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SPEECHES.

BY WILLIAM WHITFORD.

To hear well, it is absolutely essential for the stenographer to be near the toastmaster, as in the majority of cases the speakers will be near him. Occasionally a speaker will be noticed who is quite a distance from the toastmaster, but if his enunciation is indistinct, the stenographer should rise noiselessly from his seat near the toastmaster and get another as near the speaker as possible, subsequently taking his former seat. On some occasions he is not able to secure a seat near the toastmaster, but instead is seated probably in the middle or a distant corner of the hall, in which event, when the speech-making commences, he should, if possible, exchange seats with someone. In a great many cases, it is not even necessary to do this, for the reason that with the long banquet tables now in use in this country the members and the invited guests sit on one side only, and more especially the table at which the toastmaster sits. So if the stenographer is seated in a distant corner of the hall, while the cigars are being passed around (which is a signal for the speech-making to begin) he can instruct one of the waiters to seize a chair and carry it to the other side of the table at which the toastmaster sits, and

directly opposite him, and immediately follow the waiter. He should not hesitate to remove any knives, plates or dishes that may interfere with his notetaking. Good, legible shorthand notes are far more advantageous to him than a strict observance or adherence to the rules of etiquette on such occasions. A good seat and a good location are indispensable to him in order to do his work easily, satisfactorily and comfortably.

Again, there is no objection to a stenographer making a good meal, but that he should partake liberally of the wine and champagne before he engages in notetaking is another question.

The primary effects of a too free indulgence in these beverages stimulate and exhilarate the intellectual faculties, and make him joyous and free-hearted, but the after effects are stupefying.

Champagne or wine, taken in moderation, will invariably stimulate him to eagerness in the discharge of his professional duty. Prudence, however, dictates that it were perhaps better to take nothing in the way of stimulants. I know of an instance of a stenographer who drank so much wine and champagne at a banquet before the speech-making commenced, that he was utterly unfit to fill the engagement assigned him. He had to be removed from the hall.

Is the reporting of post-prandial

speeches difficult? In some cases it is, in others it is not. Usually after dinner-speeches are short and humorous and deal with similar subjects; but when toasts are responded to by the lawyer, the statesman, the clergyman, the journalist, and the professional man, they are usually well-worded and carefully-prepared productions, and some of them show a breadth of culture, of brilliancy and versatility only equaled by the contributions found in periodical literature.

Occasionally at the festive board, when a speaker has to deal with an important subject and does not wish to commit himself in any way, which he is very liable to do in extemporaneously spoken remarks, he reads from manuscript, which the stenographer should try to secure in order to lessen his work in transcribing. The stenographer sometimes, on seeing a speaker with manuscript in hand may cease taking notes, thinking he will be able to secure the manuscript, when to his sorrow and chagrin he is informed by the speaker that he only spoke from rough notes or "catch lines." It is therefore a safe rule at such gatherings to report everything, and not to place implicit confidence in securing manuscripts. If a speech has been read *in full* from manuscript, it is the experience of the writer that the author is usually only too glad to turn it over to the stenographer after he is through with it.

Now and then, the stenographer will encounter speakers at banquets who, under the stimulating a

hilarating influence of champagne-either become "inebriated with the exuberance of their own verbosity," or are afflicted with *cacoethes loquendi*, consequently their productions usually require to be recast and carefully edited before they are entitled to a place in the published proceedings.

As to whether a stenographer should attend a banquet in a professional capacity arrayed in a dress suit, the matter should be optional with him. If the transcript is not required the same night, there is no good reason why he should not don a swallow-tail. He should not hold himself aloof from the members who engage him while the courses are being served, but should "make himself at home," so to speak, exchange ideas and experiences with them on whatever subjects may casually be discussed. They will think all the more of him.

.....When some prominent democratic or political club gives a banquet, the after-dinner speeches are such as will interest the public. Invitations are therefore sent to the leading daily papers to send their representatives. On such occasions a special table is provided for the press, the speeches are reported either in abstract or *in extenso*, transcribed the same night and published the next morning. If any one paper desires a *verbatim* report of all the speeches, the managing editor usually sends two or three representatives.

The official stenographer and representatives of the press should always study the acoustics of the hall beforehand, and have their table placed in the best possible position for hearing. This important matter should be attended to before the banquet begins.

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LECTURES MÉTAGRAPHIQUES.

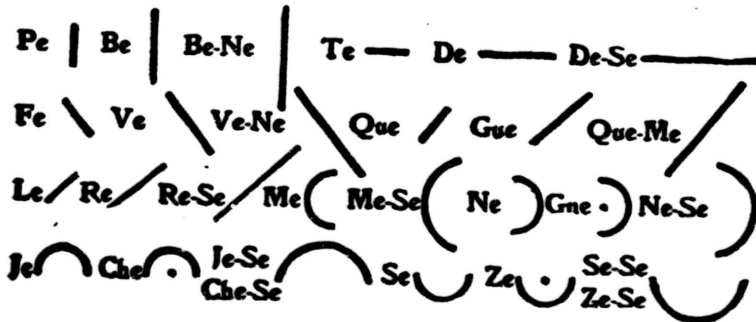
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# Métagraphie

LA MÉTAGRAPHIE (Sténographie DUPLOYÉ abrégée) repose sur les principes suivants :

10. — Position anormale des signes voyelles pour leur faire représenter des groupes de consonnes dont le tracé est laborieux ;
20. — Emploi des angles interdits en sténographie intégrale pour représenter des consonnes dont le tracé est encombrant ;
30. — Allongement de certains signes consonnes ;
40. — Suppression de certaines voyelles et de certaines consonnes ;
50. — Suppression de syllabes dans les mots qui en comprennent plusieurs
60. — Suppression de mots très facile à rétablir ;
70. — Emploi anormal des points et des accents ;
80. — Abréviation conventionnelle.

## ALPHABET STENO-METAGRAPHIQUE



	○	○	⊖	⊙	⊙	∩	∪	∩
Sténogr. :	A	O		Ou	Oi	È	É	I
Sténogr. :	Pe-Re Be-Re	Fe-Re Ve-Re	A. O. Ou autres de Pe-Re Be-Re	(Au sur et s autres)	A. O. Ou autres de Fe-Re Ve-Re	Ka-Re Gue-Re	To-Re De-Re autres de A. O. Ou	U To-Re De-Re
Sténogr. :		U	Es	AN	ON	IN	UN	LL
Sténogr. :	Re-Te-Re	Je-Re Che-Re						
				maol	sool	to	oo	

Les signes de ces lettres indiqués les autres personnes, (longueurs)

