

August 1976

# the toastmaster



New Orleans

# letters to the editor



## A Great Speech?

How fitting that you featured one of history's most unsuccessful speeches in your June, 1976, issue—Abraham Lincoln's Gettysburg Address. Over the years, so many have read the beauty of thought, the choice of words, the simplicity and the brevity of that manuscript, and assumed that it was a great speech.

But we Toastmasters learn the hard way that a speech must achieve a reaction in the mind of the listener, hopefully with emotional overtones. Lincoln's audience was so large, so restless, and so conditioned to long addresses that this talk was over before the attention of the audience was gained. Not until it was read in the newspapers did the Gettysburg Address get any notice.

Winston Churchill was named the "Statesman of the Century" largely because of beautiful phrases in well-written manuscripts, saying the right things at the right times. But as speeches, those manuscripts were uttered by a poor voice making them difficult for an American to understand.

Patrick Henry, in contrast, could get audiences to react as he pleased. You won't find accurate written records of his speeches because the structure was mediocre and did not look good in print. In fact, it was Henry's compatriot, Richard Henry Lee, who supplied most of the logic. But Henry's remarkable audience rapport lighted the fires of passion.

In public affairs there always is a big

demand for someone to *write* a speech. But speeches are *delivered*, not written. Otherwise, there would be little need for the 3,000 Toastmasters clubs that meet weekly or biweekly.

Robert A. Owen, DTM  
International Director  
Chevy Chase, Maryland

## Fight On!

How many periodicals do you read from cover to cover when they first arrive? THE TOASTMASTER stands almost alone in that category for me. I don't regret a minute spent perusing the June issue.

What an encouraging surprise to discover that someone is teaching clear and simple writing to government and industry ("The War Against Gobbledygook"). Fight hard, Jefferson Bates! The battlefronts are many, but the soldiers are few.

Stephen D. Lutz  
Coulee Dam, Washington

## A Tremendous Opportunity!

I recently had the pleasure of participating in Toastmasters' Youth Leadership Program and felt the need to share with you the tremendous opportunity this program provides to the young people who attend, as well as the Toastmasters involved in the program.

I joined Toastmasters because I wanted to improve my ability to speak in public. However, I'm a firm believer that for everything we receive, we should also make a contribution. The Youth Leadership Program and similar types of programs afford

every Toastmaster opportunities to make such a contribution.

Our young people of today are so full of energy and enthusiasm that simply being around them provides an electrifying effect. They truly are the leaders of tomorrow, and the Youth Leadership Program provides a direct contact between the youth and adult worlds. It can help but provide a basis for additional communication and mutual understanding between all age levels.

J. D. Coe  
Columbus, Ohio

## A Discredit

I enjoyed the article by Barney Kingston, "Why Is Your Audience Sleeping?" that appeared in the April issue. His remarks are timely and helpful. There are a number of speakers who need to utilize his suggestions.

Unfortunately, he has done a discredit to a fine organization. I realize his article contained manufactured instances, placing the Kiwanis Club next to a bar and having the members "sipping their beer" is too much. As a member of both Toastmasters and Kiwanis, I felt the need to bring this to your attention. In fact, I surprised you printed it.

Most Kiwanians are of the same standards as Toastmasters. Even if they do drink intoxicants, they do not do so at Kiwanis functions because it is against the International bylaws, as well as the conscience of most of us. If Mr. Kingston knows of such a club, he would be advised to report it. They need to have their charter removed.

Don DeWitt  
Panama City, Florida

"Letters to the Editor" are printed on the basis of their general reader interest and constructive suggestions. If you have something to say that may be of interest to other Toastmasters, please write to us. All letters are subject to editing for brevity of space and clarity and must include the writer's name and address.

TOASTMASTERS INTERNATIONAL is a non-profit, educational organization of Toastmasters clubs throughout the world. The first Toastmasters club established October 22, 1924. Toastmasters International was organized October 4, 1930 and incorporated December 19, 1932.

A Toastmasters club is an organized group, meeting regularly, which provides its members a professionally-designed program to improve their abilities in communication and to develop their leadership and executive potential. The club meetings are conducted by the members themselves, in an atmosphere of friendliness and self-improvement. Members have the opportunity to deliver speeches and impromptu talks, learn parliamentary procedure, conference and committee leadership and participation techniques, and then to be evaluated in detail by fellow Toastmasters.

Each club is a member of Toastmasters International. The club and its members receive services, supplies, and continuing education from World Headquarters, 2200 N. Grand Ave., Santa Ana, California, U.S.A. 92711.



Dr. Ralph C. Smedley  
 Founder, 1878-1965

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# toastmaster

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*There are as many different kinds of program chairmen as there are programs. Some are paid professionals, highly skilled and sophisticated. Others may be volunteers, but are still experienced professionals. Many have had varying degrees of experience, and of success. But all have one thing in common . . . they all need to be reminded of the fundamentals of planning an effective program.*

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**President's Visits**—This was a very busy year for International President George C. Scott, DTM. While traveling more than 90,000 miles on behalf of TI, he met with

# Thanks for the Memory

by George C. Scott, DTM  
International President

Bob Hope has a theme song that he sings after every performance—"Thanks for the Memory." In it, he mentions all the things that people have done for him during his visit with them. If I were to sing such a song, it would have to have a thousand verses. You have helped create a lot of memories for Elaine and me during this past year.

As your President and President's wife, you have taken us into your districts, your clubs, your homes, and your hearts. The friends we have made will be a part of us forever. Who could ask for anything more? But then, I guess that's what memories are made of.

**Thanks for the memory** of the more than 90,000 miles I traveled with Elaine, my wonderful wife. This presidential year has truly been a team operation. Her patience and understanding was beyond compare. Her evaluation of my talks—and there were many of them—kept me humble.

**Thanks for the memory** of Christmas lights twinkling through snowflakes as Toastmasters gathered for a district conference.

**Thanks for the memory** of a meeting in Mexico and all our Spanish-speaking members—a warm and friendly people.

**Thanks for the memory** of the World

Headquarters staff, who keep turning out the day-to-day matters so the organization continues to run smoothly. President cannot function without a Executive Director and staff, and would have been impossible to have accomplished as much as we have without their help.

**Thanks for the memory** of the Board of Directors—a group of dedicated people who were willing to try something different, to accept the challenge of greater activity at the district level, and to leave more of the mechanics of running the organization to the staff.

**Thanks for the memory** of all the public relations contacts I was able to make for Toastmasters. The efforts of members in the districts gave me opportunity to discuss the Toastmaster programs with many leaders in government and industry. These contacts, in addition to building the Toastmaster image in the community, hopefully provided the foundation for new club members. It was a real thrill to find conversation with the president of a company and watch him turn to his



many leaders of government and industry pictured at far left with Firestone Tire and Rubber Company President Richard A. Riley; conducted many educational

sessions (pictured second from left in a new member program he put on for District 5); displayed effective leadership on

TI's Board of Directors (left); and visited Toastmasters clubs in New Zealand (above) and Australia.

president with instructions to start a club in that company, at company expense. With proper follow-up, there should be a lot of growth as a result of these community contacts.

**Thanks for the memory** of sitting with you at your many meetings and just talking about Toastmasters and what each of us can do to make it better. This free exchange of ideas and solutions to problems, as well as the open and honest expression of feelings, frustrations, and successes were always enjoyable. I was impressed with the positive approach taken to every challenge—the “we-can-get-the-job-done” attitude.

**Thanks for the memory** of the president of one of the oldest Toastmasters clubs who stood before his district conference and told how he and the club's four other remaining members had refused to let the club die. By following the instructions, he said, they had grown to a “Presidents 40” club in ten-months time. His example was proof that others could do the same.

**Thanks for the memory** of our visit to the districts in New Zealand and Australia—a group of wonderful Toast-

masters who are working hard to build the organization in that part of the world. I feel privileged to have participated in the formation of the new provisional District 73 in Southern Australia—a direct result of the hard work and enthusiasm of the members in that area.

**Thanks for the memory** of the last night of a district conference, held over 8,000 miles away from home, where, after the speech contest was completed, a dance was held. As the strains of the last song died away, everyone present joined hands in a huge circle on the dance floor and started to sing “Auld Lang Syne.” Elaine and I found ourselves standing in the center of the floor, surrounded by these terrific Toastmasters. Tears came to our eyes as we realized that we might never see these wonderful people again. In an extremely short length of time, we had been made to feel that we belonged.

**Thanks for the memory** of those people who believed in me and the idea that Toastmasters International really is dedicated to the individual. After visiting thirteen districts and two regionals this year, I am more convinced than ever that

the basic requirement of proper officer training at all levels—club, area, and district—is essential to the success of the organization. This must be coupled with personal achievement interviews with each member by the club educational committee to insure that the members' needs are being met. Where these things are being done, you'll find successful clubs and enthusiastic members.

**Thanks for the memory** of all the Toastmasters who took up the challenge to make this a great year. Without all of you, it couldn't have been done. An increase of clubs and members has been achieved. A good attitude about the programs and materials has returned. You did this—and I will always be grateful to you for the accomplishment. You have started a new era of growth and positive thinking. Keep the momentum going.

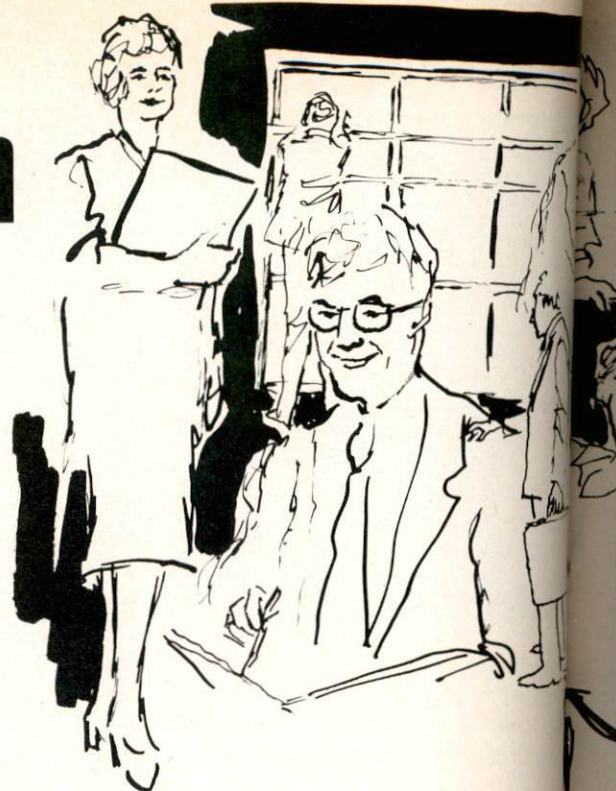
Last, but not least, I sincerely hope that you have been left with the memory of me as a President who has faith in the organization and who really cares about its members.

From Elaine and I to all of you, our love and thanks for the memory of a really great presidential year. □

# How to Plan the Perfect Program

by Dr. DuPree Jordan, Jr.

*Planning an effective meeting can be a challenging—even traumatic—experience. But someone has to do it. And it might as well be you!*



Program chairmen and meeting planners cover a very wide spectrum. Some are paid professionals, highly skilled and sophisticated. Others may not be paid, but are still experienced professionals. Many have had varying degrees of experience, and of success. Some are rank amateurs, doing their jobs poorly and reluctantly.

Perhaps the largest single group is made up of those who "volunteered" for the job, or had the responsibility forced upon them. Most of them have had very limited experience, but have the best of intentions. They are conscientious, dedicated, and looking for ways to improve.

## Back to Fundamentals

The suggestions in this article are not only aimed at that very large group, but should be helpful to all program planners. Even the most sophisticated professionals need to be reminded of the fundamentals. Regardless of how wide and varied our experience might be, all of us need to review the basics regularly, to make certain we are practicing what we know. Indeed, some of these simple principles are overlooked or ignored by many hardened pros, and always to their detriment.

The first step in planning any meeting is to thoroughly understand the goals and purposes of that occasion. Ask ques-

tions. Ask as many questions as you can about the group sponsoring the meeting, and the audience expected. Even if you are a member of that organization, you should check to make certain you understand who will attend that particular occasion, and why, what special emphases are being made, and what opportunities are open. If there is a basic theme for the meeting, or if it is one of a series, have those facts clearly in mind.

Don't try to imitate every popular theme which comes along or jump on every bandwagon. Make certain that your group and your meeting has important goals and purposes, and reasons for them.

Study the needs and desires of your group, and of each specific occasion you plan. Carefully consider the various alternatives you may have, and decide upon the program which will be most appropriate and effective under the particular circumstances, budget limitations, and other restricting factors.

Don't simply try to make a splash. Too many meeting planners are seduced by flashy proposals and noisy spectaculars which may sound impressive at first, but have no real content or lasting value. This is not to say that all multi-media presentations are bad. Some of them are excellent, well-prepared and executed,

with lasting impact. Others are simple and sound and fury, signifying nothing. Complicated media hide, distort, or obscure messages as often as they communicate them.

Although many alternatives are available, and sometimes preferable for specific occasions, the great majority of all meetings are built around speakers. Thus, the rest of this article will focus on how to use speakers more effectively and how to get the most from them.

## Get the Best

Once you have a clear picture of what your meeting is trying to do, and the type of speaker you want, you should try to get the best available. Obviously, you may have limitations of budget, geography, and other factors. But within these restrictions, try to get the best. Don't be satisfied with the first suggestion made. That person may be someone's good friend, or brother-in-law, but a very poor speaker.

Don't get hung up on "freebies." If you have a budget, use it. Many good speakers are worth exactly what they cost.

Whatever your specific circumstances and restrictions, always demonstrate interest and enthusiasm when you approach prospective speakers. You should build up the occasion, the at-



pros will take advantage of you; most will respond by giving you even greater effort.

But finances are not all that need to be clearly understood in detail. Give your speaker as much information as you can on what you want, and agree on a definite subject. Whether you give your speaker a topic or he chooses it, you should agree upon that topic, and then publicize it in every way possible. Use your speaker, make certain you get the most for your money. But don't impose upon him or make excessive and unreasonable demands.

There are many fair and appropriate ways to use a speaker beyond a single appearance at a specific meeting. Most pros are glad to meet informally with your officers or executives, can often make valuable suggestions on a given meeting, or on other matters of concern to your group. Many of them are very effective on radio or television and are glad to give news interviews. If additional exposure of this kind is not burdensome or too time-consuming, it can greatly help your organization and your meeting, as well as your speaker.

#### **Avoid the Unexpected**

Related services of this kind plainly depend upon the personality and experience of your speaker, the schedule of activities you have, and his availability. Anything of this sort should be arranged in advance. Never pop up with unexpected commitments at the last minute, or without any advance warning.

Discuss with your speaker, as far ahead as possible, any activities which you feel would be mutually beneficial, but only plan those he accepts, and help him be prepared for them.

Don't change any arrangements after you have had definite agreements on them. Most speakers will go the second mile when they expect it and have agreed to do so. But understandably, most will resent surprises, last-minute changes, anything which indicates a lack of consideration on your part.

Have a clear understanding in advance of times and schedules. This relates to travel, entertainment, meeting or not meeting planes, checking-in and -out of hotels, and many other details. But it is

most important in the meeting itself—knowing exactly when the speaker is to begin and conclude his speech. Don't switch time frames or go back on the commitments you have made to your speaker, particularly at the last minute. Of course, an experienced speaker can cope with an emergency. But part of the job of a meeting planner is to avoid emergencies.

Get as much information as you can about your speaker as far ahead as possible. Advertise, publicize, and promote this information in every appropriate way you can. Make certain that your organization—the audience at the meeting he is to address—knows about your speaker in advance, his background and qualifications, and subject.

Then when you come to the formal presentation of your speaker to your audience, make the introduction as short and pointed as possible. Whether you do the introducing yourself or have it handled by someone else, try to make certain it is brief. This is not the time to make a speech, and it is not fair to compete with or steal time from your speaker. The purpose of an introduction is simply to identify the speaker, announce his topic, and quickly show that he is qualified to speak on that subject. Period. Anything else is unnecessary, distracting, and boring. If you have done your job, the audience already has the speaker's biographical background and can refer back to it if needed.

#### **Keep the Speaker Informed**

In the same way, you should give the speaker, well in advance, as much information as he wants on your organization, the specific audience, and occasion. A good speaker will use this to advantage—yours and his.

Take the time to think through all the details of your meeting and how you are using your speaker. Provide the proper facilities for your meeting, including any extra microphones, audio-visuals, or other aids requested by your speaker. Check all these items carefully and test them thoroughly. Don't take anything for granted. Double checking everything is a fundamental of good planning.

Always allow more time than is

ence, and the importance of the speaker. The success or failure of your meeting may well depend upon your speaker, and you should tell him you know that.

Never have a negative approach to the meetings you are planning, or the speakers you are contacting. Don't misrepresent or oversell. But don't apologize or belittle either.

You'll want to give a positive picture of your meeting, and of the speaker you want. Invite your speaker in a way to show he is wanted, and then make certain he receives a hearty welcome. The performance of any speaker can be increased or diminished by the interest and enthusiasm given by you and your organization.

In making arrangements with a speaker, make certain that all the details are clear and agreed upon by all those involved. As indicated earlier, you should pay a speaker what he is worth. He should know exactly what he will receive, and when. If at all possible, you should pay the speaker at the time the speech is given. If it is absolutely necessary to pay later, the speaker should know this in advance, and should agree in advance to exactly what is promised.

Spell out all financial arrangements. And don't be stingy. If you are generous with expenses and allowances, very few

required. Be sure your speaker has plenty of time to set up his equipment, get acquainted with your leaders, and feel completely comfortable in your meeting room before he is called upon to perform.

If you have an "eating" meeting, have your speaker served early and give him time to eat. Don't ply him with drinks, extra food, or anything which will interfere with his best possible presentation.

Don't have more than thirty minutes for cocktails. Never permit your audience to get drunk and unruly. Don't knowingly permit misbehavior or discourtesy in your group, and don't leave it to your speaker to correct or call down your people.

Set a brisk, interesting pace for your meeting and stick to it. Don't let your audience sit too long or get restless.

#### Make Your Own

Many of these suggestions may seem unnecessary, too basic, even simplistic. But it is amazing how often they are neglected, even by experienced program planners. Perhaps it would be helpful for you to make up your own checklist. The items mentioned above are not comprehensive or exhaustive by any means; they are merely suggestive. You could easily list twice as many. The important thing is for you to be aware of the many different considerations involved in using speakers and planning meetings.

Make up your own list. Then review it. Study it. Be familiar with it. And use it. The better you understand *and use* these principles, the better meetings you will have. □

Dr. DuPree Jordan, Jr., who holds five college and university degrees has been involved in many fields during the past 30 years, as an educator, editor-publisher, business executive, and government official. For several years he has been president of Jordan Enterprises in Atlanta, Georgia, as well as Success Publications, Inc., Jordan and Jordan Advertising and Public Relations, and the Georgia College for Leadership Development. He is head of Success Leaders Speakers Service, now representing more than 200 of the top platform personalities in America, and has spoken to hundreds of meetings of all kinds all over the world.

# the Program Planner



We've all seen this membership problem before: A prospective member agrees to be your guest at your Toastmasters club meeting. But after some gentle prodding, you find that he seems somewhat reluctant to commit himself to full-time membership. Where do you go from here?

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A recognized service to the community, the program offers specific goals for each of the eight sessions. As the Speechcrafter fulfills each of the goals, others in the club show their approval and there is immediate improvement in his daily communication.

The Speechcrafter becomes a part of your club meeting. As he gains the confidence and knowledge that he is improving his communication and leadership abilities, he gets to know—and like—the fellowship Toastmasters has to offer.

But Speechcraft is also a great club helper. Through its use, you'll be able to exercise your communication and leadership abilities as well as create club programming that will keep the interest—and attendance—of your fellow club members.

Many clubs are finding that by conducting one Speechcraft program a year, there are few, if any, membership-building problems. Countless testimonials indicate that many of the Speechcrafters don't want to leave the club that has been helping them and, ultimately, they decide to join.

The Pan Am Club 3333-46 in New York is a great example of this. The club recently conducted one of the eight-week programs. Seven people enrolled . . . five joined the club at the program's conclusion. In Benton Harbor, Michigan, the Mainstreet Club 1407-62 had eleven Speechcrafters complete the program . . . over half joined the club. And the list of similar successes goes on and on!

Convinced? We thought you would be.

Want more information? *Speechcraft Action* (203-A) has all the information you need to put on a successful Speechcraft program. If you don't have a copy, ask your club president to get one. Speechcraft . . . it's a great idea! □



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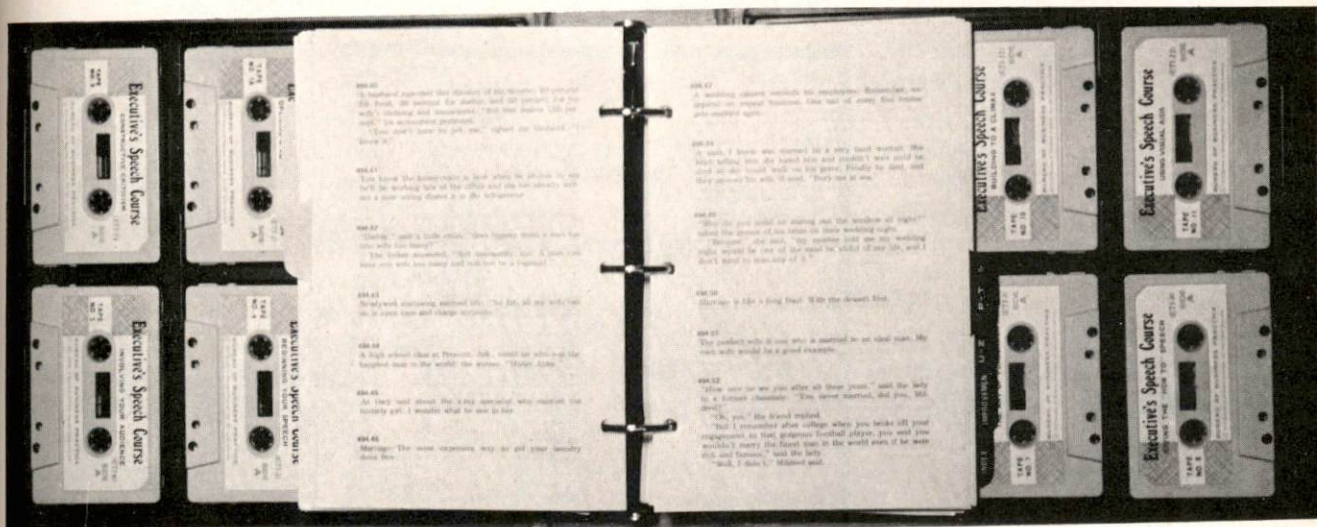
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# Chef, Cook or Bottle Washer?

by  
**Raymond Floyd,**  
**ATM**

Analogies are often used to provide another method of viewing a subject, or perhaps to provide greater understanding. I believe that is true about the one I've come up with on speech preparation. However, my analogy may not be one that you have thought about before. It goes like this: Speakers can be placed in one of three general categories that reflect their speeches—*chef*, *cook*, or *bottle washer*.

## That "Lukewarm" Feeling

Now you all know the *bottle washer*. He is the speaker using the same theme, speech after speech. He continues to wash that same subject over and over again. The speech itself suffers from the lack of continuity, as ideas are added in a haphazard fashion (first a glass, then a plate, followed by three cups, etc.).



When the speaker is finished, you feel lukewarm with, perhaps, a slightly unsettled stomach, much in the manner of the sink with murky water and food remnants floating about.

The *cook* is several steps ahead of the bottle washer, but has not yet reached the top. As most people know, cooks are very talented individuals, capable of putting together an excellent meal, but

normally one that has more substance than imagination. The speaker in this category can always be expected to provide a well-constructed speech with clear opening, sound body, and solid conclusion. However, when he is finished, you won't remember it as a *memorable* speech. The speaker has whetted the appetite, but has not satisfied that craving for total fulfillment.

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This brings us to the *chef*, the epitome of the culinary art, a master of his field. From the hors d'oeuvres to the dessert, the chef prepares a meal to delight the tastes of his audience. You have also seen this in speakers. From the opening remarks to whet your appetite, through the main course to satisfy you, to the *ce de resistance* as the speaker concludes, you have been provided with a speech that satisfies you completely, one that will be remembered as a truly significant event in your life.

The obvious question at this point is how does one go about becoming a chef? In the paragraphs that follow, I will provide some thoughts that I believe can help you to attain that goal.

## The Main Course

As any chef will tell you, you cannot begin to plan your meal if the main course has not been chosen. The same holds true for a speech, as it cannot begin to take shape until the subject has been determined. The choice of the subject again separates the chefs, cooks, and bottle washers.

The speech subject can come from a multitude of sources, but for the subject to have the impact you are looking for, it must relate to a wide range of people. This does not mean to imply tragic significance is required, but rather, any thought-provoking or memory-arousing subject should do. Illustrations of personal friendships, memorable characters, or human triumph (and tragedy since we do live in a real world) are all areas that have a boundless wealth of subject matter. Take a few moments and think of your own experiences. Which of your memories stand out, and why? The chances are the subject that creates that memory for you will do the same for your audience.

Once the main dish has been picked, the chef now begins to plan the entire meal. From appetizers, to soup, vegetables, and finally the dessert, each portion of the meal is carefully picked to compliment not only the main course but also each element of the meal itself. Not a single item must be allowed to strike a discordant note in the entire meal. This careful attention to detail should also hold true in your speech preparation.

Beginning with the introduction of your speech, there should be a fine balance of material to support your "main dish," the subject you have picked. The introduction, the four or five supporting subjects, and the conclusion should come together to form that balance sought for by the chef. If, during the speech preparation, a supporting element does not feel comfortable or perhaps strikes a discordant note, then either rephrase it until it fits or drop it from the speech entirely.

When you are through, your speech should provide that same balanced appeal of the dinner planned by the master chef.

As any chef would tell you, a fine meal cannot be hurried through the preparation stage. Each dish must be cooked slowly to perfection, with ample time allowed for the various seasonings to meld together in the sought-after blend of flavorings.

## A Delicate Balance

As in the dinner, a good speech cannot be rushed or haphazardly thrown together. To perfect the speech, many hours of practice are required to provide that same delicate balance achieved by the master chef. The practice may take many forms, ranging from tape recording and playback, to rehearsals before your family (if they will put up with you), to playing with your mental blocks. The latter is my favorite, as I picture the opening, body, and conclusion of my speech and try many varieties and styles

without cluttering the floor with paper (and without driving my family from the house). Regardless of the method you decide upon, the only way to develop that speech is through practice, practice, and more practice.

The meal is now complete. The chef reviews his masterpiece, viewing each part in turn. A sprig of parsley here, a dash of paprika there, those last-minute details to make sure that the meal is complete and ready for the diners.

In the same fashion, your speech is ready, sound, and well-rehearsed. What else can there be to do? Listen to the Toastmaster, to the other speakers, to the theme that is preceding your speech. Can you now blend these outside effects into your opening remarks, or perhaps as a point of emphasis within the body of your speech? These are the garnishes of speaking, the ability to tie your speech into the program of the day.

Your efforts in your speech preparation will determine whether you will be viewed as simply a bottle washer, or perhaps even a cook. However, if you work hard, you can become known as a master chef. The choice is yours.

*Bon Appetite!* □

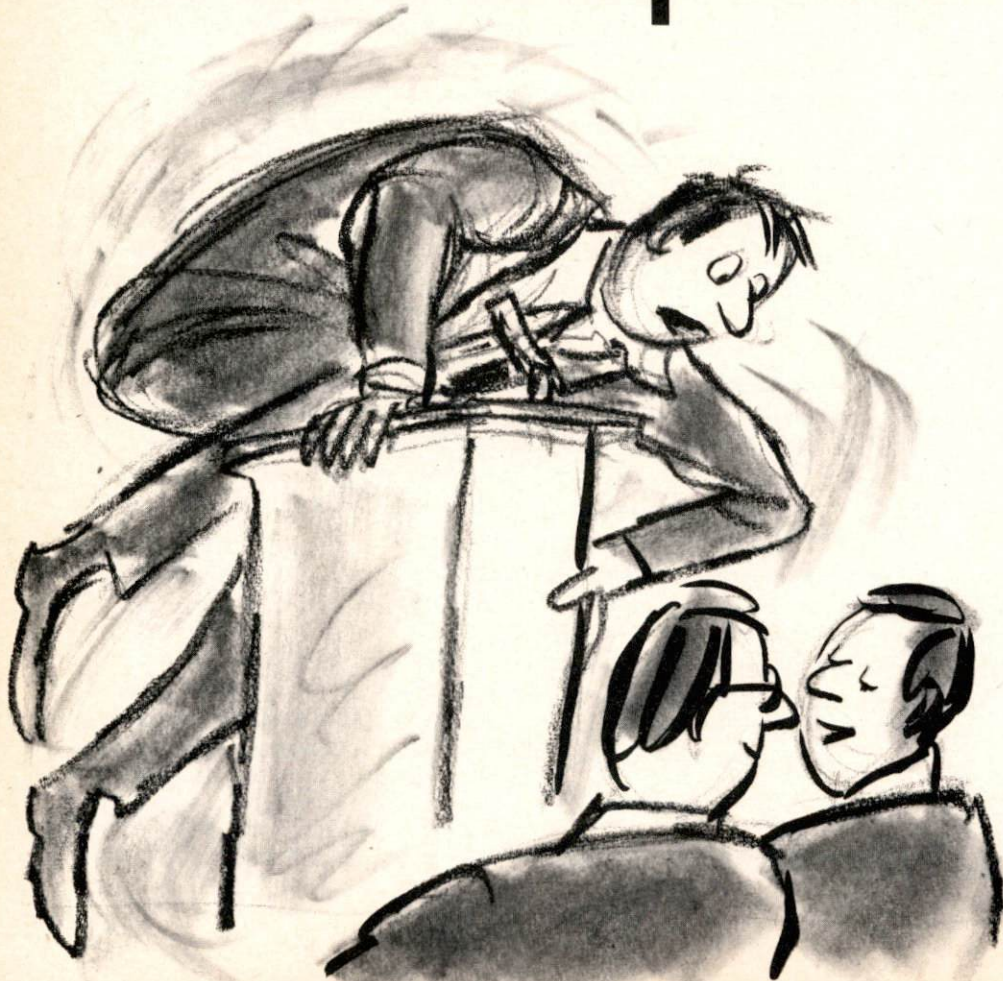
Raymond Floyd, ATM, is a member of the Pompano Fashion Square Club 3299-47 in Pompano Beach, Florida. A frequent contributor to THE TOASTMASTER, he is currently assigned as an Advisory Test Administrator in the Systems Assurance Lab with IBM's General Systems Division in Boca Raton, Florida.

*At some time or another, every speaker will ask, "What am I doing up here?" Some will have an answer. Will you?*

by

William E. Hopkins

# ARE YOU REALLY WORTH LISTENING TO?



The program chairman has just announced the next speaker, and it's your turn. You approach the lectern, grab a deep breath, and look out over your audience. As you see those unsmiling faces, you may be forgiven for asking, "What am I doing up here?" However, since you recognize that this momentary fear is common to all speakers, you don't want to answer your question, but plow ahead into the text you'd prepared for another occasion.

Let's use that moment of hesitation while you're busy sizing up the audience—"setting" yourself with your listeners to examine their reaction to you. Since you've been a listener yourself, you recognize the questions, usually unspoken: *Who is this guy? What's his authority? Why should we listen to him?* Or even, *Why didn't I stay home and do something useful tonight?*

If you waited until this moment to ask—and answer—those questions, your timing is off, way off! The thing you needed to do at the very beginning—when you were given your topic—was to ask, "Why me?" You should have known *they* would be asking the question, and your answer should have been an integral part of your presentation.

## Why You?

Why were you asked? Forget all the unimportant possibilities such as the fact that the subject may need to be discussed. Let your Ego answer: *The want to know what I have to offer!* Once you've reached that point, your presentation takes on an entirely new approach.

You're here because you know something the audience doesn't. Make that assumption, even if it isn't a thousand percent correct. Even if you doubt it, you're here because you *think* you do, and, for now at least, that's the situation.

ing. You've selected this topic because, for your three-minute speech, you've had to select from the material you have stored up in your reservoir that's enough for thirty minutes. And since you could speak (or maybe only talk) for longer, it's a bit easier to be sure of yourself, harder to be artificially modest.

Now it goes without saying that you're not going to just talk off the top of your head. Before you reach this point—the platform, the audience, the “moment of truth”—you will have spent a good deal of time and effort thinking, sorting, organizing, comparing notes with others who may agree or disagree with your conclusions. Consequently, even though what you have to say may not actually be new, you've brought a new treatment to the subject, a fresh approach. That's the YOU you're sharing with your listener. And here we get to the crux of the whole affair . . . YOU!

#### Share Yourself

You have to have a personal stake in the outcome, you have to share some vital part of yourself with those faces out there as you discuss your selected topic with them. Knowing this dictates a completely personal, intimate approach to your preparation time. Maybe, too, you were aware of this all the time, and that's what's been the seat of your nervousness. Sharing oneself is scary; doing it in public can be disastrous, and something inside tells you so.

Did you ever ask yourself what makes a speaker nervous before his audience? Lack of confidence, you'll probably say. And you'll be correct. Why? Because we've agreed that you're not here until you've researched, rehearsed, rehashed, repeated, and rewritten the text until you're possibly a little bit sick of it. And you've spoken before—this certainly isn't your first time out. Is there any logical reason for nervousness?

The standard texts are full of answers. They all speak of organization, of practice, of breath control, of tape recorders and mirrors, and other quite useful approaches—all of which you've already discovered, already used (and with some degree of success). Yet the quivers persist. And you've still not discovered how

somebody like John F. Kennedy could take a pretty good text and deliver it so it could actually make his audience's spines tingle.

Well, one difference between you and that “spine-tingler” may involve the sort of practice you've *not* done. What you may have taken for granted is yourself—only the folks in your audience haven't. And you're left up there on the platform not knowing for sure exactly what they're seeing. You need to study yourself as they are, so you can know what you're giving them.

By that, I mean you've not deliberately run yourself through a whole gamut of intellectual/emotional nuances, with the object of seeing yourself as the other fellow does. Here, we're going far beyond the selection of appropriate dress, the use of appropriate gestures. You've already considered those elementary aspects. At this point, we're making you the specimen on the slide, and the microscope is going to reveal those minute details you've observed in others. But now you're going to put yourself under the microscope, and you're horrified that the other fellow may discover something you didn't know about—or something you wanted kept hidden. You'd better be horrified, because it's a frightening thought.

#### That Old Friend

It's too late to run and hide. You've committed yourself and you're going to see it through. But where do you go for help? Why not join your audience through the help of your old friend—your full-length mirror?

Like your tape recorder, your mirror is cruel at first. Remember the first time you recorded your voice? Horrible, wasn't it? But as soon as you realized *that* was the voice others were hearing, you began the necessary corrective measures. Your mirror delivers the same sort of accuracy, and what you see is an accurate picture of what we see.

The human animal is the most curious of God's creatures. We spend nearly one hundred percent of our waking hours observing those around us. We begin as infants, copying the subtleties of expression and gestures we see in others, gradually learning to express ourselves

eloquently, both vocally and bodily. But how much do we study those identical moods as they appear in our own countenances? It's strange that we should be so curious about all other creatures and take ourselves for granted. But we do . . . until we find someone else actually examining us.

Well, you knew where this was taking us. That's right! Spend hours in front of your mirror, scrutinizing your own instruments of expression in their whole range of eloquence, and learn what you look like. Place yourself in as many situations as you can think of and act out the parts. Become the disappointed lover, the angry employer, the hurt child, the weak dissolute, the seductress, the victim. And when you think you've reached the end of the list, think of something else, and then go back over and over them all.

You'll want to lock the bedroom door for these private practices. There will be a tendency, at first, to hide those very private, very secret responses even from yourself. But stay with it; the dividends are incredible!

Once you've become comfortable looking at these broad gradations, it's time to narrow the focus. Now you're looking at you the way your audience will—critically. The difference is that you're going to be conscious of what you see, while they're only vaguely aware that something's not quite right. Once you get your face under control, you'll find that your body will fall in line. What you should strive for is what I'll call a “rubber” face, one which mirrors every slight emotion. That's the direct opposite of the “poker” face.

#### Condition the Muscles

Let's begin with the mouth. As you speak, work to move your lips and chin deliberately farther than you feel is normal. Drop the chin, open the mouth, pull back the corners, and purse the lips. Open one side first, then the other, changing and distorting its shape until you feel ridiculous and your facial muscles are sore. You'll discover that, like any other muscles, these need to be conditioned, because it's been long since they were fully used.

Eyebrows next. Arch them, raise

them one at a time, then together. Open up the face by raising both in the center, then close back down again into your deepest frown. Try to elevate the outside end. What mood do you see resulting?

How about the nose? Can you flex the nostrils? Flare them? Do it until you gain conscious control. And wiggle your ears, if you're one who can.

How does all this help? You will have added another factor—the critical one—to your long list of those variables you now have under control. Let them look! No, invite them to look! *Dare* them to be as critical as they want. Put on an act for them. Give them more than they expected, and lose yourself in the giving! But never completely.

Anytime you stand before a group of listeners, speaking, but not looking and listening to an instant replay of your own performance—not sitting out there with them and joining them in their examination—you're in trouble. You've just committed the cardinal sin. You've taken yourself for granted, and expect them to also. Only they won't.

#### Tuning YOU Out

They'll take you to pieces instead. Or go to sleep. Or leave. Or have no questions to ask at the end. Or something equally dastardly. Because, you see, the something special you brought to them will be ignored; they'll tune YOU out!

Back on the platform, in that frightening present tense just before you begin to speak, they'll never know exactly what you're thinking. But you and I will. We have a secret. You're standing there, saying to yourself, "All right, audience, watch out! I'm going to get out there with you, and we're going to have a fun time of it!"

Go get 'em, Tiger! □

William E. Hopkins has been teaching public speaking, dramatics, journalism, and English in the Denver, Colorado, public schools since 1951. Presently assigned to Denver South High, where he's headed the Forensics and Competitive Speech programs for the past eight years, he received his Master's in Creative Writing from the University of the Americas in Cholula, Puebla, Mexico.

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by Paul J. Meyer

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# All Silence Is Not Golden

by  
Bob Larson  
Club 3658-U

Silence can be a great attention-getter (and lucky is the Toastmaster who knows how to use it effectively). But silence can also indicate, with agonizing embarrassment, as your throat grows dry on the inside and red on the outside, that you have lost your train of thought. Unfortunately, this tends to happen more often to the old pros who disdain the use of notes than to the beginners who have the dual crutch of a complete text and a lecturer to lean on.

So what do you do when you find yourself impaled on the impasse, when you've hit the hiatus, when your mind becomes a total blank? Do you clear your throat? Reach for the pitcher of ice water? Apologize?

Amateurish.

You simply invoke one of the following ready aids on what to do until the memory comes back:

1. Repeat your last statement for "emphasis." This is good for the audience, providing it is not done at the very start of your speech or overdone throughout. It is good "sign-posting" and reduces effort on the part of your listeners to follow your logic and argumentation.

2. Ask: "Are there any questions thus far?" During that pause, which you can time as you see fit, you may even reach for the ice water.

3. Embellish your last statement with an example. As a precaution and part of your homework, even if you are preparing a three-point speech, build in some extra examples you had not intended to use, just in case you lose your "red line." If you need to invoke one of the extra examples for that purpose, you will have time to search your random access storage device while talking.

4. Tell a story or a joke. It need not be funny if it's a story, as long as it is pertinent. But it should be a routine that you have used often (with other groups)

so that you have a little "think" time to search your memory as you tell the anecdote. In August, 1967, George Jessel told the Toastmasters Club of Frankfurt, Germany, that "the first duty of a public speaker is to find the right joke that goes with the occasion. Even if it's an old one, if it is couched with good language, it serves its purpose." You might not agree, but if your memory is as weak as mine, try to think of the right kind of story or joke that might embellish or back up the main points of your speech and have them ready to draw upon if you lose the main thread of your argument. If you're really desperate, you can let your sudden silence sink in. Then you smile slightly and use that old line, "The mind is a wonderful thing. It starts to work the minute you are born and stops the minute you are called upon to speak in public."

5. Summarize what you have said up to the point when you lose your train of thought. This is the surest way to find the dropped stitch because it enables you to go back and review your material.

*These last three are not to be taken seriously, even though I have used them effectively on at least one occasion (each):*

6. Tell your listeners, after looking demonstratively at your watch, that your time is up, but you are willing to answer one or two more questions.

7. Lead the group in prayer (for you), calisthenics, or call for a minute of silence.

8. Clutch your heart, gasp for air, slump to the floor. Then stand up slowly and unsteadily and say, "I have not been feeling well lately, but I'm ready for your questions."

It's the old hero bit. And while it may not be the most tasteful thing to do, it's bound to give you a few more seconds of precious time—time that you need to restore your memory!□

by Cecile Briggs



New Orleans, of course, means jazz and Mardi Gras, Andy Jackson and Jean Lafitte, wrought-iron railings and burlesque, Bourbon Street and bourbon sours, the French Quarter and Creole food. In fact, New Orleans promises so much, it's often hard to decide what to see first.

But on a delightfully clear afternoon in the Vieux Carre (the French Quarter) of the city, I met a couple with a slightly different problem. They were sitting on one of the benches in Jackson Square with a lapful of brochures, an open "Where to Go and What to Do" booklet, and a map that was lifted off the bench by the gentle breeze.

"I'm not going a bit further till we eat," the girl said with a plaintive frown.

"Well we've got to decide *where* first," her companion answered sensibly, thumbing through another guidebook.

Ah, so it was the abundance-of-riches problem, after all! What to see, where to eat, how to spend your all-too-limited time in this historic city . . . not important problems really, but rather *pleasant* ones, the solution to which can make for a memorable visit.

The best place to start is at the Visitor's Center of Greater New Orleans on 334 Royal St. There you can pick up helpful literature and maps, and have any questions answered by a courteous and knowledgeable staff.

Cover and inside color photos courtesy of Windsor Publications, Inc.

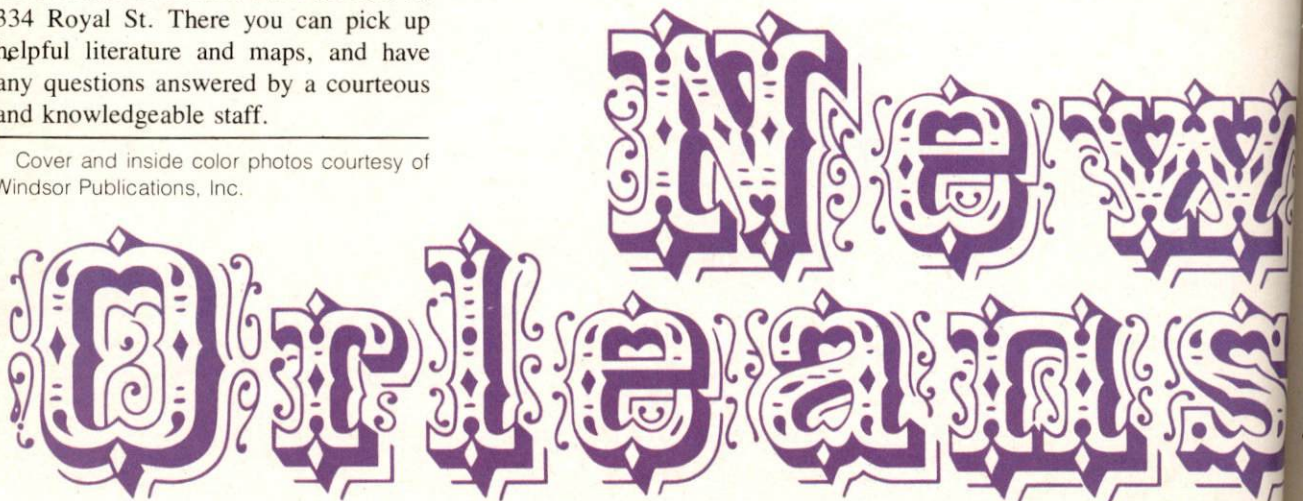
Armed with a "Walking Tour" brochure (which lists 36 stops of interest), you might begin your morning's explorations with a visit to the French Market, to the popular Cafe du Monde for a unique breakfast featuring New Orleans chicory coffee and the famous *Beignets* (French sugared doughnuts without holes). Thus internally fortified, you might take time to explore the Market, stopping to admire artists' paintings around Jackson Square, or going for a ride on a horse-drawn buggy, or buying some flowers from the bright carts you'll find set up shop there. (French Market, by the way, will soon be graced with brand-new tourist-oriented shops and boutiques.) Then, too, there is the St. Louis Cathedral with its three tall spires (visitors are welcome between services; guides available), or the twin buildings that flank it: the Presbytere and Cabildo, historic buildings of French-Spanish blend, owned by the state and used as museums.

#### The Heart of the City

All tourist paths in New Orleans converge on its famous French Quarter. Described geographically, it's an area of some 100 blocks, set at right angles with the Mississippi River from Espla-

nade to the 117-foot-wide Canal St., which separates the Quarter from "Uptown." Described more flavorfully, it's the location of some of the finest restaurants in the South. In historical terms, it's the vestige of an era when France still held this important port. And described emotionally, it's the very heart of New Orleans.

The architecture of French Quarter buildings demonstrates that New Orleansians have long had their own way of doing things. For instance, you'll notice their beautiful courtyards are on the side of the house away from the street, the early inhabitants obviously preferring privacy to curiosity about who was walking past on the street. And the distinctive hand-wrought iron work of the balcony railings is characteristic, too. There is a "cornstalk fence" on 915 Royal that was built in 1834; its intricate design represents stalks and ears of corn intertwined with morning-glory vines and blossoms. Some old buildings even have the original owner's monogram worked into the delicate railing. The combination of these serene courtyards with their fine iron work and flowering shrubbery takes you back to an era of luxurious ease and contentment.





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Famous people have lived in many of the French Quarter's old buildings. General Beauregard's House (built in 1827) is at 1113 Chartres; more recently, the novelist Frances Parkinson Keyes lived in it, basing many of her historical novels on legends of the area.

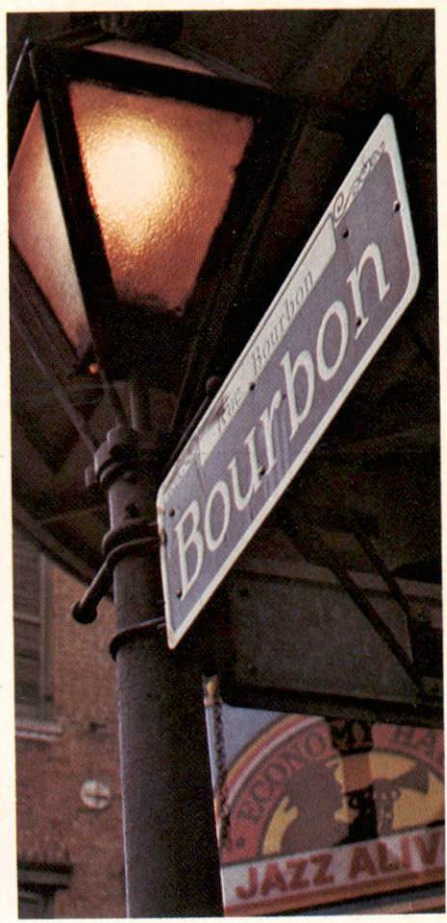
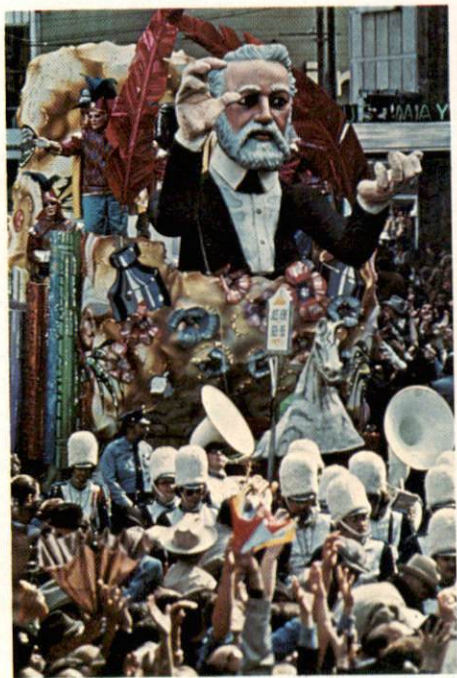
A famous, or *infamous*, poltergeist lives hereabouts, too. The LaLaurie House (1140 Royal) is known as the Haunted House. Why? Well, it seems that Delphine LaLaurie was alleged to be something of a brutal fiend. She was once seen whipping a child, who soon after fell from the roof and died. The next year, a fire in the residence led to the discovery of "seven starving creatures in chains and unable to move." Madame LaLaurie was accused and she had to flee to Europe, leaving—according to the story—a flock of groans, screams, and the hissing of whips to haunt the house ever since.

### Museums and Jazz

French Quarter museums, where more tangible reminders of the city's past are on view, include the Louisiana Wildlife Museum (400 Rue Royal), the Musee Conti Wax Museum (917 Conti), and the New Orleans Jazz Museum (833 Conti). The Jazz Museum allows you to trace the development of music and musicians that made New Orleans famous for jazz, and records are for sale, too.

The French Quarter also lays claim to the oldest apartment houses in America: the two, block-long Pontalba Buildings, facing each other from St. Ann and St. Peter, and separated by Jackson Square. They were built between 1849 and 1851 to offer luxury apartments over ground-floor offices and shops. The Pontalba shops offer a bit of everything, and they are fine for souvenirs and gifts. The Cafe Pontalba is at the corner of Rue

(continued on page 24)



# toastmasters action

## "I Had to Do It!"

SAN DIEGO, CA—"I was scared, but I had to do it," said Bijan Zayer, ATM, educational vice-president of the Co-Op Club 1125-5 in San Diego.

No, he wasn't talking about his Ice Breaker. He was talking about his unexpected "delivery" of his new-born son—with the help of a little over-the-phone

coaching from the obstetrician.

It seems that Mrs. Zayer called him away from work one morning when she decided that the baby was about to join the family. But Mrs. Zayer did not realize just how soon the baby was going to arrive. While her husband took their two-year-old son to a neighbor's house, she phoned her doctor.

"She gave me the phone as soon as I entered the house," Zayer said, "and

Dr. Spore told me that my wife was about to deliver and that I had no time to bring her to the hospital."

So, with his wife in labor next to him and the doctor giving instructions over the phone, Toastmaster Zayer delivered seven-pound Jamsheed Patrick.

According to Zayer, the doctor gave him instructions on how to cut and tie the umbilical cord and how to carry the baby until he started to cry.

"After I heard my baby cry, all my fears disappeared and I felt as if I had delivered babies before."

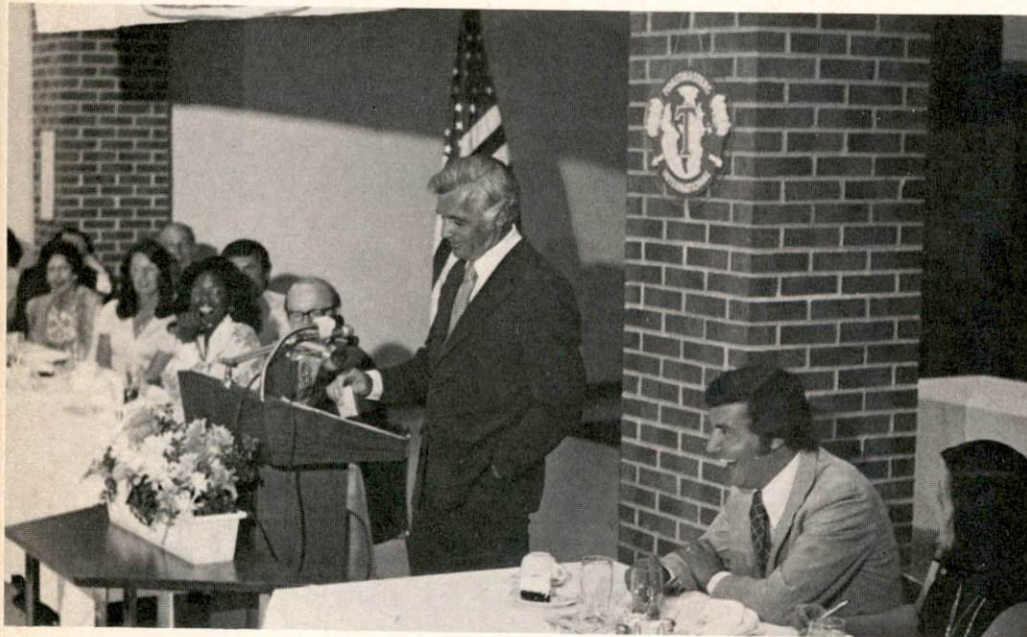
How's that for an Ice Breaker? □

## She's a Toastmaster!

COLUMBUS, OH—It took the push for the Equal Rights Amendment (ERA)—not just the hard work and long hours—to get women into bank management positions. That was one of the conclusions reached by Mary Lou Seitzinger, author of a newly-published study of "Ms. Bank Managers" and president of the Bankers Breakfast Club 3747-40 in Columbus, Ohio.

A senior analysis clerk with Ohio National Bank, Ms. Seitzinger confirmed her survey to 68 women at a large Midwestern bank, but believes the conclusions "could apply to any bank in the state." Although the study represents only part of the information she is collecting for a book she hopes to publish, Ms. Seitzinger felt the conclusions of her study were important enough to be published separately.

"The fact that it has taken so long for women to be recognized in the bank



ROAST—Mayor Richard Fulton (standing) joins other Nashville, Tennessee, dignitaries in a "Roast Chris Clark Night." Chris (seated at right) is the news anchorman with WLAC - TV (Channel 5), a CBS affiliate.

To the delight of more than 200 visitors, some of Nashville's celebrities, many of whom have themselves been "roasted" on Chris' daily newscasts, took this chance to roast him in return. The affair was sponsored by the Area One Toastmasters of District 63. In a city where news coverage has been at a premium, this affair commanded a great amount of advance publicity in newspapers, radio, and television for the Toastmasters, with scenes from the program filmed by Channel 5 for their 10:00 p.m. newscast.



**SPEECH CONTEST**—TI Senior Vice-President, Robert Blakeley, DTM (far left), and Ralph Kinney Bennett, associate editor, Washington, D.C., office of the **READER'S DIGEST**, present the \$2,000 Scholarship Certificates to the winners of the Reader's Digest Association—Boy Scouts of America Public Speaking Contest.

Recipients of the award were (from l to r): Keith Sevedge, 17, of Kansas City, Kansas (Scout winner), and Joe C. Bishop, 19, of Albany, Georgia (Explorer winner). Mr. Blakeley, who served as Chief Judge, represented Toastmasters International and all its members who took part in the year-long contest.

business, and in management in particular, has created a bitter resentment in these women," she said in her study. "In the past year, women have had more opportunities than ever before," she stressed, adding that compared to the number of men manager titles, the women manager titles "are only a drop in the ocean."

Many of the women bank managers surveyed agreed they would have moved into management positions more quickly if they had been men.

"If I had been a man, I would have been made a manager instead of an assistant manager," said one woman.

"I do the same job as men in my position, sometimes much more of it, and am paid less, though I'm older and wiser," said another.

Toastmaster Seitzinger concluded her study by urging other banks to do a similar study "to know how this minority

feels about the past, present, and future of women in bank management."

"I'm really satisfied that as far as the statistics go, it's as perfect as possible," she said. "My goal was to have the survey done in International Women's Year and presented to women in the Bicentennial year."

Needless to say, she's met both goals. But . . . that's a Toastmaster for you! □

## Young at Heart

WINNIPEG, Man., Canada—If you want an idea for building a Toastmasters club, you may want to ask District 64 for a hand.

Why? Because they've recently chartered the Henjum Club 2994-64. So what's so novel about that idea? All the members of the club belong to the Age and Opportunity Center of Winnipeg and are retired senior citizens.

According to James A. Doak, the

publicity chairman for District 64, there has been so much interest in the club (50 attended one of the club's first meetings) that another club has already been chartered.

"These members are all very keen," said Doak, "and see real value in Toastmasters. They now have the time to become more involved in community events, and Toastmasters will help them make a full life of retirement."

Doak encourages others to offer Toastmasters to senior citizens, because they are a large and very important part of our communities.

But what about the members of the club? What do they think about Toastmasters?

"I have participated in many senior activities as a member and volunteer," said Florence Ross, administrative vice-president of the club, "and each is rewarding in its own way. But the fun of being a Toastmaster surpasses them all. It is such a learning, listening, and speaking challenge . . . and I can never pass up a challenge." □



**C & L AWARD**—Past District Four Governor Phil Lellman presents his district's coveted Communication and Leadership Award to Terry Lowry, one of San Francisco's liveliest, loveliest, and busiest news personalities.

The "Anchorgal" on NBC affiliate KRON - TV's "Noon Nowswatch," Terry is also well known for having produced and co-hosted "Alma de Bronce," a weekly presentation of special interest to the Latin American community. Ms. Lowry, the first woman to receive the award from District Four, is now the moderator of "Community Circle" and "Speak Out," two weekly public affairs programs.

# Time Out for Management

by  
Dr. Thad B. Green

***"You have to get some order in your life—deciding what to do now and what can be done later; deciding, then doing first things first."***

Look around. It's there—evidence everywhere. Many managers don't take time out to manage. Oh, occasionally they do. And a ray of managing will shine through. But not often enough. Time-management is a serious problem, one common among managers. These managers don't manage—not really. They can't. There are too many pressures. The burdens are frequent. Time demands are excessive. The managers work; they work hard. And they fight, with dogged determination to win the game—the game of pressures and burdens and demands. It's a tough game; not played for fun, not played by choice. Yet, every manager plays. Benchwarmers are not allowed. The players blame the game, but the game's not to blame. Sure, it's part of the problem—but it's part of the job. The problem—the real problem—is this. Managers simply don't take time out to manage. Like kamikaze pilots, destruction is their destination. The result can be—and often is—devastating.

Who are these managers? Can they be recognized? Of course, from a mile

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away. They're easy to spot—like a big wart on a small nose. They have a well-known disease, with symptoms aplenty.

According to the forthright physician: "These patients all have a definite case of congenital tardiness. Yes, congenital tardiness. Most are gluttonous, with the conspicuous consumption of time. Many are crippled with ignorance. Some are suffering from spectatoritis and unassuming uselessness. A few have a blinding focus—non-profit not on purpose. None realize that on a day-to-day basis they are accomplishing less and less, in more and more time. And they are, understandably, neurotically upset. In the final analysis this type of manager appears to have either lost his mind or given it away."

## Trimming the Fat

This profile is a diagnosis of despair. The light shines, ever so faintly. But it does shine. There is a glimmer of hope—if the inertia of habit can be overcome. Certainly it is better to light a candle than to curse the darkness. But if changes are to be made, it is the manager, only the manager, who can make them. A time-management problem is like obesity. The doctor can prescribe a cure. Only the patient can trim the fat.

The time-management problem is

urgent. Like a broken bikini strap on the public beach, it needs immediate attention. Waiting to take the corrective action is inappropriate. To wait results in—well—embarrassment. So . . . let's not wait!

The first point is—well—stolen. It comes from Peter Drucker. He says that "executives who really get things done don't start with their work. They start with their time." Forget the work? Consider the time? Who has time to consider the time? Not many! Here's the dilemma. With frustration in his voice, one colleague says to another: "I'm swamped—snowed under. Just can't get things done. I know. Time is supposed to be my greatest asset, but it's not. It's my greatest enemy."

His pleading voice stops, almost unwillingly. He raises his head—for the first time. Looking away he focuses on a bookcase. Accidentally, unintentionally, as if someone else has controlled his vision is guided to one book. *Getting More Done in Less Time.*

He stares—with a momentary expression of hope—and then, "Maybe that's what I need."

His colleague responds with a friendly "It's good. You're welcome to borrow it."

But the response is slow, and filled with regret, "O.K., but not now . . . I don't have time!"

Sad, bad—starting with his work, not with his time.

Later—much later—the two colleagues, plus another, converse. With the joy of victory in his voice, he announces, "I'm no longer swamped. And I'm not snowed under. Time has become my most valuable asset."

The confident voice pauses, temporarily to be sure. A proud chin protrudes. Two eyes sparkle and search—hungrily beg—for congratulation, commendation.

And then, from the agony of defeat to the laurels of success, "Congratulations! We commend thee . . ." spoken with one smile—the right smile—a pleasure-filled smile from his "father confessor" colleague. Enough, and like the bell and Pavlov's dog—the expected response.

"Let me explain. Everything I do is important. Everything! When it's important to me, I do the job well. When it's important to my boss, I do it better. When it's not important, I don't do it at all. Time is not my problem now. The thief has been jailed. Unimportant tasks are no longer stealing valuable minutes and hours of my time."

### The Staggering Tasks

With the impertinence of youth, the third manager responds, "Your approach is great. I live by it. But my problem is different." (Why is everybody's problem always different?) "I don't do anything that is unimportant," sure, sure, "but the important tasks are staggering. I don't have time to do them all, certainly not well." Excuses, excuses—the excuse is ignorance. He's bullish on ignorance. "Your philosophy doesn't really apply to me."

"No, it doesn't," comes the calm reply to the challenging disciple, and then the sermon. "Here is a thought that may help. Don't do everything that is important. That's right. Often there isn't time. Don't be tempted by the straw that breaks the camel's back. This doesn't mean you tell the boss no. Of course not. Tell him yes. Then delicately remove a comparable straw. This takes courage and wisdom, not necessarily in that order. But you can do it."

Inexperienced, uncertain, naive—youth speaks again. "I think I understand. But, but it all seems too simple. I've tried miracle medicine before, yet never with results. I'm skeptical."

Waiting, watching, with words, with wisdom, "Oh, you should be. But it's easy, once you know how. Then, there's nothing to it but to do it." It. It what? What is this, rhetorical nonsense? Cliffhanging boredom?

To the point, please. "It's simply a matter of deciding what's important and what's not—what should be done by you and what should not. Don't do anything that isn't important, but don't do everything that is important. To do or not to do, that is the question."

Quickly, knowingly—a test question comes from the still pleasure-filled face. "Okay, but what do you do when you've decided what to do? You seem to be avoiding the real question."

### First Things First

Accepting the challenge—and playing the game too—the manager with the newly-acquired messianic complex eagerly responds. "You're right, and you're wrong. I haven't addressed the real question, and you haven't asked it. But, what do you do when you've decided what to do? Well, you have to get some order in your life—deciding what to do now and what can be done later; deciding, then doing first things first."

The young manager quickly responds again, "But, but. . ." And then, a frustrated pause, silence, thinking, groping, grasping for the switch—the bulb—and finally, the light. "First things first. Yeah, sure. First things first, constantly consuming—eating away—the items on the 'to do' list. But, when you're up to your hips in alligators—with all of the 'to do' items snapping at your heels—how do you drain the swamp, how do you do first things first?"

Ready, waiting—responding before the echo of youth fades, "Procrastinate. At the right time—and the right place—procrastinate. Choose one task, just one—an important one. Then, put off everything else. Put it off. Put it all off—until that one task (or a major portion of it) is completed. Ignore all else—out of sight, out of mind. Put off the alligator fight—

until you've drained the swamp." And the cycle continues, choose—put off—complete. A concept not soon to be forgotten. Procrastination pays off.

Humble, grateful—but still naive, "Wow. I've never thought of it like this before. It's great—all these tips on managing time. Right on. Can you tell us more? Do you have the time? I'm anxious to learn. That's one of my problems—I'm impatient."

And then—like a father simultaneously reinforcing positive behavior and disciplining the bad—a scolding yet rewarding response. "Never, never apologize for being impatient. People are too patient, too complacent. Remember, those who are patient *wait* for things to get better; those who are impatient *make* them get better."

After a pause, and with "monopoly of wisdom" in his voice, he continues. "But to answer your question, yes, there is more—one point in particular. Delegate! Delegate the work, delegate authority. It's a crucial factor in time-management. When you're having time troubles, don't pass the buck—pass the work. I was reading something on this just the other day. The author said that when you develop the ability to get things done through others, you free your own time for doing your own work more quickly. It's painful though."

Almost forgetting, another thought is added, "Don't do everything that is important. Remember earlier, the camel and the straw? If you try to do everything that is important, sooner or later the straw that broke the camel's back is placed on your shoulders. Delegation, delegation is the way to make room for another straw."

### Dirty Harry

Dirty Harry they called him, the cop that got the dirty jobs. Unknowingly our "Socrates of the time-management world" advocates the "Dirty Harry" philosophy. "Another point on delegation. Every manager is responsible for various undesirable tasks, the one you hate to perform—the type that causes frustration just to think about. Many of these can be done by someone else—as well as or better than you could do them. So, if you're going to delegate anything

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—why not these?" Every manager needs a "Dirty Harry" subordinate.

Hardly taking time out to breathe—he continues. "Not only does delegation free you to work, it frees you to think and plan and schedule—to ask where you are, where you are going, and how to get there." Think-time is essential time. Using your think-time for other things is as clever and efficient as do-it-yourself brain surgery.

"Think-time. That's where my impatience really shows. Interruptions—every time I start my think-time. I just can't control it. What am I doing wrong? It's a real problem."

No think-time! A manager with no think-time? That's as sinful as a "man of the cloth" writing pornographic books in his spare time. "Yes, it is a real problem—a problem of no guts, no priorities. Simply ask if the task you're working on is more important than the interruption. If it is, stick to it." Interruption control—it's old. Ring . . . ring . . . "Hello . . . I'm sorry. He's in a conference now. Could I take a message?"

"Even so, I'd still have interruptions. Colleagues and co-workers drop in to chat—no business, just pleasure. They're people I work with, and depend on. Throw them out and out goes our working relationship, too."

Hesitation, uncertainty, and then unsure words of advice, "Interruption control? Should it be enforced? It seems like a case of 'damned if you do and damned if you don't.' Fertilizing friendships is important, but it can be a problem when it's done at their convenience rather than yours.

"Maybe—just maybe—there is a way to have your cake and eat it, too. One of my friends had a good solution. This was his problem. People liked him, enjoyed talking to him. So, when they needed a break they dropped by, one by one, in a steady stream—just to chat. His door was always open, and that was the key. So, for another month he never closed it.

### **The Talking Door**

"Then, the new plan. When he was willing to have people come in, he continued to keep the door open. When he had work to do, he closed the door—and locked it. When people knocked, he wouldn't answer. Door knob turned—locked. Within a week, his closed door symbolized 'not in.' Later, as people realized that sometimes he was indeed behind the closed door, the closed door symbolized 'do not disturb.' People stopped knocking, he stopped locking." The talking door . . . effectively communicating."

There are other techniques for interruption control. "The standing meeting is another good approach. It doesn't prevent interruptions, but it minimizes their duration. When people arrive, quickly greet them, warmly and graciously—on foot—in the outer office preferably, but at least at your door. Be polite, but don't ask them in—no invitation to sit. If they've come for an idle chat, they'll get the message. If it's a business visit, the standing meeting is a cue for haste. Standing meetings simply don't last as long."

"Minutes! Minutes are not my problem. I need more hours—more days."

"That reminds me of a line credited

to Lord Chesterfield, 'I recommend that you learn to take care of the minutes for the hours will take care of themselves.' This kind of approach is important for a time-conscious manager, and for good reason.

"Don't underestimate the power of small things. Small things multiply. Little things mean a lot. A minute saved is a minute earned. Individually, each is insignificant. But collectively, not so.

### **Wasted Minutes**

"It's only fifteen minutes until the departmental meeting. Can't do anything in fifteen minutes. Twelve minutes to lunch. I can't finish this, so I'll wait until after lunch to start it. Only six minutes until I see the boss . . . four until I make that 3:00 p.m. phone call . . . seven until what's-his-name arrives . . . sixteen until five o'clock. . . minute here, a minute there—individually insignificant. But collectively, sixty minutes. One of eight hours, twelve and a half percent of the day—wasted rather than used."

After a pause, and a glance at his watch, "Say, look at the time. And I have work to do. I guess we've only scratched the surface on time-management, but maybe my comments will be useful."

With more confidence in his voice "Oh, I'm sure they will. I can't wait to start applying your ideas. Thanks for the time. And speaking of time, I need to run, too. I have to call the travel agent about my trip to our new plant next week. I'll run down to pick up a cake for a secretary's birthday, proof and sign a stack of letters, do some idiot work, get tabulations ready for a report . . .

The time-management tutor—perturbed, disappointed—sadly reflects on the intangible shallowness of naive understanding, reluctantly recognizing once again that simple concepts—the simple things of life—possess an elusive nature that puts them beyond the grasp of all but the best. □

Dr. Thad B. Green is Professor of Management in the College of Business and Industry at Mississippi State University.

# Back to the Basics

by  
**Dr. Jack Ragsdale, ATM, and  
Harold H. Ellis, DTM  
Club 1196-54**

Our club was demoralized! Despite 21 years of leadership and strength, the Lincoln Douglas Club 1196-54 of Canton, Illinois, found itself faced with a decision either to abandon the club or devise a way to salvage it.

The symptoms were all there. Attendance was low and irregular. Club records were nonexistent. Programs were impromptu (few participants prepared their speeches or gave notice they would not be present). New members were rarely obtained, and no one would accept club officer responsibility! Then early in January, 1975, World Headquarters, after many contacts, informed us our charter would be revoked for failure to file reports or pay dues unless a response was made that month. "Decision Day" had arrived!

Although the club had twenty-seven members listed, only eight met to decide how, or if, the club could be retained. Those of us who had met Dr. Smedley insisted the only way to success was a return to the basic teaching of our founder. So our plan was simple. We would utilize as many proven programs of Toastmasters International as we could implement.

Programming was the key ingredient. We surveyed the membership to determine what we could do to meet their needs and to help them establish goals. Discipline and responsibility were restored by insisting on the highest standards of excellence in regular and committee meetings.

The Distinguished Club Plan was

adopted and used to set the following goals:

- To be one of the Top Ten Clubs in Toastmasters International.
- To increase our club's membership to 40.
- To have a member of our club named the "Outstanding Toastmaster" of District 54.
- To win all the speaking contests in the district.
- To have the "Outstanding Bulletin" in the district.
- But most important of all, to have the best fellowship in Toastmasters International.

Notice that these are not modest goals for a club grown complacently weak, but goals that are obtainable only if the members are willing to work.

In starting our "comeback," recognition of achievement was awarded high priority. A traveling trophy was awarded at each meeting for the best speech, the best Table Topic, and the best evaluator. Publicity, absent for several years, now came naturally in newspapers and radio, and we distributed standard Toastmasters International literature throughout the community.

Our members gained additional experience in speaking to outside groups through a Speakers Bureau. Several served on a team to publicize our city's Sesquicentennial celebration, and a club bulletin was established for the first time in the history of the club.

We stressed completion of manual speeches and checked each member's

progress, encouraging them to resume use of the manual even if they had stopped several years ago. We planned and encouraged variety in programs, using themes frequently. (One of the highlights of the year was "Communication Night," which featured a two-way question-and-answer session between the club and representatives of the newspaper, radio, and the Chamber of Commerce.)

Once programming was established, attention was directed toward membership, with personal contact felt to be the best method for our club. Our club president challenged the members to meet the goal of 40 members through the use of displays, awards, recognition, reminders, and encouragement. With the aid of interesting programs and dedicated members, this goal of 40 was met by September. International President George C. Scott awarded the club a ribbon at the Fall Conference in Peoria, Illinois, as a "President's 40 Club."

Speechcraft is a natural consequence in any program of progress, and is an effective community service, rather than just a desperate attempt to recruit members. This time, however, we combined objectives in a class enrolled in cooperation with International Harvester. We managed to sell the story of Toastmasters to them and obtained a few members from the class.

Similarly, we found that, for the first time, we came upon the need for a Youth Leadership Program. It was a surprisingly rewarding experience for the club participants, as well as for the 4H group enrolled. As a result, a new club was sponsored in a nearby town, and another proposed in Canton.

In reviewing our accomplishments in 1975, we realize that we did set lofty goals, but actually surprised ourselves in how many seemingly remote goals were achieved. Our club has, once again, assumed a position of leadership and service. We are helping people. And we used no new ultra-sophisticated programs, we called in no non-Toastmasters experts.

The key was to *do* the things we had already learned from Dr. Smedley. They work! We have the great satisfaction of knowing that this simple formula, plus work, took Lincoln Douglas, in one year's time, from the status of "has been" to "front row." You can do it too! □

# New Orleans

(continued from page 17)

St. Peter and Chartres. At the middle of the Pontalba Building on St. Ann, a three-story section has been restored to represent a typical New Orleans dwelling of 1850 (the 1850 House).

As fascinating as the French Quarter is, it's not the whole of New Orleans. There's Audubon Park, for instance, designed by the Olmstead brothers, and featuring riding paths, a golf course, beautiful oak trees, and a zoo. (Audubon Park also includes a fifteen-foot man-made mound that was built to show children how a hill looks! It is even more unique because the hill's top is only five-feet above sea level, and it's the highest hill in New Orleans, at least until a new "Monkey Hill" is completed, this one to rise about 60 feet above sea level.) Or the lovely Garden District near Magazine St.; the New Orleans Museum of Art in City Park; or Chalmette National Historical Park, about six miles east of the city on the St. Bernard Highway. This is the site of the Battle of New Orleans (1815) and there's a visitor center complete with



Mardi Gras

audio-visual demonstrations and lectures on the battle. And then there's the Louisiana Superdome, giving the city one of the largest sports and entertainment facilities in the country.

New Orleans, of course, would not ever have been what she became without the "mighty Mississippi." Tour guides are fond of telling their passengers that "New Orleans is a bowl of people that can look up at the surrounding water." To look *down* at the serpentine river, take the elevator to the top of the International Trade Mart at the river end of Canal St.; the panoramic view is especially attractive from the revolving cocktail lounge that tops the building.

But you should get a closer look of the great port, too. Several harbor cruises leave the Canal St. docks daily. These tour-boats have all-weather, air conditioned enclosed decks, sell snacks and gifts, and all tours are narrated. You can choose two-and-a-half and five-hour cruises.

Reputedly the largest sidewheeler in the world, *The President* cruises the harbor almost every afternoon. (The smaller *Commodore* sometimes substitutes if tour-groups are small.) Another popular harbor cruise boat is the stern-wheeler *Cotton Blossom* which goes on frequent two-hour cruises daily. There are eleven miles of wharves and largest-in-the-world docks along the curving Mississippi. You will see a variety of ocean vessels with freighters and passenger liners from all over the world.

### Cruise the Mississippi'

The *Mark Twain* (400-passenger capacity) provides an all-day, 40-mile cruise that leaves the Mississippi to travel through the Harvey Canal, the historic Bayou Barataria with the wilderness area where pirate-turned-patriot Lafitte and his men roamed, and the Intercoastal Waterway. The Harvey and Algiers Locks adjust the water levels for boats to leave and re-enter the Mississippi. These cruises leave Canal St. docks at 11:00 a.m. and return at 5:00 p.m. (adults \$6.00; children \$3.00). The *MV Voyageur* offers similar cruises, as does the *Natchez*.

Back on shore it's time for something to eat. If you, like that couple I met in the

park, have a hard time deciding which of the many restaurants to choose, a few suggestions: Tujagues, 823 Decatur St., famous for its French and Creole food for over 100 years; Antoine's, *the* Antoine's, 713 St. Louis St., established in 1840 and one of the most famous restaurants in the U.S.; Brennan's, 417 Royal St., another immortal New Orleans eatery, the spot to go for gourmet breakfasts; or inexpensive places like Mr. Perkey's on Rue Bourbon near St. Peters for pancakes; Maxcy's Coffee Pot, 714 Rue St. Peter . . . the list is endless, for New Orleans' restaurants are perhaps the best in the country. (Those of you, by the way, who remember going to the famous Morning Call for *Beignets* will find it's been moved to an entertainment center in suburban Metairie called "Fat City.")

After dinner is the time to sample another of the city's famous attractions: JAZZ!

### All That Jazz

Old-timers still play improvised jazz at Preservation Hall (726 Rue St. Peter) in the French Quarter. During the day, an inconspicuous sign on the wall of an old building is the only indication of this special place. At night, lights appear promptly at 7:58; a scrolled iron gate opens at 8:00 and then a wall opens to disclose a larger window. A line of people, often a block long, toss a dollar into a basket and some claim seats on the few backless benches while others choose cushions on the floor. Standing room soon fills anywhere there is room for two feet, even into the carriage-way entrance. Music begins at 8:30 p.m. and continues until 12:30 a.m. except for intermissions when records are sold in the carriage way, and autographs are signed.

The crowd changes during intermissions. One large fan is the only cooling device, and liquid refreshments are served at Pat O'Briens on the same block, where there is an attractive courtyard or inside seating. One specialty "Hurricane" served in an exceptional tall glass that guests can keep.

Also nearby, on 501 Rue Bourbon is Al Hirt's Club, which has a modern amphitheatre seating 500 people. Tra



club opens at 8:30 p.m.; the first show is at 9:30, and Al Hirt himself often performs. Clarinet fans will prefer Pete Fountain's French Quarter Inn (251 Rue Bourbon) where Pete Fountain is featured. And if you're near Jackson Square, visit Heritage Hall, a new jazz spot.

Bourbon Street has its share of tawdry strip joints and bars, of course. Not as flamboyant as Bourbon, but just as much fun, is the main street of the French Quarter, Rue Royal, which runs parallel to Bourbon. The Sky Lite Lounge, atop the Monteleone Hotel (214 Rue Royal) is noted for the spectacular view from its terrace and its jazz.

### A City of Festivals

There are festivals galore in New Orleans, especially in spring. Starting well before Twelfth Night and lasting through Lent, the well-known Mardi Gras is celebrated with balls and masquerades, parades and pageants lasting until Fat Tuesday when floats and bands climax the celebrations. Ash Wednesday begins a time of fasting and resting from feasting and festivities.

Soon after Easter, the Spring Fiesta hails the blooming of the flowers, and emphasizes the historical and cultural aspects of the city. The two-week Fiesta includes a parade, historic pageants, a showboat and home-tours that are called "Patios by Candlelight." These are tours of courtyards and homes that can not be seen the rest of the year.

During April, the Jazz and Heritage Festival is a fabulous three-day fair, a gumbo of music, craftsmanship, and food. Each of the three evenings, jazz jamboree changes locale for dancing or concert celebration. The New Orleans Food Festival takes place in July (July 5-7), as does Bastille Day (July 14), the latter another reminder of the city's French heritage.

The life-style of New Orleans is different from any place in the world. A blend of many cultures, the city has so much to offer that you have only to decide the part that appeals most to you. You'll find that New Orleanians are anxious to share the bountiful gifts of their unique city. □

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The French Quarter



# Your 1976-77 DISTRICT GOVERNORS



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Anaheim, California



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Los Angeles, California



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68. Eli J. Bourgeois  
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69. Lionel E. Fifield  
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70. Ronald H. Green, ATM  
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# hall of fame

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

- |   |   |
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| <b>Fred S. Howell</b><br>Aerospace 401-1<br>El Segundo, California  | <b>Robert H. Wuhrman</b><br>Triple-Crown 176-36<br>Bowie, Maryland              |
| <b>Alan Scherer</b><br>Los Nortenos 557-3<br>Tucson, Arizona        | <b>Pierce (Red) Britt</b><br>Sierra Sunrise 2318-39<br>Reno, Nevada             |
| <b>R. Eugene Kenyon</b><br>Mt. Helix 126-5<br>La Mesa, California   | <b>Scott C. Leeds</b><br>Lift Off 3869-47<br>Cape Canaveral, Florida            |
| <b>Robert W. Root</b><br>Padres 1742-5<br>San Diego, California     | <b>Edward H. Hardin</b><br>North Valley 2715-52<br>No. Hollywood, California    |
| <b>Jim Burri</b><br>Salem 138-7<br>Salem, Oregon                    | <b>B. Kent Sleath</b><br>Aetna Life & Casualty 3610-53<br>Hartford, Connecticut |
| <b>Richard Sudmalis</b><br>Wadsworth 1970-10<br>Wadsworth, Ohio     | <b>J. Hugh Graham</b><br>Assiniboine 419-64<br>Winnipeg, Man., Canada           |
| <b>Robert A. Jenkins</b><br>Esquire 2388-19<br>Des Moines, Iowa     | <b>George Schlee</b><br>ESB 1747-65<br>Buffalo, New York                        |

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| <b>H. W. Shoultz</b><br>Spacespeakers 1018-2<br>Kent, Washington                | <b>A. Hamsen</b><br>Stillwater 2377-6<br>Stillwater, Minnesota               |
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- Scott J. Hoehn**  
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Coral Gables, Florida
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- C. Joel Bjorgen**  
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Tasmania
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Quezon City, Philippines
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Great Land 3069-U  
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## anniversaries

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Columbus, Ohio  
Lubbock 884-44  
Lubbock, Texas  
Greenville 964-58  
Greenville, South Carolina

### 20 YEARS

La Habra 2164-F  
La Habra, California  
Solar 2183-5  
San Diego, California  
Interior 2157-36  
Washington, D.C.  
Florence 1916-58  
Florence, South Carolina  
Aylesbury 762-71  
Aylesbury, England  
Maracaibo 2123-U  
Maracaibo, Venezuela

### 15 YEARS

Aero-Dynamic 3348-14  
Robins AFB, Georgia  
Chopawamsic 2635-36  
Quantico, Virginia

### We Bell-O 2246-40

Columbus, Ohio  
Saama 3356-56  
Kelly AFB, Texas

### 10 YEARS

Twilite 3480-3  
Phoenix, Arizona  
Delaware 244-40  
Delaware, Ohio  
Turners 1264-65  
Rochester, New York  
Morrinsville 2341-72  
Morrinsville, New Zealand

## new clubs

1034-F AMF VOIT VERBATIMS  
Santa Ana, California—Wed., 4:35  
p.m., AMF Voit Cafeteria, 3801 S.  
Harbor Blvd., (546-4220).

2925-F HOLMES & NARVER  
Anaheim, California—Tues., 11:45  
a.m., Holmes & Narver, Inc., 400 E.  
Orangethorpe Ave., (870-5700).  
Sponsored by Downey Space 513-F.

3798-F ROCKWELL-ANAHEIM  
BICENTENNIAL  
Anaheim, California—Mon., 5:00  
p.m., Rockwell-Anaheim Recreation  
Center, 3370 Muraloma Ave.,  
(632-1312). Sponsored by Fullerton  
37-F.

3530-10 B & W ORATORS  
Barberton, Ohio—Mon., 12:00  
noon, The Babcock & Wilcox  
Company, (753-6587). Sponsored  
by Barberton Area 706-10.

2361-16 CITGO  
Oklahoma City, Oklahoma—Wed.,  
12:00 noon, Cities Service Oil Co.,  
3545 N.W. 58th St., (943-9511).  
Sponsored by Conoma 454-16 and  
Uptown 627-16.

2699-17 VIGILANTE  
Sheridan, Montana—Tues., 6:30  
a.m., Hub Restaurant, 110 S. Main,  
(842-5577). Sponsored by Butte  
378-17.

711-28 SEVEN-O-SEVEN  
Toledo, Ohio—Mon., 7:07 a.m.,  
Uncle John's Pancake House,  
3131 Secor Rd., (535-5757). Spon-

sored by Sheraton Westgate 89-  
28, Ft. Miami 1442-28, Toledo  
Downtown 2185-28, and Westgate  
3159-28.

1224-33 SANDPIPER  
Ventura, California—Wed., 6:30  
a.m., Loops Restaurant, 227  
California St., (643-6922). Spon-  
sored by Area 6 and Ken Orr.

2355-33 BOULDER CITY  
Boulder City, Nevada—Thurs.,  
4:30 p.m., Bureau of Reclamation  
Administration Bldg., Conference  
Room, (293-1149).

2507-46 SEARS  
New York City, New York—Wed.,  
12:30 p.m., Sears, Roebuck & Co.,  
Bldg.) 1633 Broadway, (977-3333).

510-47 LIVE WIRES  
West Palm Beach, Florida—Thurs.,  
12:00 noon, Southern Bell Club,  
423 Fern St., (848-5978).

121-52 PRICE PFISTER  
Pacoima, California—Mon., 4  
p.m., Price Pfister, 13500 Pacoima  
St., (896-1141).

3899-69 GARDEN CITY  
Toowoomba, Qld., Australia—  
Tues., 7:15 p.m., Canberra Club  
Inn, Margaret St., (35-1459). Spon-  
sored by Darling Downs 357-35.

1634-70 MENTONE  
Mentone, Vic., Australia—Wed.,  
7:45 p.m., Mordialloc Club,  
Chambers, Brindisi St., (80-7777).  
Sponsored by Frankston 182-182.

# your 1976-77 district governors

- F. Walt Hamilton, ATM, 235 E. Ball Rd., Anaheim, CA 92805
1. Pat Scottino, ATM, 5622 Chariton Ave., Los Angeles, CA 90056
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4. Wilford E. Smith, ATM, 886 Maranta Ave., Sunnyvale, CA 94087
5. Helen M. Blanchard, DTM, 430 San Antonio #2, San Diego, CA 92123
6. Mario Pedercini, DTM, 4243 York Ave., N., Robbinsdale, MN 55422
7. Jim R. Burri, DTM, 307 Garland Way, N., Salem, OR 97303
8. Virgil D. Greene, 318 Marilyn Dr., O'Fallon, IL 62269
9. Robert E. Seiler, ATM, Box 246, Grand Coulee, WA 99133
10. J. Charles Fisher, ATM, 463 Southam Cir., Berea, OH 44017
11. Russell L. Collins, ATM, RR2, Box 93A, Daleville, IN 47334
13. C. Donald Piland, 1939 W. 36th St., Erie, PA 16508
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19. Neil M. Longseth, ATM, 916 Elm, Story City, IA 50248
20. Aldean A. Wahl, 111 E. Broadway, P.O. Box 1526, Williston, ND 58801
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26. William F. Lewis, 10567 Ura Lane, Northglenn, CO 80234
28. Michael Fogoros, DTM, 3042 Pembroke, Toledo, OH 43606
29. Ted Peaden, Rt. 6, Box 288, Milton, FL 32570
30. Albert F. Wilkus, 326 N. Orchard Dr., Park Forest, IL 60466
31. Telesphore (Ted) Wilga, 14 Elmbrook Cir., Bedford, MA 01730
32. Clifford R. Ellenwood, Jr., 1119 A St., Tacoma, WA 98401
33. William A. Fisher, DTM, 3313 Janene Way, Bakersfield, CA 93306
35. R. Dik Buntrock, DTM, 640 S. 15th Ave., West Bend, WI 53095
36. Albert H. Friedrich, DTM, 7406 Galantis Dr., Annandale, VA 22003
37. M. Bucky Sutton, DTM, 626 S. Leander St., Shelby, NC 28150
38. Marlin G. Bingeman, DTM, 290 W. Franklin St., Ephrata, PA 17522
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42. Jim Thompson, ATM, 10518 67 St., Edmonton, Alta., Canada
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44. James B. Storey, ATM, 3610 45th St., Lubbock, TX 79413
45. J. Martin Rose, ATM, 37 Regent St., Amherst, N.S., Canada B4H 3S8
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49. William (Bill) H. Schultz, P.O. Box 1034, Honolulu, HI 96808
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53. Michael F. Marin, 52C Orchard St., E. Hartford, CT 06108
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56. C. O. Shaw, DTM, 8814 Hendon, Houston, TX 77036
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60. Doreen Henley, 30 Edgevalley Dr., Islington, Ont., Canada M9A 4N9
61. Harold A. Moodie, 3 Bradgate Dr., Ottawa, Ont., Canada K2G 0R7
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64. Raymond (Ray) Henjum, DTM, 34 Oriole St., Winnipeg, Man., Canada R3T 0K3
65. Andy Anderson, Rd 2, Rt. 31, Verona, NY 13478
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69. Lionel E. Fifield, 191 Annie St., New Farm, Brisbane, Qld., Australia 4005
70. Ronald H. Green, ATM, 31 Romani St., N. Parramatta, NSW, Australia 2151
71. Niall Brunnicardi, Loynnais Duntaheen Rd., Fermoy, Co. Cork, Rep. of Ireland
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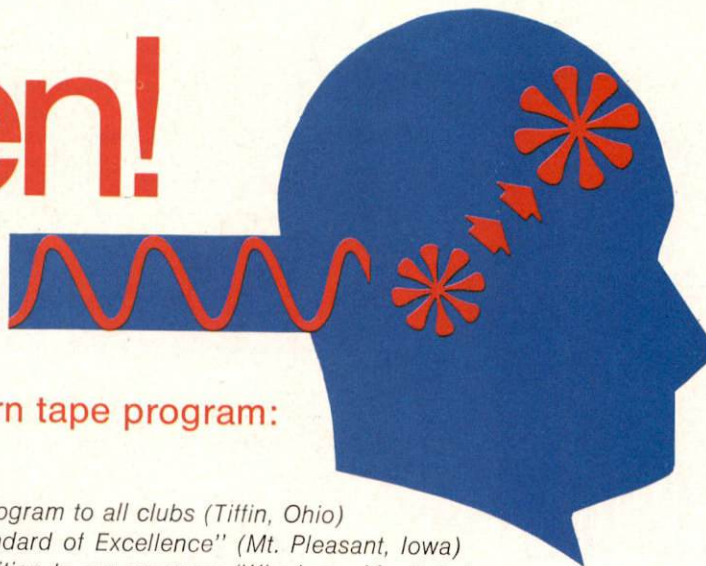
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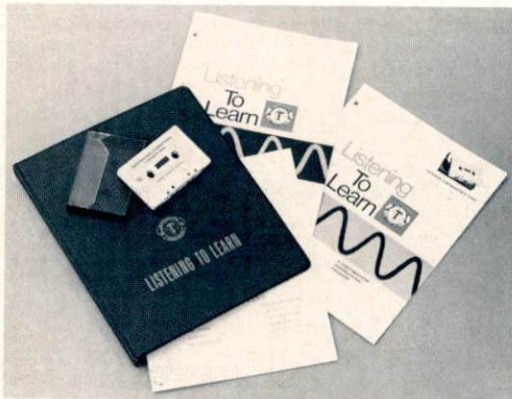
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