he or she can't put them there. There are moments when people are ready to be interested and ready to laugh and there are moments when they aren't.

* A good entertainer is very sensitive to the right and wrong moment. The good entertainer listens and looks to see how the other person is feeling. Of course, a good entertainer can create

the right mood and expectation before beginning their story, game or magic trick, and will find a way of linking what they want to do with what has been happening.

This book

Please don't try to read this book from * cover to cover! Begin with any part of any section and try it out. But do try the ideas, please don't just read about them. When you try them you will find your own way of doing them, according to your personality and that of your friends. If you are a quiet sort of person you can still do all of these ideas; **they don't need a large audience.** * Almost all the activities in this book can be done with one or two people only.

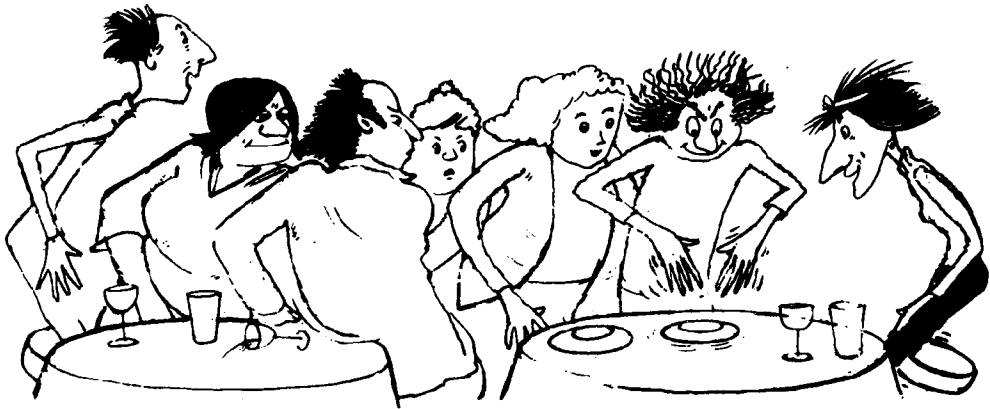
The last chapter of the book is intended for those of you who are going to visit an English speaking country. **It gives** advice on how to be entertained **when** you are in Britain. It is an art to be entertained! You must understand your hosts and then you and they can share a good time together.

How to astonish your friends

Magic tricks

If you like, you can do tricks at a party
* and be announced as, 'The Magician'.
However, the best time to entertain
people with tricks is when they aren't
expecting it. I am sure you know those
times when you go out with your

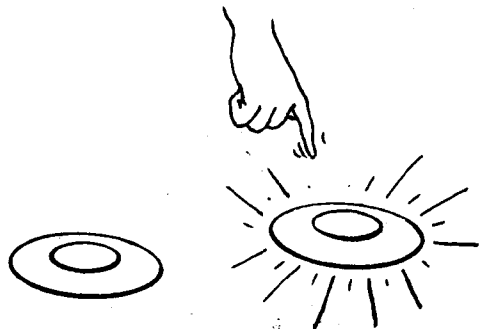
friends for the evening, perhaps to a
pub or a restaurant, when everybody
wants a bit of fun but nothing really
happens. That is the moment to start
one of these tricks. You won't need any
special materials for these tricks, nor
will you need to practise them very
much!



Tricks with coins

* A COIN AND TWO SAUCERS

Turn the saucers upside down. Put the
coin beneath one of the saucers. Say to
your friends, 'I am going to make the
coin go from beneath that saucer to
beneath that saucer.' Hold out your
hands and make them shake as if magic
is coming out of them. Point them at
the saucer with the coin beneath it.



Then move your hands across to the other saucer.

Look under the other saucer and
* show astonishment that the coin is not there! Look under the first saucer and
* see the coin. Frown! Do the magic again. And once more, find that the coin hasn't moved. Do the magic again. But this time, when you pick up the second saucer to see if the coin has arrived don't let other people see!

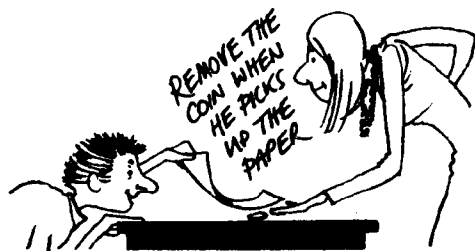
* Show relief and triumph as if it has arrived and then say, with triumph, 'Yes!' and add with great seriousness, 'Now, ladies and gentlemen, for the first time in . . . I am going to make it go back again!'

Rapidly do your magic action as everyone laughs and then lift the first saucer and find the coin. Hold it up and shout, 'I've done it!'

A COIN AND A PIECE OF PAPER

Put the coin under the piece of paper and say, 'I am going to pick up the coin but I am not going to pick up the piece of paper!'

Point all your fingers at the paper and say, 'Kaboom!' Then ask someone to help you. Say to them, 'Have a look!' And point at the paper. They will probably pick up the paper or at least, raise it a little. Pick up the coin, and say, 'I picked up the coin but I didn't pick up the paper!'



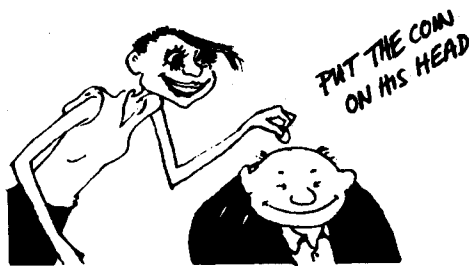
This makes the other person look a bit foolish . . . and they only did it to help you, so give them an apology!

A POUND NOTE (or any other currency note) a pile of coins and a glass of beer (or any other liquid!)

Put the pound note on the rim of the glass. Put the pile of coins on the pound note. Ask your friend to remove the pound note but not to touch the coins. It's difficult! The answer is to pull the note very quickly! You can also try this trick with a table cloth but get ready to leave quickly if one of your friends smashes all the plates, etc.

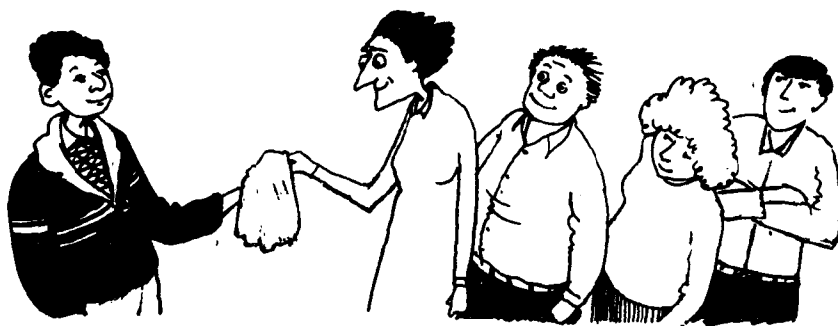
A COIN

Say to one of your friends, 'I am going to put this coin where everybody can see it except you!' Put it on his or her head.



A COIN, A HANDKERCHIEF AND A FRIEND

Put the coin on your palm. Cover the coin with the handkerchief. Ask several people to put their hand beneath the handkerchief and feel the coin, to make sure that it is still there. Then take the corner of the handkerchief and pull it rapidly off your hand. The coin has gone! How? You must make sure the last friend knows the trick! Your last

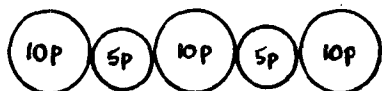


friend removes the coin when he or she seems to be just feeling it. And nobody knows where it has gone!

if you can make nine! And you mustn't take any away.'
Here is the answer!

FIVE COINS

Ask your friends if they think they are clever. Put out five coins like this:



- * Say, 'You have got three moves. Each
- * time you must move two touching coins. And you must finish with the three 10p coins at the **beginning** of the row and the two 5p coins at the **end** of the row.'

It is difficult! The answer is to:

- move coin C and coin D to the right of coin E;
- move coin E and coin C to the space where C and D were;
- move A and B to the empty space where E and C were.

Tricks with matches

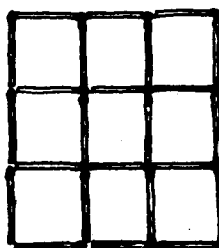
ELEVEN MATCHES

Put ten matches on the table. Count them out. Take one more match from your box. Give it to your friend and say, 'Here's one more match. Now see

NINE

TWENTY FOUR MATCHES

Arrange them like this.



Now tell your friend to take away eight matches and to leave only two squares. The answer is:

