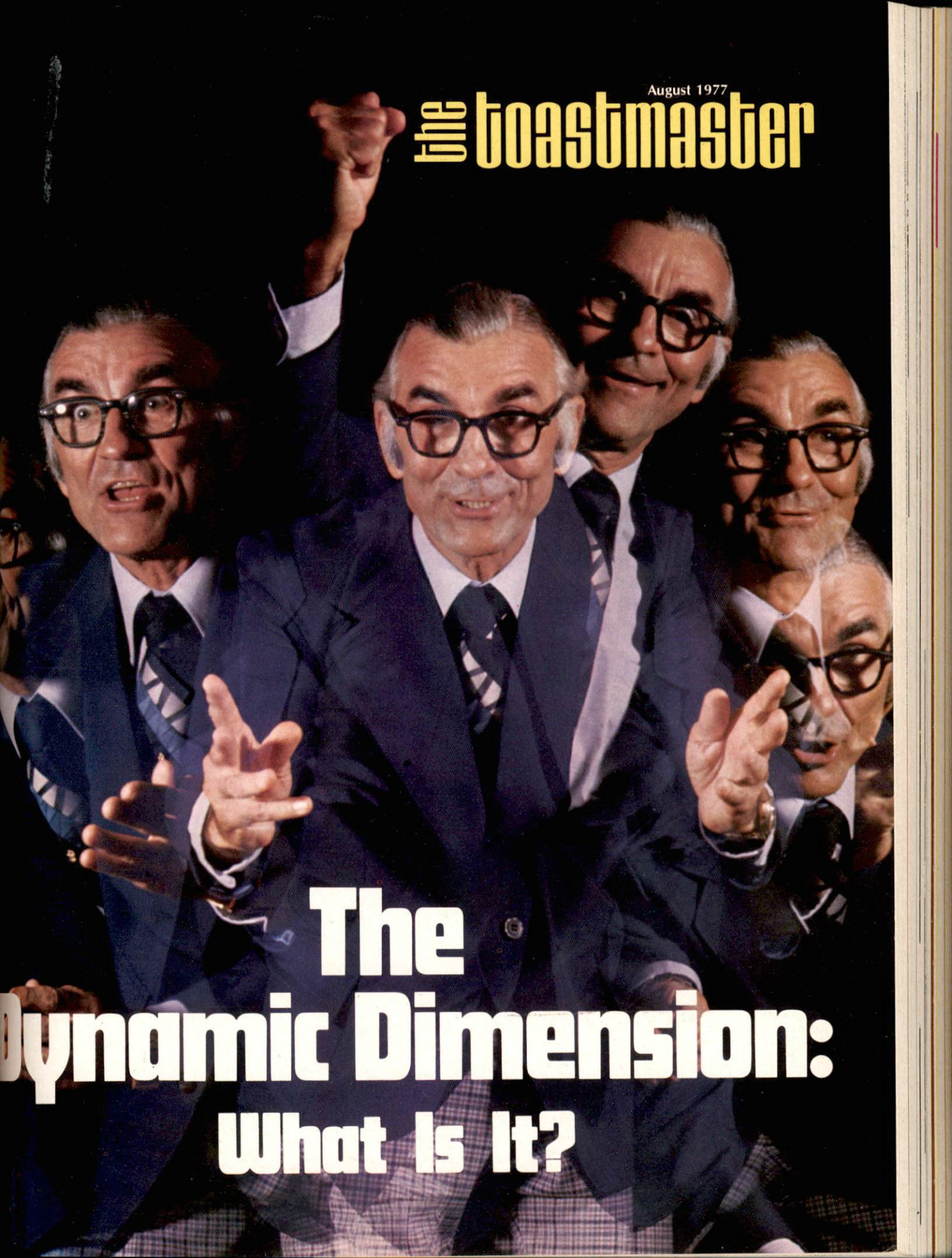


August 1977

the toastmaster



The Dynamic Dimension: What Is It?

letters

Stick to the Subject!

After 25 years of 100 percent enjoyment of speaking, communicating, evaluating and all those other wonderful attributes of Toastmasters membership, I now find myself reading in *THE TOASTMASTER* [February 1977] about such mundane trivia as "sexism," how to spell "wom(b)man," "minority" opinions, transcendental meditation and other innocuous goodies—all of which have absolutely nothing to do with the respected name of Toastmasters.

I don't deny anyone the right to speak their piece about anything—in any way they want to—but I suggest that if they are shook up about their sex, then the NOW organization, the League of Women Voters or the Civil Rights Department of the government might be a good place to write to. If it is religion or TM they have concern for, they might try the National Council of Churches. And if it is the history of men and women, they might try Margaret Meade!

I would like to see some good argument on how district and International elections are often "staged," a hot debate on the "inside clique" and the perpetuation in office, a rousing dialogue on contest judging . . . or just about anything that has to do with Toastmasters. And the more controversial the better!

But "sexism" . . . yuk!

Tom Hawkes, ATM
Brainerd, Minnesota

Who's Harry Reasoner?

Barbara Walters was cute, cuddly and beautiful; at least I thought so back in junior high school.

She is still cute, cuddly and passable today, some 30 years later. But I can't stand the way she talks! She is a good example of a handicapped speaker who

could and should have been corrected before the age of six. And I now see her again on the cover of my April copy of *THE TOASTMASTER*.

How a sane person could have picked



her for a TV speaker still puzzles millions of us. And then you feature her in pictures in an article called "Getting on the Air." Shame on you!

You are supposed to be promoting better speech. Or did you mean to imply that if she can get on the air, anyone can!

D. William McGrogney, ATM
Clairton, Pennsylvania

Cut the Drivel

THE TOASTMASTER asks for "letters to the editor," but I doubt if you will print mine. That is not my purpose in writing you, however. It is to protest about the appalling article in the May 1977 issue ["How to Speak Clearly (and Still Say What You Want to)"].

The article is so badly written that I wonder was it written for fun. "Mary Scott Welch . . . a professional writer!" I am amazed that you print such drivel. I am

aware that in the U.S.A. there are various liberties taken with the English language but surely this article is an insult to your readers' intellect.

Toastmasters is an international organization, and the magazine has many readers outside the U.S.A. This article (with its ironic title) shows that the author cannot differentiate between "speaking" and "talking." The author refers to herself as a "grammarians." I find this hilarious.

Mr. Editor, I just would not know where to begin correcting this article. Mary Scott Welch has obviously never heard of nominative or accusative, speech construction or the use of clauses. She invites readers to write to her. Why, I wonder? She writes, "Listeners like me will be grateful." Now, if she means, "Listeners like me and for that I am grateful," "If listeners like me I would be grateful" that would be grammatical. However, the context suggests that what she should have written is, "Listeners like I (am) will be grateful."

Incidentally, I am not a teacher, merely one who had a normal secondary school education. English is a beautiful language that is not our own (we have our Irish language, also), but we respect it and enjoy both reading and speaking it. This is why I am protesting to you that such a low standard should ever be printed in *THE TOASTMASTER*.

Marie Mc
Dublin, Ireland

"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, send it to us. All letters are subject to editing for reasons of space and clarity. Letters must include the writer's name and address.

TOASTMASTERS INTERNATIONAL is a non-profit, educational organization of Toastmasters clubs throughout the world. First Toastmasters club established October 22, 1924. Toastmasters International was organized October 4, 1930 and incorporated December 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 prepared speeches and impromptu talks, learn elementary 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 guidance from Headquarters, 2200 N. Grand Ave., Santa Ana, California, U.S.A. 92711.



Dr. Ralph C. Smedley
Founder, 1878-1965

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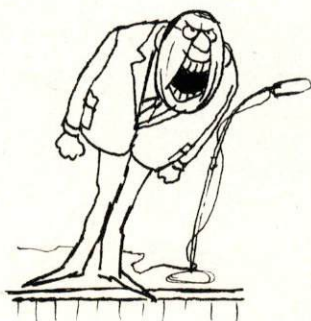
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toastmaster

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by Dr. Lloyd Cooper, ATM



There's more to a successful speech than its mechanical elements—the introduction, body and closing. The truly effective speaker is an artist who knows how to weave excitement, involvement and message together in a unique blend for his audience. Without these special ingredients, these "dynamics," the most mechanically perfect speech in the world will be exactly that—mechanical and wooden. (Cover photo courtesy of Success Unlimited.)

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Illustrations: Phil Interlandi



Presidential Visits—Logging more than 70,000 miles on behalf of Toastmasters International, 1976-77 International President Robert W. Blakeley, DTM, has been given ample opportunity throughout the year to share his thoughts, ideas and experiences with thousands of Toastmasters.

Pride -- It's Made the Difference

by

**Robert W. Blakeley, DTM
International President**

COME WITH ME on the magic carpet to look at, enjoy and be proud of our organization—more proud now than when we started together last August.

The magic carpet of current-day travel has found me in South Africa, Europe, England, Ireland, Canada and the United States. Some stops were on business and some in connection with my Presidential duties, but all stops have involved Toastmasters. What wonderful dedicated

people I have met—and in North America, Dot has shared the same hospitality and warm feeling along with me.

The magic carpet took me to South Africa, a tour that, I'm sure, helped in setting the pace for the Council to become a district in the not-too-distant future. This is a part of the world where concerned citizens are using the skills of Toastmasters to help bridge the communication gap in their communities.

England and Ireland, District 1000 convinced me further of our true traditional involvement as the magic carpet moved me among Toastmasters. I was educated and thirsting for self improvement as those I've met in other parts of the Toastmasters world. What wonderful people!

Time and space will not permit a description of each of the visits. The work we did together in the past year, as Toastmasters and serving the community, but each of the visits in North America was equally important to our organization's growth.

With about 70,000 miles of traveling, sharing thoughts and experiences with thousands of Toastmasters and leaders of business, community and industry, my deep belief in the value of doing and the way we are doing it have been strengthened. Truly, we have touched in the past and we are reaching for us to help touch in the future.

Not so many years ago, I didn't understand the value of the Presidential duties. Now I understand. The President is respected, and



and hundreds of business, community and military leaders. "Not so many years ago, questioned the value of Presidential visits," says President Blakeley, "but no more—I now understand. The office of President is respected, and Toastmasters is known throughout the world. . . ." In

the above photos, President Blakeley is shown (from l to r): discussing the Toastmasters program with Colonel Leon McKinney in District 8; receiving a package of Nebraska beef steaks from District 24 Governor Phil Morrison, ATM; taking part in a dinner meeting organized by

the Country Club Toastmasters (2636-U) of Johannesburg, South Africa; and appearing with Vic Caputo on WJBK's *Good Morning Detroit* show (District 28).

is known throughout the world, including many places of which we may not be personally aware. Repeatedly, as I met with civic leaders and business people, I found a common awareness of Toastmasters. Many who had been members made this typical comment: "I wouldn't be where I am today if someone had not extended the hand of fellowship and asked me to participate in Toastmasters."

Yes, they are our best community relations agents when we get them talking about Toastmasters. Success breeds success. Radio, television and newspapers have been most generous with their time and support. We could never have afforded the time and column inches that were made available to us. The magic of the media has been a great help in our community-awareness efforts.

All this came about because teams of Toastmasters worked together, each to play a vital role in planning and executing the visitation plan. One Toastmaster commented that the planning experience gained from the visit would be translated profitably into his business life. During my closing visit of the year, with District

45, members of the Premiere Club 2738-45 in Charlottetown, Prince Edward Island, commented to this effect: "Ours is a new club, and we were not moving together as strongly as we could, but the Presidential visit, with our individual assignments, has done more to help us understand each other and work together than any other happening." The magic of working together—the same type of story has been repeated to me over and over again.

How do I perceive our organization? This has been our greatest growth year in the past ten—not by magic, but by hard work and using the programs we have available. By the chemistry of people working together, using the common goals of the Distinguished Club Plan and Distinguished District Plan, the members' needs are being served better and better, and our leaders are being recognized for the fine efforts they have extended. We have increasing community involvement through use of Youth Leadership and Speechcraft. We have moved further towards the basics of simplicity that made this organization great. We are respected in our communities. But, above all, we are serving the

members' needs as they see them. Sure, there are exceptions, but the attitude of the organization is positive and progressive. Collectively, we now have the momentum going that will help us meet the long-range goals of our organization.

Happily, you exceeded my growth challenge and goal expectations for this year. We have a good thing going; let's continue to use the magic of working together to help our members meet their personal goals as well as continue to serve our communities.

Through this fine magazine, I extend my hand of fellowship and humbly say to each of you: Thanks for touching each other's lives, for using your skills to serve your fellow man, for being so wonderful to Dot and I, and most of all for using the office of the President to help in promoting our program.

Today's investment will be growth tomorrow—creating wider opportunities to serve others. Thanks for allowing me to serve you. I'm proud of each Toastmaster and, yes, family members and businesses that support our membership. I'm proud to be a Toastmaster and exceedingly proud to have had the pleasure of serving you as your President. □



The Dynamic Dimension: What Is It?

by
Dr. Lloyd Cooper, ATM

Cavett Robert

I RECENTLY SERVED as a judge at a speech contest. This wasn't exactly a novel situation because I've judged contests before and, like all Toastmasters, I've been evaluating speakers ever since I attended my first meeting.

But as I sat there listening to a parade of speakers lay their best performance on the line, I found myself vaguely disturbed. One speech after another moved through its practical elements—introduction, body and close. Some of the speakers tried to force a bit of humor in here and there. A few succeeded; others generated forced chuckles from a sympathetic audience. The results were close—only a few points separated the winner from the runner-up. And there were several other challengers who hovered only a few points out of “the money.”

Later, running the events of the contest through my mind, I realized what had been disturbing me. All during the day I had seen one speaker after another cautiously march step-by-step through the mechanics of competitive speaking. The speaker who won was obviously an experienced competitor; each item on the score

care for in excellent journeyman fashion. The less experienced speakers, however, all seemed to fumble their way through the program, losing points here and there because they stood too far away from the lectern or didn't use their hands often enough. A grammatical error knocked off two points, a glance at the speaker's notes knocked off a couple more.

The contest was over, the proud winner accepted the trophy, and applause and smaller trophies greeted the other contestants. Another contest, another winner. Yet during the day I had not heard one *truly* dynamic and impressive speech.

By contrast, I began to review the performance of practiced and polished professionals who I have heard throughout the years. I began to assess the product of contest speaking, comparing it with that of seasoned professionals who make their living on the speaking tour. The validity of such a comparison is almost automatically in question. The contest speaker usually has to work around a given theme or topic, many times assigned. The professional speaker has no such limits on his topic, other than the taste or mood of his audience. The contest speaker has only a few short minutes to make his presentation. The circuit pro is usually given much more time to make a hit with his audience. And so the arguments go on.

The Real Difference

But as I went through these mental arguments and comparisons, a general awareness began to gather in my underlying consciousness. There is no doubt there are differences between contest speaking and professional speaking, but the real differences aren't measured on the scorecard, or in terms of time and format. The real differences between club amateurs and experienced professionals is *dynamics*. A professional speaker is an artist who knows how to weave a magic blend of excitement, involvement and message together in a unique blend for his audience. Without this special ingredient, this intangible elixir, the most mechanically perfect speech in the world will be exactly that—mechanical and wooden.

Looking back at some of the most exciting and dynamic personalities I have seen and heard on the platform, I can't help but note dramatic differences in style, approach and message. Cavett Robert and Earl Nightingale are decidedly different personalities before an audience. Win Pendleton is a funny man, but his humor has a different flair from that of Dr. Charles Jarvis. Billy Graham is a dominant figure on his Crusade, but his approach is often considerably different from that of other well-known evangelists touring the country.

What, then, is the elusive art element in speaking that varies from speaker to speaker, yet is invariably there in professional presentations? The answer is difficult, because each speaker has his own way of interacting with an audience. He uses different materials, a different slant and different approaches on the platform. But moving across the spectrum of professional speakers—whether motivational or humorous—all have one basic ingredient in their speaking style that sets them apart from amateurs. They have the ability to reach out to an audience with their words and to cause the audience to *interact* with their message. The interaction doesn't have to be physical, although many top-flight speakers use audience involvement gimmicks and approaches very effectively. Whatever the method, the professional speaker concentrates on developing an emotional linkage between himself and his audience.

A Master At Work

When the professional speaker plies his trade, the members of his audience are with him; their eyes follow his practiced movements. They draw a deeper meaning from the speaker's words as he parries and probes. To the inexperienced eye, there appears to be a smooth continuity of ideas, each linked exquisitely with the one before. The speaker, however, is sensing and touching his audience with ideas. One anecdote holds the audience, but fails to raise it to a higher plane of consciousness. The speaker reaches into his bag for another offering. Like the expert fly-fisherman, the speaker tries one tempting morsel

after another until he gets the desired rise. Then deep from his tackle box of examples, anecdotes, explanations, demonstrations and bits of humor, he fashions the perfect set of ingredients that will cause his audience to respond, to react, to think, to interact with what he is saying.

Like the conductor of a symphony orchestra, the expert speaker plays his audience. Just as the master conductor calls on the woodwinds, then turns to the cellos before reaching the culminating crescendo, the master speaker draws all the elements of his performance together, superbly blended, yet unique—all the while developing a complete emotional fulfillment for his audience.

Art or Mechanics?

The key to successful speaking is *dynamics*, the art of speaking rather than its mechanics. Some experts question whether this side of speaking can, in fact, be taught or learned. Some feel that either a speaker has an intuitive feel for an audience or he doesn't. And, they claim, if he doesn't he will never learn.

But I can't totally buy this brand of logic. I have seen many emerging speakers stumble and fumble—delivering dull and unimaginative speeches—only to suddenly find the special touch it takes to reach out and communicate with an audience.

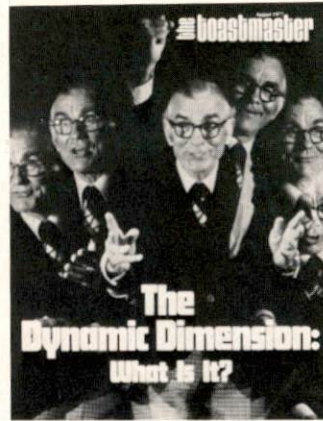
If it is true that a great many speakers fail to emotionally interact with their audiences—if they lack the dynamic interaction of truly successful speaking—then perhaps part of the fault lies in our lack of concentration on speaking dynamics when we are teaching platform skills, or when we are evaluating or judging a speaking performance.

One reason we fail to give proper attention to speaking dynamics is because it is a highly individualized thing. One method may suit one speaker well but be extremely awkward for someone else. There are, however, some constants that all speakers should bear in mind as they strive to make their speeches more dynamic, impressive and professional.

Among the elements that separate

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a mediocre speech from a polished, dynamic performance are:

1. *Physical Movement*—The total body should be used in reinforcing the speaker's verbal message. Gestures should be appropriate and practiced. Facial expression, movement of the head and upper body are important, perhaps more so than movements of the arms and hands. If you would like to see how this is most effectively used, watch the performance of a professional mime. You may never get this proficient in the use of body language, but you should give it as much attention as you do the words you speak.

2. *Emotional Emphasis*—The sincerity of the speaker's message is communicated by a combination of verbal messages and body cues. The speaker who depends too heavily on notes, doesn't know his subject well or allows his audience to intimidate him never reaches a state of mental congruence with his audience. Speaking has to have a strong touch of confidence, conviction and commitment. If the audience senses that the speaker is insecure, or doesn't have faith in his own topic, it will never respond. Involvement must begin with the assurance and conviction of the person on the platform, which is then orchestrated to draw more and more emotional involvement from the audience. These critical elements of confidence, conviction and commitment must show through in every good speech. Evaluate yourself on how well you are presenting these *feelings* and *emotions* to your audience.

3. *Empathy*—This concept is hard to describe and far more difficult to teach. Empathy occurs when someone else feels as you do, and vice versa. A good platform artist is acutely sensitive to his audience. He senses the emotional bond that ties him to them and automatically senses their attention and reaction to his words and actions. When a speaker steps before an audience, they are separate beings. But as the speaker begins his "warm-up," he is communicating his desire to create an emotional link with them. As he moves through his speech, his effectiveness is tied tightly to this emotional bond. When the audience is moved by the force of the speaker's words and presence, and when the speaker is exhilarated by the strength of the audience's reaction, empathy is occurring. There is no stronger element in the speaking process than empathy, and no greater reward to the performer than knowing he has created an atmosphere in which his audience is totally immersed and involved—an atmosphere where speaker and audience merge into one.

4. *Example and Anecdote*—People respond to the spoken word when they can identify with it—when they can visualize it in their mind's eye. The expert speaker relies heavily on anecdotes and examples to add color and flavor to his words. He has many anecdotes in his bag of tricks, but with the Cattleman's Association the anecdote has a ranching flavor; for the Downtown Executive's Club it becomes dressed in a business suit. One scenario blends

into another without apparent interruption, but underneath the speaker skillfully blending a string of suitable anecdotes together, each slated to the particular audience. Each anecdote as example takes words and gives the substance. Word-by-word, concept by concept, the anecdotes and examples lay down the foundation, and then block by block create the architectural splendor of the artist's creation. The images in the speaker's mind is turned into conceptual substance as each anecdote etches a tangible link in the listener's mental consciousness. Anecdotes as examples are the concrete, the mortar with which great speeches are made. Use them often and expertly in your speeches.

Great speeches don't just happen; they are developed over years of experience. But experience in speaking not only involves the mechanics, it must also include dynamics—the essential difference between a journeyman effort and a professional production.

Your Speaking Dynamics

So after you have learned how to develop your speech opening, how to master the techniques of handling the body and have discovered how expertly close that speech, take a step back and see how well you have been doing with the dynamic dimension. How long did it take to have your audience moving in body and spirit to your words? Did you sense their presence and feed it back to them with a little something extra thrown in? Do the anecdotes you used raise a chuckle, cause a frown or increase the light behind the eyes? If you haven't been working for these things, you perhaps have been ignoring your speaking dynamics.

The dynamic dimension in speaking can be learned. And it can be improved. But to do so, you must give it the attention it deserves. □

Dr. Lloyd Cooper, ATM, is District 234 governor and a member of the University Park Club 2984-23 in University Park, Mexico. A frequent club and conference speaker, he is a professor at New Mexico State University.



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toastmasters action



MEMORIAL: Judith F. Sholtz, daughter of the late Seth Fessenden, is shown receiving a memorial plaque presented to her in memory of her father by the members of Founder's District. California State Senator S. I. Hayakawa (also shown) made the presentation.

California Toastmasters Honor Slain Educational Leader

ANAHEIM, CA—More than 700 people attended a recent luncheon at the **Founder's District Spring Conference** to hear California State Senator S. I. Hayakawa pay tribute to a man who had devoted a great portion of his life to improving the quality of the Toastmasters educational programs—Dr. Seth A. Fessenden.

Dr. Fessenden was killed in July 1976 during a shooting spree on the California State University, Fullerton (CSUF) campus that took the lives of seven.

Fessenden, who had been a research consultant to Dr. Ralph C. Smedley in the late 1950's and early 60's before becoming the first chairman of the Speech-Communications Department at CSUF, served on a special five-man Educational Advisory Committee for Toastmasters International with Senator Hayakawa during the late 1960's. He was also a frequent contributor to *THE TOASTMASTER Magazine*.

During his address to the Toastmasters luncheon, Senator Hayakawa, a renowned semanticist and recipient of Toastmasters International's 1973 Golden Gavel Award, took the opportunity to rebut recent accusations of his "dozing off" during Senate meetings by reading part of a letter written to him by Dr. Fessenden just prior to the Senator's election:

"When we were members of the Toastmasters committee, I used to watch you with envy that you could close your eyes and seem to relax during some of the discussions that were winding around a point. I did think that you dropped off to sleep at times, but, as I have often commented to students, presently you would come in with a comment that not only summarized the pertinent points made, but you would have some very piercing questions to ask about the topic. I have transcripts made of some of these sessions that back up that point. I think that your ability to relax when no salient comments are being made, absorb in some way the central theme that seems to be being avoided and then lead

a group to a sensible solution should be a real asset in political situations.

After delivering a brief eulogy for Dr. Fessenden, Senator Hayakawa presented a memorial plaque to his daughter, Judith Fessenden Scholtz, president of the Jacobs Engineering Club 724 in Pasadena, California.

From the enthusiastic standing ovation given Senator Hayakawa by the attending Toastmasters, it was obvious that everyone agreed that Dr. Fessenden will be sorely missed by all Toastmasters around the world. □

Georgians Use Speechcraft to Help Local Epileptics

WARNER ROBINS, GA—Ordinarily there's nothing too unusual about a Toastmasters club sponsoring a Speechcraft program; there are hundreds sponsored each year. There *is* something, however, very unusual about one currently being conducted by the **Aerospace Club 3368-14** in Warner Robins, Georgia.

The Aerospace Toastmasters are conducting a Speechcraft program for the PERT Club of Warner Robins, a program for epileptics' recreation. Organized by Howard Phillips, president of the Epilepsy Association of Georgia, PERT offers its members weekly discussion and recreation periods, golfing, bowling, picnics, all day fishing and other planned outings. Membership is free and open to anyone who has any type of seizure disorder. Because of PERT, as well as a great series of articles by Judy Jobbitt, a staff writer for Warner Robins' *Daily Sun*, successful busi-

men and women and persons unemployed due to seizure disorder are gaining self-esteem, self-worth, self-confidence and have a much happier frame of mind from the interaction with others who have similar problems.

"The articles by Judy Jobbitt are a part of the tremendous effort being put forth here to educate the general public about epilepsy," said Marion Herring, president of the Aerospace Toastmasters. "Perhaps the attitude of the public can be changed and then these people will have an opportunity to become the useful and productive citizens they are capable of being."

As of now, PERT has only 18 members. But there are approximately 900 epileptics in Warner Robins, close to 40,000 in Georgia and an estimated 4 million in the United States.

"Perhaps other clubs will want to seek these people out and hold a Speechcraft program for them," Ms. Herring continued. "We planned our programs for PERT to run only five sessions, with a sixth one for a special graduation. We did this because we were not quite sure how long the interest of some of the group members could be maintained

at a level sufficient to keep them in the class.

"Some of these people formulate thoughts and express them very well; others not so well; a few have quite a bit of difficulty. Our first session went exceedingly well. They were so eager to learn, and we found that they were wonderfully understanding and helpful to each other. Perhaps this is because they have found so little understanding from a general public that shuns them."

According to Ms. Herring, the enthusiasm displayed by the members of the PERT Club was an inspiration to everyone who participated. During the Table Topics portion of the program, she recalls, each Speechcrafter was required to tell something of himself.

"George Hondros, who has some difficulty expressing himself, told a little story that went something like this: 'It's like this. There's a river in front of us. We need desperately to cross to the other side, but there is no way. I want to thank you Aerospace Toastmasters for helping us with Speechcraft. It's like you are helping us to build a bridge. Maybe we can cross the river then.' "□

Fenstermaker Wins Award for "Pilgrimage to Dachau"

LAKEWOOD, CA—"What lesson does Dachau have for an American on this the 200th anniversary of the birth of freedom? The answer comes back to you out of the ditches, out of the furnaces, out of the very stones of Dachau: Tolerance! Tolerance! Tolerance!"

Such was the message that earned **Roy Fenstermaker, ATM**, one of the coveted 1976 George Washington Honor Medal awards for his speech, "A Pilgrimage to Dachau."

Presented by the Freedoms Foundation at Valley Forge, the award recognizes Roy for his "outstanding accomplishment in helping to achieve a better understanding of the American Way of Life." Roy was one of 20 people in the United States selected by the Foundation to receive such an award.

A member of the Fullerton Club 37-F (Fullerton) and the Rockwell-Anaheim Bicentennial Club 3798-F (Anaheim), Roy was a finalist in the 1976 International Speech Contest in New Orleans.

Proud? Understandably. "But," stressed Roy, "it really wasn't as hard as most people think!"

The Freedoms Foundation's awards, according to Roy, are designed to recognize and draw public attention to constructive words and deeds which support America, suggest solutions to basic problems, contribute to responsible citizenship and inspire love of country. Anyone can participate.

"It's a great way to get the Toastmasters name out into the open," says Roy. "And it also gives you something very nice to hang on your wall!"

How can you get involved? All you have to do is write for the necessary information, prepare a speech following the Foundation's suggested guidelines, and present it!

Who knows? You may be the next Roy Fenstermaker!

For more information, write: Awards Administration, Freedoms Foundation at Valley Forge, Valley Forge, PA 19481. □



SPEECH CONTEST—Past International Director Robert A. Owen, DTM (far left) and John M. Allen (center), assistant managing editor of the *READER'S DIGEST*, congratulate Todd Duke, the national winner of the \$2000 scholarship (Explorer division) of the Reader's Digest Association—Boy Scouts of America Public Speaking Contest. Mr. Owen, who served as chief judge, represented Toastmasters and all its members who took part in the nationwide contest.

how to

Who'll Listen to You?

by
Della A. Whittaker
Club 3323-36

IF YOU'RE LIKE MOST OF US, you're in the Toastmasters program to, among other things, develop your ability to speak before a live audience. But did you know that, in order to qualify for the Able or Distinguished Toastmaster awards, you *must* complete a certain number of speeches *outside* your Toastmasters club (three for the ATM; five for the DTM)?

"But," you may say, "who wants to hear me speak?"

Plenty of people . . . in plenty of groups. And all you have to do is find them!

"Find them," you say. "That may be a problem."

A problem? Not at all. There are thousands of groups that can serve as excellent audiences for the Toastmaster who really *wants* to speak and get as much exposure as he can. The following are just a few of them:

- **Toastmasters**—Speak at meetings to members of your own club. Prepare speeches based on your Toastmasters manual assignments or speech tips. Compete at speech contests in the spring and fall. Ask your educational vice-president for the club-exchange calendar, and volunteer to speak to other Toastmasters clubs in your area. Their members want to hear your views and learn how to improve their own speaking techniques.

- **Speakers Bureaus**—Advertise your best topic by listing your name with local speakers bureaus. Ask your area governor for an application form for your district's speakers bureau. Call the local university and community college and find out who runs their speakers bureaus. Once you put your name on their lists, you will be made available to organizations who are seeking a speaker on your topic for their next monthly meeting.

- **Parent-Teacher Associations**—Telephone or write to the program chairmen of the local elementary, junior high and high school PTA's. Tell them that you can speak on a certain topic for 15 minutes to an hour, adapted to the needs of their listeners. Suggest that the shorter your speech, the more time there will be for the questioning period afterwards.

- **Citizens Associations**—Contact the program chairmen of citizens associations in your and adjacent neighborhoods. Because monthly programs are planned way in advance and committed speakers occasionally must cancel their engagements, advise the chairmen that you can fill in with only two hours' notice, so long as you are permitted to speak on the topic of your choice. Prepare 100 copies of a one-page handout summarizing your speech. Include your

title, name and affiliation, purpose, main ideas, conclusions or recommendations for what the audience can do as a follow-up on the speech, and three references that the audience can use to find out more about your topic. Speak from this sheet and then hand out copies when you have finished speaking.

- **Churches**—Check with the secretaries of local churches. Your topic might be relevant to a special service, a community forum, a panel discussion or a committee meeting. Vary your delivery to an evening audience the way: Speak for 20 minutes, then ask the audience to gather into discussion groups of 6 to 10 members for 20 minutes. Finally, call the audience together for 20 minutes of feedback.

- **Service Clubs**—Ask the local librarian or your chamber of commerce for a list of clubs in your county town. (A list of about 1000 organizations and their contacting officers published annually by my county library system and sold for 50¢.) Or look the yellow pages of the telephone directory under "clubs." Call the listing officers or the offices of clubs whose members might be interested in your topic.

- **Professional Groups**—When your professional society or association advertises a meeting, symposium, conference or convention, look for the invitation to submit papers. Send an abstract of your speech for approval and development into a paper, or submit an abstract of your paper and prepare to speak from it.

For any meeting that you plan to attend, offer to moderate the program, introduce the speakers or to handle business aspects. As a member of an audience, take notes during another person's speech and ask a question afterwards. As a main speaker, a moderator or a questioner, you can practice what you're learning in your Toastmasters club when it is your turn to prepare a speech, serve as Toastmaster of a meeting, preside over the business period of a meeting or speak impromptu.

So, you see, your audiences are everywhere. All you have to do is speak to them. □



TEN PRINCIPLES FOR ORGANIZING YOUR DESK AND YOUR PAPERWORK

by

MERRILL E. DOUGLASS

ORGANIZING YOUR DESK and staying on top of the paper flow is one of the most difficult things in any office. But if you intend to be effective and manage your time well, these things must be mastered. In the office, managing your time can mean becoming better organized.

To be better organized you must overcome the basic law of nature that states that "Clutter tends to expand to fill

the space available for its retention." Some people believe that they can ignore this law.

I once visited a friend's office and was appalled to discover that his desk was covered with stacks of paper and files that literally averaged seven-and-a-half inches deep—not only his desk, but also his credenza, the bookcases and the tops of the filing cabinets. He

even had piles of paper stacked on the window ledges.

When I asked him why, he said that those piles all represented important materials he didn't want to forget. After discussing his work habits for a while, he felt that in spite of the mess he was working efficiently and wasting very little time. He was so sure of this that we made a wager on the amount

of time he wasted because of the confusion.

For the next week his secretary kept track of all the time he spent rummaging through his various piles of paper searching for things. At the end of the week we met to discuss the results of the analysis and were both amazed to find that he spent an average of two hours and nineteen minutes daily just searching through the clutter in his office.

Maybe your desk is not in the same kind of mess, but chances are you certainly have room for improvement. Most of us do. Countless numbers of hours are wasted every day by the disorganization visible in most offices.

How often have you missed meetings because you never saw the memo or it was lost on your desk and you forgot about it? How many times have important letters gone unanswered because they were hidden on the bottom of the pile on your desk? Are there so many things piled on your desk that you can't keep track of what's going on?

Set the Criteria

You may wonder how a desk gets messy in the first place. Generally, a desk becomes messy because you have no criteria for what goes into or on top of it, because you use the desk for the wrong purpose, because you have sloppy work habits and because you fail to think through the entire problem.

The solution will require some discipline on your part, the development of a few new habits, the mastery of a few principles, and perhaps a change in your orientation and philosophy regarding desks.

Principle 1: If you don't really need a desk, get rid of it. Not everyone who has a desk really needs one. An increasing number of executives are finding that they get more accomplished without a desk.

Reading reports and correspondence can be done just as easily in a comfortable chair. Any absolutely necessary writing that can't be dictated can be done at a small writing table. Sometimes a desk is a barrier to effective communication. If the desk isn't there, it can't become cluttered, and you might become more effective.

Principle 2: If you really must have a desk, make sure you pick the right one. Consider just what a desk is. It is not a storage cabinet or a holding area or a place to dispense various medical remedies or foodstuffs or any of the other fuzzy concepts people seem to have.

A desk is simply a tool. Just like a hammer for a carpenter, it is a tool for the person who needs it to accomplish his or her work. If your desk does not enable you to work more efficiently, you either have the wrong desk or you're using it incorrectly.

When Selecting Your Desk

Desks come in all sizes, shapes and designs. Aside from the considerations of aesthetics, ego, status or company policy, there are at least three things to consider in selecting your desk:

1. *The top:* In too many cases, desks are wider than necessary. The most convenient work area is generally an arm's length from your chair in overlapping 180 degree arcs.

To illustrate this point, sit in your chair facing your desk. Now, stretch both arms out straight in front of you. Then swing your left arm in an arc from one side to the other. It's like drawing a half circle on your desk top. Then do the same thing with your right arm. You now have two overlapping half circles which comprise your primary work area.

If you have to get up from your chair to reach the front of your desk, it has ceased being strictly a work tool for you. Or if your half circles extend beyond the edges of your desk, you may be trying to do a full job with only half a tool.

Stay away from glass tops and highly polished surfaces. They may look good in magazines, but the glare will cut your productivity dramatically. And remember that a dark desk top contrasting with white paper also places extra strain on your eyes. Try to keep the ratio of brightness between paper and desk within some reasonable limit.

2. *The drawers:* If you don't really need them for frequently referred to items, get a desk without drawers. To determine if you really need them, open

your desk drawers and inventory contents.

What percentage are miscellaneous unnecessary objects? Of the truly work-related objects, how many have been used within the past week, month, year? How many things did you find that you had forgotten about?

Desk drawers should be used to temporarily store those things that you constantly need to perform your work. A few files that you need most often can be kept permanently on your desk.

3. *Pull-outs:* These can add to the usefulness of a desk by providing additional, close-in work areas. Survey your needs, likes and dislikes, or check with your purchasing department for help. Remember, pull-outs are for temporary expanding the working area of your desk—they are not for permanent storage.

Unfortunately, many people do select their own desks. Too often furniture is selected by some purchasing agent or, even worse, an interior decorator who never works at a desk. If true in your organization, then the first move is to educate the interior decorator. There is no reason why a desk can't be both aesthetic and functional.

The Inherited Desk

Let's assume, though, that you have inherited a desk. Like too many desks it will probably be either too big or too small, have too many drawers or not enough, be the wrong color for your taste and, of course, be cluttered with clutter. The trick then is to get rid of the most of what you have.

Principle 3: You should always be able to see the top of your desk. You can only work on one thing at a time. Everything else should be put in its proper place, easily retrievable when you need it. Those deep drawers are for file folders, not for extra large jars or jars of Aunt Martha's pickled melon pickles.

Why is this so important? When you have several jobs in front of you, it's much easier to become distracted and hop from one to the other. Even if you don't actually work on things in a hopscotch fashion, your attention

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ily be drawn from one to the other,
uch upsets your train of thought.
You never concentrate as efficiently
ny one thing as well as you could if
ere were only one project in front of
a. To be really effective at your
k, clear off all the junk.

**Principle 4: Never try to clear off
your desk simply by putting the junk
in a drawer.** Establish a priority system
for everything that goes into your desk
drawers. There is no rule that says you
must have each drawer filled to maxi-
mum capacity.

Don't store anything in your desk
drawer just because you can't think of
anything else to do with it. Consider
moving it out.

A desk is not a general store. If you
insist on keeping your own personal
supply of aspirins, instant coffee, soup
and any of the 119 other things of like
kind found in desk drawers, at least
try to confine them to one inconspicuous
drawer.

One of the problems with being a sup-
ply depot is that as soon as the word
gets out, you find yourself dispensing
more pills than an infirmary and you
spend even less time to get your work
done.

**Principle 5: Files should not be
obstacle courses.** The concept under-
lying files is to provide fast retrieval
of information. Make sure you have a
good system, adequately matched to
your requirements.

Files should be well labeled and
arranged in a way simple enough for
your seven-year-old child to find things.
If you have to spend more than a few
seconds, on the average, to put your
hands on filed material, you'd better
call in a consultant to help you rear-
range things.

Experts estimate that 95 percent of
all files more than a year old are never
referred to again. If your filing system
looks more like a hoarding system, it's
time you rethought the entire process
of paper saving. If nothing else will
save you, call your accountant and ask
how much it costs to store all the paper.

To begin weeding out your file-clog-
gers, categorize your records into active,
inactive and discard.

Active records are those things you
are sure to need in the regular course
of business.

Inactive records are those things you
must keep but will probably not use
very often, if ever.

Discards are those items you don't
need to keep at all.

Once you've sorted everything out,
only active files should be kept in your
office or desk. Relegate inactive files
to lower cost space. Transfer discards
to the wastebasket.

Whatever filing system you use should
include some provision for periodic
turnover and transfer of records filed
in both your active and inactive files.
There are many good books that explain
recordkeeping and retention systems.
Don't hedge.

Having convinced some people of
the value of cleaning out the unnecessary
material from their files, I've seen them
tell their secretary to discard the worth-
less material *after* making microfilm
of everything discarded!

**Principle 6: It's never too late to
turn over a new desk.** How can you
change things if your desk looks hope-
less? You must start by changing the
appearance of both the outside and the
inside. If you are about average, it will
take you somewhere between two and
four hours to reorganize your desk. Plan
to stay late or work Saturday—it is
best to have no interruptions once you
decide to undertake this task.

Begin with a large wastebasket. Then
take everything out of all the desk draw-
ers and stack it wherever you find room.

Analyze one item from that stack at a
time, being as critical as you can. Why
do I need this? What have I used it for
in the past? What have I used it for in
the past week? The past month? What
does this add to my effectiveness? Could
it be thrown away?

You need to establish a well-thought-
out rationale for putting anything into
your desk drawers. And you must be
ruthlessly honest. Throw away all un-
necessary clutter you have accumulated.
Send all inactive material that must be
kept to the appropriate storage files.

Try writing out a priority system to
determine what goes back into the draw-
ers. This will be useful in the future
for keeping things out of your desk
drawers, which will help prevent your
desk from becoming disorganized again.

What About Your Files?

One trouble spot may be the deep
file drawer in your desk. Check to see
if the files are neatly labeled so that you
can actually file and retrieve material
quickly. If not, rearrange and label them
as needed.

When you have finished the drawers,
turn to the desk top. Stack all the papers
in one big pile. Dispense with all items
other than paper with the same ruthless
analysis you used on the drawers. That
includes family pictures, potted plants
and so forth.

While there is not a standard prescrip-
tion for what you should or should not
keep on your desk, anything that dis-
tracts you or gets in your way should
be removed.

Now you are ready to tackle that pile

of paper. Any paper on the bookcase or credenza will be handled in the same way, and all comments about desks also apply to credenzas and bookcases since they are part of your tool kit as well.

Principle 7: There are only three kinds of paper. As you sort your stack of paper, separate it into the following categories:

1. Those things that require some action.
2. Those things that must be read and passed on or filed, if absolutely necessary.
3. Those things that can be thrown away and forgotten.

Put category one on the right side of your desk, category two on the left side and category three in the wastebasket. When you have finished sorting, take category one and analyze each in turn. What kind of action is required? Who must do it?

Take Action

Don't set aside any item until you have taken some action or at least scheduled the first appropriate action. Never allow a piece of action paper to become buried in a pending file without some action being initiated.

Prepare for some quick reading in category two. Read one item at a time, and don't set aside anything until you have noted whether it is to be filed or sent on. Although your secretary may hate you the next day, in the long run you both will enjoy the new efficiency.

Follow this same system each day. Throw out discards immediately. Keep paper moving and never put a piece of paper that requires action into a pending file without initiating some action.

Principle 8: Your objective is to handle a piece of paper only once. You may never achieve this 100 percent of the time, but any improvement is a step in the right direction. Practice will improve your efforts.

To get control of your paper flow, you need some kind of system. A good rule to remember is that if paper doesn't arrive, you never have to handle it. Here are five rules to help you reduce and control the flow of paper:

1. Don't record it. When you ex-

amine the need for records closely, it's amazing how many things don't really need to be recorded.

2. Don't ask for it. Some people keep asking to be put on routing systems for fear they will miss something of great importance. However, they soon become so inundated with worthless paper that they never have time to read anything at all.

3. Throw it away.

4. Discontinue it. This applies to all the things you should have paid attention to under rules one and two but didn't.

5. Use the telephone. Not to mention the time savings, think about the money you can save. The cost of preparing and mailing a letter these days is somewhere between \$3.27 to \$7.50, depending upon whose statistics you read.

Principle 9: The person who sits uncomfortably in the dark tends to stay there. In addition to your desk, your chair is an important tool, as is your lamp. A bad chair will ruin your spine, your disposition and your effectiveness. A good chair is one of your best investments. Many people never stop to think about what bad chairs really cost in lost productivity.

As for lighting, the general rule is a soft, warm, indirect light. Lighting engineers tell us that misuse, rather than overuse, is the chief cause of eye fatigue. And consider uniformity of lighting as well as intensity.

Principle 10: The art of wastebasketry separates the winners from the losers. The wastebasket is a functional link in the paper flow process. Many people never think about their wastebasket and never learn to use it well. Here are some general guidelines to transform your wastebasket from a piece of furniture to a valuable tool:

1. It should be big enough to hold all you can feed it without becoming a useless eyesore. It should be convenient for your use, not placed to suit the whims of the janitor or interior decorator.

2. Two types of materials pose no problem for wastebasket experts: the natural wastebasketables (various mail order ads, announcements, and so forth) and the natural retainables (production

figures, copies of tax returns, and so forth).

3. Set up your own rules for what goes in and what stays out. Your general objective is to throw out as much as possible. Think through your own situation and the kinds of paper coming through your office. Make a list of what should be discarded, what must be kept, and for how long.

4. Conquer the emotional problem. For some people, throwing away things helps them feel decisive, but for others it creates an unusually high level of caution or apprehension. For these people, the wastebasket achieves only a fraction of its potential value.

5. Don't overcome your trauma by routing your junk to someone else. Own up to your shortcomings and make your own decisions. Determine to make your wastebasket one of the best tools in your office.

As you learn to master the ten principles of organizing your desk and handling your paperwork, you will notice a significant increase in both the quality and quantity of the work you are able to accomplish.

As your effectiveness increases, so will your satisfaction. You'll be doing more and feeling better about it than ever before. But the benefit won't stop with you.

Your Positive Influence

As you become known as one of the organized, effective people, you will begin to exert a positive influence on those who associate with you. Your staff will start to improve here and there and may even ask for your help. People will become more concerned about getting organized before you get too much of an edge on them. Superiors will undoubtedly begin to notice the improvement in you.

Effectiveness doesn't happen by accident. Things happen because people make them happen. And the people who learn to control their job, rather than becoming buried in it, are the ones most likely to be getting the results. □

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I'm Proud to Be a Toastmaster's Wife

by Diane K. Gratsinopoulos

BEHIND EVERY SUCCESSFUL TOASTMASTER is a lonely and bitter wife, ready to pack up the kids and go home to Mother. Or a bewildered, paperless husband, left wondering whatever happened to the sweet, timid little gal he married.

"What's that?" you say.

"Not so!" you say.

"I'm proud to be a Toastmaster's spouse," you say.

Well then, am I the only wife who's wanted to beat her husband over the head with his president's gavel as he walks out the door, calling over his shoulder, "Oh, hon, put my dinner in the fridge tonight. I'm the guest speaker at Club 1043. Sorry . . . Bye . . . Love you."

Am I the only wife who's ever felt that deliciously devilish glee while flushing her husband's latest club bulletin down the toilet before he's had an opportunity to read that he's been assigned as Table Topicmaster at next Thursday's meeting, which also happens to be the evening that the kids' school is holding open house?

"What's that?" you say.

"What a witch!" you say.

Not so! I'm the wife of a dedicated and successful Toastmaster. And I'm proud to be a Toastmaster's wife!

Four and a half years ago, when my young Greek husband announced that he had joined Toastmasters, I was overjoyed! I could hardly wait to get all those longed-for, brand-name appliances that every young homemaker dreams about—a mixer, coffee maker, and maybe even a can opener! Needless to say, within the next few weeks the thrill was gone. Instead of getting my

new electric gadgets, what I "got" was less time with my man.

Always an enthusiast, a real "gung-ho" type of individual full of the flame of Olympus, Chris flung himself wholeheartedly into the Toastmasters program with a zeal that must have caused Dr. Smedley's saintly halo to brighten up the entire celestial realm!

Soon he brought home his first trophy, which he'd earned for his Ice Breaker. That little loving cup, displayed for a week on our coffee table, proved to be my "ice-breaker." The cold iciness that had formed inside my heart for that husband-stealing club had begun to melt—my guy had won a trophy!

And so, with all the enthusiasm of a trojan warrior, my Greek god took on office after office. He started out as sergeant-at-arms, graduated to the position of educational vice-president and culminated (I thought) his official duties in the office of club president. But then, when the time was right, how could he possibly pass up the opportunity to become the area governor? You guessed it . . . he couldn't!

He tackled his new position with the force and strength of Hercules. And many were the nights that I consoled our two whimpering little daughters with these tender lines: "Yes, babies, Daddy must go out again tonight. It's his job."

Well, spouses, you understand only too well how it was. Those evenings were long and lonely. Oh, how I dreaded and hated all those wretched Thursday nights watching *The Waltons* all by myself. I found little consolation in the fact that Olivia's problems were almost as traumatic as my own. At least HER husband stayed home!

And, oh, those many nights that I griped and groaned as I typed up numerous reminders to area council members and addressed envelope after envelope to all area club members—month after month after month—all throughout my husband's gubernatorial term of office.

But did I beam with pride when my husband was selected as Founder's District "Outstanding Area Governor of the Year" for 1974-75? And did I blush with joy as my husband, upon receiving his beautiful trophy, introduced me as his *raison d'etre* (reason for existence)? You'd better believe I did!

And so, I'm proud that my husband, with all the vitality and vigor of Alexander the Great—yes, MY husband, who could barely speak English when he arrived in Los Angeles from Athens in 1972—is doing a tremendous job as administrative lieutenant governor.

And I'm proud—and extremely supportive of the fact—that he has aspirations to hold even more prestigious offices in the hierarchy of Toastmasters International.

But most of all, I'm proud that he relies on me for support and aid; because I know that every time I help him out by calling the secretary of a club to see if the semiannual dues have been turned in to World Headquarters, or every time I type a letter and make 20 copies to send to his district council members, that I help my spouse—my very own "Super Toastmaster"—and, in my own way, say to him:

"I'm proud to be a Toastmaster's wife!" □

Diane K. Gratsinopoulos is the wife of Founder's District Administrative Lieutenant Governor Chris Gratsinopoulos, ATM.

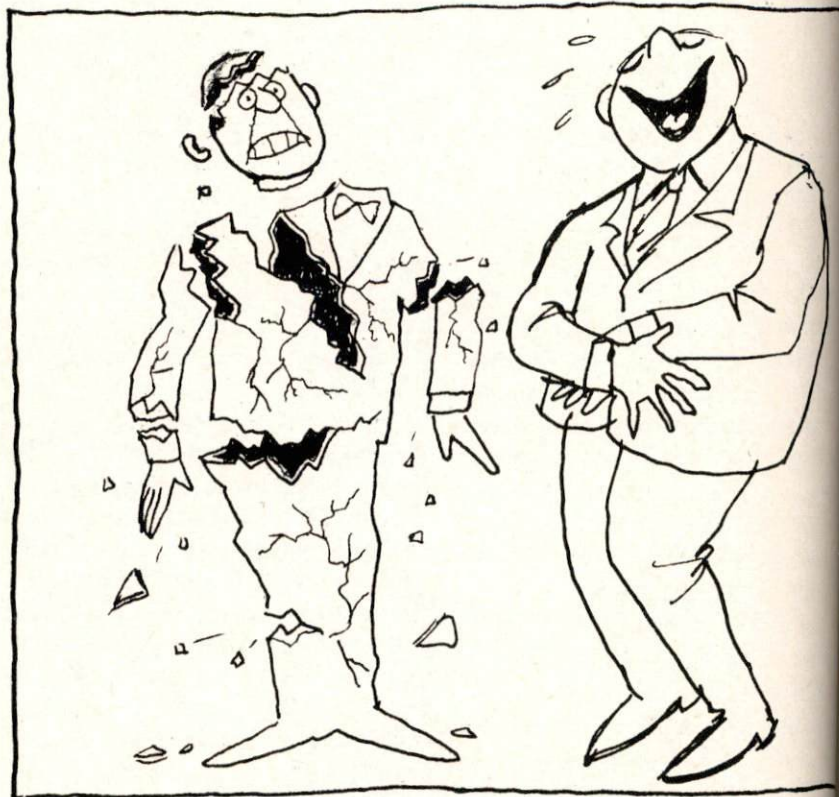
How to Constructively Evaluate a Speech

by
William H. Gutgesell

THE FACTOR THAT distinguishes Toastmasters clubs from all other civic and service organizations is individual evaluation. However, the evaluation process is at best a delicate matter, so care and discretion must be exercised or the results could be undesirable. The purpose of evaluation is to point out the speaker's weaknesses and *help* him become a better speaker by suggesting ways he can improve. But too often an evaluator will unintentionally cause club problems by delivering a poor evaluation that is anything but helpful.

On a matter unrelated to Toastmasters, have you ever been told bluntly that you were wrong? It made you feel upset, didn't it? At one of your club meetings, have you ever heard the "verbal butcher" evaluate a speech? His evaluation generally goes like this:

"Your opening was weak, you didn't use enough hand gestures, I had a hard time following the point of your speech, your eye contact was weak, your conclusion was poor and you didn't finish on



time. But work on it and you will improve."

Perhaps you have also heard the "entertainer" give an evaluation of a speaker at one of your club meetings. (Too often this character reflects the club's inadequacy by winning the "Best Evaluator" award for the meeting.) His evaluations generally go along these lines:

"For some unexplained reason appeared nervous giving this speech. What's the matter? Did your wife yell at you this morning? Don't be afraid of us. Your hand gestures were poor. Are your hands tied together? Or are you too weak to lift them? Perhaps you need a shot of B-12 or a brace to hold your arms up, ha ha!"

Despite well-meant intentions, the speaker cannot help but have hurt feelings, and if he is a relatively new member he may lose interest and drop out of the club. An inexperienced speaker would feel, "Boy, I must really be bad, although I did the best I could. But what's the use? I can't get as good as the rest of these people." On the other hand, a better than average speaker would most likely think, "What's the matter with this jerk? My speech had a lot of merit; he probably didn't even understand the important points. This is a waste of time. I have more important things to do."

It is an added ironic point that without subjects to prey upon, some evaluators of this type eventually drop out of the club too, since they feel that their performances are not fully appreciated. Essentially, it is not the *fact* that the errors are brought to light, but the *way* they are brought to light that is upsetting.

Knock Off the Turban

A college friend of mine from India described a symbolic procedure to use whenever you had to tell a person something unpleasant: First, you bow and touch his toes—a gesture of humbling yourself before him. This puts him in a good mood. Next, you stand up and subtly knock off his turban, which is the hurtful expression of insult. But, before the person realizes what happened, you bow and touch his toes again before departing. This last gesture makes him forget the insult and leaves the person with less hostile feelings. The individual in this example knows that he has been criticized but also that he is still

held in esteem by the person who just criticized him.

When you have the assignment of evaluating a speaker in your club, this "Indian" method may be something to consider. After the member has delivered his speech and you have been called on to give an evaluation, the first thing you should say (after acknowledgements, of course) is something *nice!* In this way you are symbolically touching the speaker's toes. Every speech has some positive aspects; no speech was ever delivered where everything was wrong. For example, mention that his voice was pleasant or that the subject matter was timely and fit the occasion. Naturally, the speaker is going to want to listen to whatever else you are going to say.

Positive Evaluation

In your subsequent evaluation—the "knocking off the turban" phase—select no more than three errors or faults for comment. Focusing on the speaker's errors will be more effective if expressed positively instead of negatively. For instance, if your wife or girlfriend asked you how she looked in a ridiculous dress, you do not say, "You look terrible!" True or not, if you answered in this manner you would have to cook your own supper and eat it by yourself. But if you answered, "You look much better in solid colors" or "You complement the dress but the dress does not complement you," you will have said essentially the same thing without hurting the lady's feelings.

Similarly, when you evaluate your subject's errors:

In this manner you are telling him what to do to improve his speech and not merely pointing out his errors (of which he is probably already aware).

Be sure to show by example how each flaw can be remedied. Remember, too, that an evaluation should have an opening, a body and a conclusion, and should conform to the club's time limitation. Be sure that the evaluation is delivered using correct techniques; otherwise you will be defeating your own purpose.

Wind up your evaluation with the symbolic "touching of his toes" before leaving. Tell him how he can take advantage of his strong points. Conclude by exhorting him to continue working on the Toastmasters self-improvement program. When the meeting is over, the speaker (turban intact) will respect you and appreciate your comments.

Another Advantage

Good evaluation has yet another positive advantage. The good evaluator, because of the example he sets, will in turn receive more constructive evaluations of *his* speeches. Furthermore, when a person becomes known for his ability to aid improvement in others, his leadership attributes are recognized. This usually means selection as an officer at the club level or job promotion, thereby making the Toastmasters program work for him.

Compare constructive evaluation—which improves speeches and creates good will and a desire to improve—with just plain criticism—that tears apart a speech and causes hard feelings and club dissension. Give some thought to how *you* will handle the situation next time you are called upon to give an evaluation.

A thoughtful, constructive evaluation will not only help the member giving the speech and the club. It, most importantly, will also help *you*. □

Do Not Say

"Your voice was weak."

"Your eye contact was poor."

"You didn't use gestures."

"You were unprepared."

"You were overtime."

"You were obviously nervous."

Say Instead

"Speak louder."

"Look at us more."

"Begin your conclusion sooner and develop it more thoroughly."

"Practice your speech one more time."

"Finish at the requested time."

"Show more confidence."

William H. Gutgesell is a former member and past president of the Arrowhead Club 788-F in San Bernardino, California.

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Ringwood, Vic.

How to Increase Your Mind-Power Tenfold

by
Howard E. Hill

"To achieve what you want, be it health, success, great wealth or recognition, you must want strongly enough, with all of the might of your being, to achieve, to possess or to be healed."

SINCE IT IS A WELL-KNOWN FACT OF science that a body at rest tends to remain rest, the chief problem in our ongoing quest for personal success is how to overcome this natural inertia.

"Where to start?" is the mental miasma that captures and holds most of us in the gummy clutches of mediocrity. It is to escape this plague of humankind that I will supply you with the one word formula that never fails to produce results. It is *movement*—any kind of movement. For the outstanding trait of character that must be cultivated is to constantly be on the alert to *start something*. And by this I obviously mean any course of action that could eventually be helpful, revealing or profitable.

The Essential Key

Perceptive observation is the essential key to developing movement and eventual attainment in this area of speculative venturing. And in addition to a close evaluation of what happens when you do hazard the raised eyebrows of your contemporaries by daring to lift the lid of possible creative action, I can only urgently suggest that you keep a notebook or a note pad handy and take the time to record every step, change, development or result of the thing you are attempting.

But if you're like many people, you may find these ideas very hard to come

by. If so, you may want to try one of these:

1. Look Over the Fence—Just for practice, look into the so-called "green pastures" of enterprises different from your own. Select any likely idea that comes to your attention and translate the plan, the process or the procedure into the terms and methods peculiar to your own operation. It is always possible that the course of action you are trying could turn a whole industry topsy-turvy, as well as bring you lasting fame.

2. Always Be Curious—Whenever you can, read the other man's business or professional magazines, trade publications or special foundation reports. Better yet, subscribe to these specialized periodicals. I have always found them to be loaded with ideas for venturing.

3. Take "Field Trips"—Take the eye-opening time to visit plants, factories or special types of enterprise—especially those different from your own. The experience is not only good for enlarging background values, it is also tremendously helpful in stimulating the creative processes of all twelve powers of mind.

4. Kick Your Ideas Into Reverse—In your own operation, take one of your hoary "tried-and-true" products or devices, and one by one, try putting an

ordinary material in the most extraordinary of places, or try placing a highly sophisticated or out-of-the-ordinary material in a most commonplace relation to the item you are evaluating.

5. Try "Left Field"—When you have exhausted all other possibilities, boot your project completely out of bounds and into a new area of operations. This can usually be achieved by putting the product or device to some use entirely different from the one for which your company is causing it to be manufactured. This practice in action has really created some lusus, and it has especially served to scrap antiquated methods in a most devastating manner.

6. Look in the Fun House Mirror—This idea has been tried mostly for laughs, but it has produced some rather startling results. In your own operations, take any one of your manufactured items and try creating a mock convenience, a silly invention or a highly complex and involved way of accomplishing the purpose of your product in the style of Rube Goldberg.

7. Be a "Copy Cat"—Let me remind you of a basic fact in the art of creativity. Whenever you encounter an idea that some enterprising man or woman has used to solve a problem, reduce the methods that were organized and adapted to overcome the problem

to a brief outline and apply the plan mentally to your own situation. The concept that is born of this combination of ideas could mean the difference between an average person and an outstanding success.

In our personal thinking, we should learn to take advantage of the great minds of the past. It is regrettable that so many of us are continually trying to find some new idea, some special formula or even a magic key that will enable us to achieve instant success, recognition or wealth. For a moment let us regard the words of Goethe, who offered this sage advice in a rare moment of perception: "All truly wise thoughts have been thought already thousands of times. To make them truly ours we must think them over again honestly until they take root in our experiences."

Thought Power

Just as there are many planes of experience, so is it true that there are many levels of thinking, and the grade or value of our thought power is exactly equal to our present level of consciousness. To explain this phrase in relation to the power of reasoning, we must go back and examine again the ingredients that support a high plateau of genuine awareness.

Since it is known that "thoughts are things," it goes almost without saying that each thought has a definite value. It is more than obvious that we are on one level of thought when we are considering our needs in matters of health, success or happiness, and quite another when we go on to regard the greater values that contribute an idea or thought toward human progress.

Each level of thought has its own ground rules for thinking, regardless of whether it is frivolous, scattered or unrelated, or if the full power of thought is invoked with directed, organized and purposeful attention. Therefore, it is plain that each type of thought requires its own degree of concentration. To begin our progress toward all of the good that life has to offer, each of us can implement our plan of growth by training ourselves to think—with concentration—about the ordinary problems of the day. When we have organized our

thought processes to the point where we can meet and solve the issues of today, then we are ready to go on to ever higher levels of thought wherein the riches of true happiness, fulfillment and success are stored.

Actually, the most important value I ever gained from reading books covering the subject of auto-suggestion was the basic formula for using the boundless power of affirmation for personal gain, but I will admit quite readily that it took some digging to finally isolate the relevant words and phrases and to translate them into an understandable sequence. Here it is:

To achieve what you want, be it health, success, great wealth or recognition, you must want strongly enough, with all of the might of your being, to achieve, to possess or to be healed.

Right this very minute you can start a prairie fire of success that will sweep you to any height of achievement that you can select. The choosing is up to you, but you should begin now to light up your pathway by striking off many old or new creative sparks today.

Collect Good Ideas

In a bygone century, a dour old Scotsman by the name of Thomas Carlyle struck off a flinty thought when he declared: "That man is most original who can adapt from the greatest number of sources." That quotation is one of my favorites, and I use it many times. In other words, all you have to do is start to collect good ideas wherever you find them. When you have accumulated a smart assortment of thoughts, plans, designs or even devices—regardless of whether they are related or not—and begin to put them together in any combination that pleases your fancy, you will have claimed the first easy steps to profitable and original thinking.

It is important that you understand the exact nature of *creative thinking*. To bring this concept into clear focus for future references, I suggest a well-known quote from *The Mature Mind* by H. A. Overstreet: "Imagination is making new wholes out of familiar parts."

When our prehistoric ancestors got an idea, they acted upon it, often impulsively. Naturally enough, they got re-

sults; not always what they wanted, but things did happen. It was in this rather haphazard manner that a vast source of experience values began to grow. That is what you can do with 10,000 years of background information to draw upon. And so it is that we open the door to you to a bright new future, with information providing the magic key to power of mind.

Once the highly energized forces of the imagination have been sparked into action, the next vitally important step is to condition the mind to accept success. This might seem to be a needless precaution, but the truth of the matter is that the very moment you turn toward a higher level of accomplishment, things begin to happen. Once the flood gates of abundance are opened up, it requires all of the limitless powers of the mind in full force to remain calm, poised and on course. That's how great the dynamic influences of positive thinking are.

Proof or Discovery

In a practical sense, for example, the art and science of experimenting are two important aspects. These are: (1) to prove an already known law of nature and (2) to discover an unknown, unsuspected, law of nature. Consequently, the aim, the intent and the purpose of experimenting is either proof or discovery.

As I have previously explained, at the beginning of time our prehistoric ancestors got an idea and, with thought or planning, acted upon it by her inspiration. Invariably, something happened. The results were not always exactly welcome, but something was added to the slowly expanding store of knowledge. And so it was in a manner that a vast amount of experience values began to grow.

Again think about this one startling fact: "What I can do with 10,000 years of background information to draw upon is without limit."

In a more practical way, memory is a storehouse of information. It can be compared to the most expensive and elaborate piece of data processing equipment ever devised. The only difference is that the human memory possesses a capacity and flexibility that is with-

mit. Facts, impressions, data, pictures—even statistics—are fed into memory, first by observation and experience, then extended by the process of formal education.

The attribute of memory is a many-faceted potential of the normal human equation. The full extent of this great power has never been fully explored.

It is true that this faculty of mind has inspired endless discussion throughout the ages. It has been the subject of interminable lectures, courses of study and an impressive array of booklets, all purporting to give the reader an *open sesame* to the wonders of retaining and reviving impressions, or how best to recall and use previous experiences.

Actually, the ability to remember is based upon five equally important activities. To neglect any one of them is to lessen the quality of this perceptive power of mind. They are:

1. Attention
2. Interest
3. Association
4. Concentration
5. Review

According to Thomas Mann, the control tower affecting your destiny is in your head: "Human reason needs only to will more strongly than fate, and she is fate."

The apparently endless debate over the full meaning of freedom of will seems to have a tendency to tower over the theory of the will itself. Actually, when this great principle of mind power is reduced to an understandable sentence, the meaning and intent of will is quite clear: *Each of us possesses a built-in guidance system.*

Cultivating Your Willpower

The only catch to this obviously ingenious explanation appears to erupt from the fact that this powerful directional force must be trained. And the only person in the whole wide universe that can activate this program of personal management is *you*. Will, or willpower, is an attribute that must be cultivated. There is no other way to master this immense, energized force.

When any given person fails to assume command of this action governor, the re-

sults are inevitably negative and often chaotic. The lack of personal initiative in actively taking over the office of director of willpower has made mediocre—or worse, has destroyed—all too many promising careers. Let us know that this will not happen to you.

The difference between the "right word and almost the right word," as Mark Twain used to say, "is the difference between lightning and the lightning bug."

Actually, the original intent of speech was to make known the elementary needs of self-preservation. Moreover, this transfer of ideas was limited to mere grunts that were bandied about with varying degrees of emphasis in order to convey meaning. With the passage of time—many thousands of years, in fact—these harsh sounds evolved into words with a single meaning and purpose.

A Fundamental Concept

In the beginning, a limited vocabulary served the needs of prehistoric man, but eventually a steadily increasing population brought with it, through scattered generations, a few new terms. True enough, these original improvements in speech were quite simple. In fact, even now the ability to communicate with one another is so fundamental to the human concept that its real values are often lost upon most persons. In this connotation, the idea of conveying thoughts by simply talking has been overworked to the point where the real meaning of this faculty seems to get a trifle fuzzy at times.

The real reason why ideas, instructions or directions break down between individuals, or even associates, quite often derives from the fact that someone wasn't listening. This situation prevails in all three methods of transmitting any type of information. Why this should be true is a paradox that is difficult to understand, since the faculty of hearing is common to nearly all persons. Obviously then, it is the very ease with which listening is accomplished that makes it an arduous task.

First of all, we know that opportunity never ceases to literally hammer on the door of any person willing to listen; not only because it offers a golden

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chance to increase the listener's experience values, but because it promises to do so without the expenditure of additional time, money or effort.

For example, back in the early experimental years of psychological research, some intrepid, questing investigator attached the prefix *sub* to the vast realms of the unknown mind. Apparently this term derived from the fact that knowledge, once acquired, seemed to sink under the conscious level of thinking, and was therefore below the normal range of the intellect.

As the human expression grew in awareness, there was an ever-expanding tendency to return to the concepts of mind that were enunciated when the "Supreme Intelligence" created man in His own image and decreed that he should hold dominion over the earth. It never ceases to amaze me that the most important part of this pronouncement is neglected, or worse, relegated to a lesser place in all but the cloistered halls of remote philosophical or theological centers. It is this: *Man must first*

learn to manage, control and thus conquer himself.

Since the creative potential of the *sub* or *supra*-conscious mind is without limit, it naturally follows that feeding this sensitive extension of the conscious mind should be carefully regulated. That is, learning interests, reading habits, experience values, study routines, research objectives and imagination should be kept well within the confines of a single purpose.

The Superior Mind

Once more, I want to remind you that the mind is far superior to any assembled piece of data processing equipment yet devised. It can be activated and made useful so easily that its value escapes most persons. To attempt to impart a reasonable concept of the full potential of this natural endowment by means of ordinary similes is difficult, but I will use the following comparison:

If you multiply your present capabilities by 10,000, you will have a rough idea of the power and magnitude of the supra-conscious mind.

With the foregoing fact firmly in mind, it is easy to understand why each and every mental movement should be gently, but resolutely, directed in one positive direction—first to acquire as much general or foundation knowledge as possible, and second to guide attitudes, energies and interests toward a specialized objective.

In the beginning there will be problems to solve, obstacles to overcome and frustrations to surmount. It is how you resolve these intermediate issues that will determine how successful you will be when you come face-to-face with major questions that must be managed to personal advantage. □

Howard E. Hill is a cousin of the late William Randolph Hearst, and has been a newspaper and public relations counselor for almost three decades. The author of 27 study books and manuals, including the best-selling *How to Think Like a Millionaire and Get Rich*, *How to Create the Big Idea* and *Energizing the Twelve Powers of Your Mind*, Mr. Hill was an active member of the Beverly Hills Club (later changed to Sepulveda Terrace 43-50, Culver City, California) for 17 years, serving as club president in 1957.

the idea CORNER

"Tell Ya What I'm Gonna Do . . ."

Is your club getting tired of the same old thing, week-after-week? Need something to put some excitement back into your meeting? Need something new? If so, you may want to consider this Table Topic "revitalizer," sent to me by Avron L. Gordon of the **North Hennepin Club 2464-6** in Minneapolis, Minnesota.

It's called a "White Elephant Sale" and, according to Mr. Gordon, can serve as both a Table Topics substitute and a club fund-raising event. Here's how it works:

Four or five days prior to the meeting, the Table Topicmaster mails out meeting notices asking everyone to bring any objects they wish to donate to the sale. (Only those who do bring such objects are allowed to participate.)

The sale is held in the form of an auction, with each Toastmaster serving as an auctioneer for each of the items he has offered to sell. Since the educational purpose and objective of this type of program deals with salesmanship, the auctioneer attempts to persuade those at the meeting of the value of the objects he has brought, and try to induce them to buy it.

Each auctioneer is given two to three minutes to sell his objects. When the time is up, the last bid submitted automatically takes the item and the next auctioneer is asked to take over.

"You'll find this 'White Elephant Sale' will bring many unusual objects," adds Mr. Gordon, "ranging from a 1959 Ford Auto Repair Manual to a Rock. . . . The sale is also a good opportunity to dispose of last year's Christmas gifts that you couldn't quite find use for!"

Quality Guests . . . Quality Membership

The members of the **Graybar Club 1436-46** in New York City, New York, have come up with a novel idea to aid their newcomers in the transition to membership.

According to Patrick Pepe, a former president of the club, the Graybar members devised a "starter's kit" that contains, among other things, an alphabetical membership list, a copy of the Ice Breaker speech from the *Communication Leadership Manual*, a copy of the club's bylaws and their "Guidelines for Participants in Programs."

"These materials are given to the new member at the time of his induction in a file folder with his name printed on the outside," says Mr. Pepe. "In addition to scheduling the newcomer's Ice Breaker as soon as possible, we assign him to a committee of his choice, such as hospitality, membership, education. . . . We have as a continuing objective quality guests and quality membership. This successful formula will be continued to keep our Toastmasters Club strong!"

how to

Panels Don't Have to Be Dull

by
Len Sage
Club 2639-46

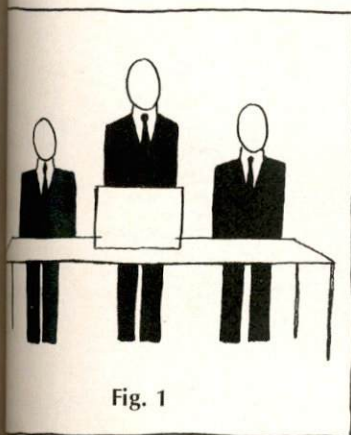


Fig. 1

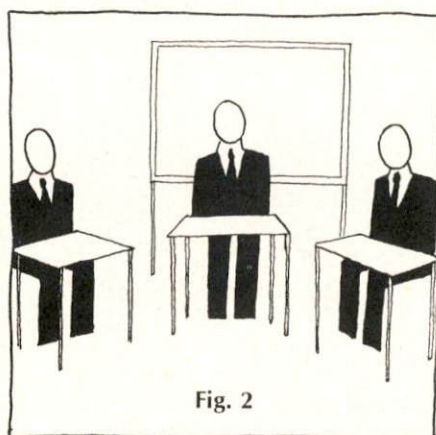


Fig. 2

TWO MONTHS BEFORE our biennial company sales meeting, I was informed I was to head a presentation. Four other sales representatives and I were part of the program and cover the subject, "Planning Through Closing the Deal." I immediately called for a meeting of our little group.

The others would certainly qualify as mature people, among the highest sales producers in the company, eager to cooperate, and nervous! (Nervous about their speaking assignment, that is.) I quickly ascertained that the four did not particularly wish to do any stand-up speaking (and not wanting anyone to be uncomfortable), I rearranged my

original thoughts and decided on a panel arrangement that was satisfactory to all my associates.

Most panel presentations are decidedly dull. The physical arrangements are usually much like that depicted in Figure 1: the long straight table, all participants seated neatly in a row, with a microphone and/or lectern in center. Usually each speaker moves to the center position to utilize the microphone, or it is passed back and forth. This is clumsy in either case, and continuity is often broken.

The panelists that are not speaking usually gaze down at the table or over the heads of the people in the audience, but rarely at the one who is speaking.

Why? For the simple reason that it is uncomfortable to do so. Because they are generally out of the action for the moment, and taking into consideration the physical layout of the panel, they will often assume postures of disinterest and boredom.

Now compare this with the panel arrangement that is shown in Figure 2. The individual tables are arranged in a modified arc so that all of the participants face the audience but can easily see each other and help direct attention to whoever is speaking at the moment. The leader or moderator of the panel can more easily affect control. Additionally, the discussion can flow back and forth without the neck craning and hesitations as necessitated by the set-up in Figure 1. Furthermore, individual microphones were also requested and placed at the front of each table and tested during an earlier break in the program. Three of our men had weak voices and needed their microphones fairly close; the other two didn't. Large name cards were also placed between the front edge of the table and the microphones. I had made them earlier, not wanting to take a chance as to whether or not they would be furnished (they weren't!).

A blackboard was also positioned to the rear and side of the panel leader for use of visual aids. In this case, several small placards were utilized to headline the different segments of the presentation. Double-coated tape had been affixed to them beforehand so they would stick quickly and firmly to the blackboard.

As leader of the panel, I was able to easily stand at the opening and close of the presentation as well as when I had to rise to use the visual displays. The placing of the panel lent itself to the fine continuity of the program and the "give-and-take" portions went smoothly. All of the participants were comfortable, and it was easily observed that the audience was also comfortable with the way the panel had been set up.

Well done mechanics and physical arrangements, as always, are no substitute for good speech content. But, like a fine dressing added to a salad, they will do much to enhance it. □

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285-F FILIBUSTERS

Fullerton, CA—Wed., 7:00 p.m., Mill Restaurant, 4201 W. Commonwealth (694-6120). Sponsored by Hillcrest 460-F.

1055-F FLAIR CENTURIANS

El Monte, CA—Thurs., 12:00 noon, Southern California Edison, 9650 Flair Dr., (572-3335).

2064-2 PACIFIC NORTHWEST BELL

Seattle, WA—Wed., 12:00 noon, Pacific Northwest Bell Telephone Co., 1600 Bell Plaza Building (345-5098). Sponsored by Downtown 2713-2.

1853-3 WILLIAMS AIR FORCE BASE

Williams Air Force Base, AZ—Mon., 11:15 a.m., Officers Club (988-1823). Sponsored by Superstition 73-3.

2031-6 PEQUOT LAKES AREA

Pequot Lakes, MN—Mon., 7:00 a.m., Kozy Korner Cafe (568-8521). Sponsored by Paul Bunyon 922-6.

659-10 CARBIDE

Parma, OH—Mon., 5:00 p.m., Union Carbide Corp., 12900 Snow Road (433-8600). Sponsored by West Side 2606-10.

1517-10 AMERICAN INSTITUTE OF BANKING

Cleveland, OH—Tues., 11:30 a.m., Guvnor Pub, Union Commerce Bldg. Arcade (241-2100). Sponsored by Mid-Day 1790-10 and Navy Finance Center 3502-10.

2021-11 BEN HUR

Crawfordsville, IN—Tues., 6:30 p.m., Country Side Inn, 1450 Darlington Ave., (362-6498).

1981-13 CHAMBERSBURG AREA YMCA

Chambersburg, PA—Thurs., 7:30 p.m., Chambersburg YMCA, 570 E. McKinley St., (263-8508). Sponsored by Bedford 574-13.

830-15 BELL COMMUNICATORS

Ogden, UT—Thurs., 12:10 p.m., Mountain Bell, 431 26th St., (621-3168 or 621-3170). Sponsored by Mt. Ogden 1614-15.

1489-15 JACK C. HIGH

Idaho Falls, ID—Tues., 7:30 p.m., Le Barons Restaurant, S. Yellowstone Hwy., (523-7360).

2223-23 PERALTA

Santa Fe, NM—Sat., 8:00 a.m., Desert Inn, 311 Old Santa Fe Trail (983-5479).

1712-33 NELLIS

Las Vegas, NV—Wed., 11:30 a.m., Noncommissioned Officer's Club, Nellis AFB (458-4958). Sponsored by Windjammers 2628-33.

3289-35 FOX VALLEY

Neenah, WI—Mon., 5:30 p.m., Menasha Public Library, 440 First St., (722-9288). Sponsored by Appleton 1331-35.

3577-35 TOASTMASTERS II

Fond du Lac, WI—Thurs., 7:00 p.m., The Colony, 15 W. Division St., (922-9277). Sponsored by Fond du Lac 498-35.

3550-36 RESTON-HERNDON

Reston, VA—Tues., 7:45 p.m., Glade Room, 11550 Glade Dr., (620-2674). Sponsored by Derey 171-36.

1199-37 MOGUL

Charlotte, NC—Fri., 7:00 a.m., Shoney's (525-1968 or 375-5726).

287-40 CHEMICAL CITY

South Charleston, WV—Mon., Union Carbide Corp., 437 McCorkle Ave., Bldg. 82 (747-3133). Sponsored by South Charleston 1528-40 and H.E. Dobson 2005-40.

3341-40 MARIETTA

Marietta, OH—Mon., 6:30 p.m., Bonanza, Pike St., (373-7716). Sponsored by Parkersburg 2891-40.

2198-45 SHIP HARBOUR

Port Hawkesbury, N.S.—Mon., 7:30 p.m., Canso Regional Vocational School (625-0580). Sponsored by Hector 1975-45.

3695-47 KENNEDY SPACE CENTER

Kennedy Space Center, FL—Thurs., 11:00 a.m., Kennedy Space Center, Room 1525A Hq. Bldg., (783-4203). Sponsored by Canaveral "Lift-Off" 3869-47.

1484-53 MANCHESTER

Manchester, CT—Wed., 7:30 p.m., Center Church, Center St., (528-8711).

1650-53 WILTON-RIDGEFIELD

Ridgefield, CT—Thurs., 8:00 p.m., Ridgefield Community Center (327-9900).

1882-63 ROANE COUNTY

Rockwood, TN—Tues., 7:00 p.m., B & J Restaurant, 214 W. Rockwood (882-2312). Sponsored by Fountain City 1266-63.

1429-64 WINNIPEG REAL ESTATE BOARD

Winnipeg, Man., Can—Mon., 8:30 a.m., Real

Estate Board Room, 1240 Portage Ave., (254-7051 or 256-4356).

3636-66 SEAFARERS

Newport News, VA—Wed., 11:20 a.m., SUP SHIP, C & R, USN (380-7992).

2163-69 DARWIN

Darwin, Northern Territory, Aust—Wed. 7:30 p.m., The Tavern Wine Bar, Edmund St. (843846).

880-70 CAMPBELLTOWN

Campbelltown, N.S.W., Aust—Wed., 8:15 p.m., Southern Districts Tennis Club, Leumeah (046-255603). Sponsored by City of Liverpool 2130-70.

3693-70 COBAR

Cobar, N.S.W., Aust—Mon., 8:00 p.m., Cobar Memorial Services Club, Marshall St., (Cobar 427). Sponsored by Henry Parkes 2650-70.

1507-U BADEN SOELLINGEN

Baden Soellingen, West Germany—Tue. 7:37 p.m., Canadian Forces Base.

2711-U EAST LONDON

East London, South Africa—Mon., 7:00 p.m., East London Club, 22 Oxford St.

anniversaries

35 YEARS

Jeannette 233-12, Jeannette, PA

30 YEARS

Ferguson 525-8, Ferguson, MO
High Noon 505-56, Houston, TX

25 YEARS

Little Rock 1140-43, Little Rock, AR
Twin City 1142-43, Little Rock & North Little Rock, AR

Tallahassee 1135-47, Tallahassee, FL

20 YEARS

Downtown 2550-10, Cleveland, OH
Bayou Pierre 2485-25, Shreveport, LA
Downtown 2552-29, Pensacola, FL
Naval Supply Center 2541-66, Norfolk, VA
Wollongong 2456-70, Wollongong, NSW

15 YEARS

Spellbinders 3252-52, North Hollywood, CA
Jefferson 1998-68, Metairie, LA

10 YEARS

Architects 1510-1, Los Angeles, CA
Colombus 2037-14, Columbus, GA
West Shreveport 915-25, Shreveport, LA
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