

How to
develop a

**SUPER-
POWER
MEMORY**

Foreword	11
-----------------	-----------

How Keen Is Your Observation?	13
--------------------------------------	-----------

Does wh t,you see egiste in you in ? hi h
light is on to o the t i light? Is the nu e six
on you w t h i l, the A i #6 o is it the
o n # I? Othe o se v tion questions. The
i o t n e o o se v tion in e o y.

Habit Is Memory	20
------------------------	-----------

The e is no su h thing s i oo e o y, only e
t ine o unt ine one. The e is no li it to the
e ity o the e o y. Lu ius i iow s le to
e e e the n es o ll the eo le o o e;
ene oul e o ize n e e t,two thous n
wo s te he ing the on e.

Test Your Memory	24
-------------------------	-----------

I you n e e e ny one thing y sso i tion,
you n o it with nything else. A se ies o tests
o you to t ke now to in i te how li ite you
unt ine e o y is.

Interest in Memory	32
---------------------------	-----------

The i st ste is to e inte este in e e e ing
n es, es, tes, igu es, ts— nything, n
th t,you h ve on i en e in you ility to et in
the .

Link Method of Memory	39
------------------------------	-----------

h t the Link Metho is. se this etho o
sso i ting i i ulous ent li ges with ite s
you w nt to e e e . t t to e e e s
you've neve e e e e e o e.

Peg System of Memory 48

The Peg system helps you store the names of numbers. You learn to connect the numbers 1 through 10 to the first ten letters of the alphabet.

Uses of the Peg and Link Systems 60

It is used with the Peg system for the List of Daily Events. For this you will go on to the final results.

How to Train Your Observation 66

Test yourself (or your friends) on the "tick" sign. How to show the level of your observation abilities.

It Pays to Remember Speeches, Articles, Scripts and Anecdotes 72

How to get in the contents of speeches, articles, scripts, and anecdotes. How to use when writing. How to organize the complete contents of a magazine!

It Pays to Remember Playing Cards 81

How to remember the layout of the cards in any game. How to remember the order of the cards with a suit.

It Pays to Remember Long Digit Numbers 91

How to remember numbers—short, long, in sequence or out.

Some Pegs for Emergencies 97

How the Alphabet is used by you.

It Pays to Remember Dates 104

How to remember the day of the week; how to remember the month of the year; how to remember the day of the month; how to remember the day of the month; how to remember the day of the month.

It Pays to Remember Foreign Language Vocabulary & Abstract Information 114

Learn the system of substitute words to help you to remember difficult foreign words, thoughts and statements.

It Pays to Remember Names and Faces 120

Learn the names on your mind; so it's the names and faces with something of significance to you self.

What's in a Name? 128

More advice on how to remember names. substitute in two words and symbols on names.

More about Names and Faces 139

Now test your ability to remember names and faces. Come see you so often you improve.

It Pays to Remember Facts about People 151

The more you remember about people you meet, the more successful your business will be in your social business life.

It Pays to Remember Telephone Numbers 157

Here's how you will be able to remember any number of telephone numbers with the greatest ease.

The Importance of Memory 167

How time is of help to successful men and women in their activities and lives.

Don't Be Absent-minded 174

How to handle over-occupied looks.

Amaze Your Friends 181

Learn the incredible "400 digit" memory system you can use.

Contents

It Pays to Remember Appointments and Schedules 189

A simple way to keep you daily and weekly appointments and schedules on you in .

It Pays to Remember Anniversaries, Birthdays and Other Important Dates 199

How to easily remember the dates you have to remember in your life.

Memory Demonstrations 205

Learn how to memorize the Morse Code in just half an hour.

Use the Systems 212

Now, with all of these, you need to memorize, style numbers, street names, places, and names—anything you want to remember.

Foreword

It was in the month of the year 1848, when the "evening" took
out the week, but no one does anything out it."
In the year, even the "evening" took out the year, but
but even the "evening" took out it. Let's see it, the
isn't it that you know out the week, but the "evening"
get the "evening" took out you know the year.

Many people have told me that they would "give" il-
lion of "evening" in the year, but the "evening" like mine.

Well, don't be sure of it, I would not turn down you
of the "evening" of the year; but, the "evening" of the year
is the year you need to see.

Foreword

use I own the i i ult to un est n n to ly
ysel . I n ente t ine n e o y ex et, not
sy hi t ist o o to , n I i n't think it ne ess y to
go into n ex l n tion o the wo kings o the hu n in,
n just how the e o y tu lly wo ks in te s o ells,
u ves, i essions, et .

o you will in th t ll the w ys n etho s in the
ook e those th t I use ysel n the e o e el qu li-
ie to te h to you.

Psy hologists n e u to s h ve s i th t we use only
s ll e ent ge o ou in owe—I think the syste
he e will en le you to use just little o e th n ve ge.
o, i like you o e tions, you h ve een gging out
you oo e o y; I think th t te you've e this ook,
you'll still g out you e o y, ut to the othe ex-
te e. Now, you'll e le to o st o ossessing won e-
ully etentive n u te e o y!

How Keen Is Your Observation

Which light is on to of the t_hi light? Is it the e_e o the G_een? You i_st thought, o_o ly is th_t this is n_e sy question to n_swe. However, ut you sel in this osition—you e_e on one o the u_ent quiz shows th_t y_s lot o_o oney o_o e_t n_swe s. ou ust n_swe this question o_e tly to win the to_o ize. Now then, whi h light is on to_o, the e_e o the G_een?

i you h_ve een e_ele to i_tu e you sel in the e_eve osition, you e_e o_o ly hesit_ting now, e_e use you'e not e_e lly su_e whi h light is on to_o, e_e you? I you e_e su_e, then you'e one o the i_no ity who h_s o_o se ve wh_t t_h ost e_eo le only see. The e_e is e_ewo l o_o i_eeen e_e between seeing n_e o_o se ving; oven, o_o ou se, y the t_h t_h ost o the e_eo le to who I ut the e_eve question, eithe give the w_ong n_swe o_o e_e not su_e. This, even though they see the t_hi lights ountless ti_es eve y_y! By the w_y, e_e is l_w y_s on to o the t_hi light, G_een is l_w y_s on the otto. I the e_e is e_ethi olo, it is usu lly e_ellow, o_o ution, n_e th_t one is l_w y_s in the ente. I you we e su_e th_t e_e w_s the o_et n_swe, let e_e see i I n't un tu e you i_e e_e it with nothe o_o se v_tion test.

Don't look t_h you w ist w t_h! Don't look t_h you w ist w t_h, n_e n_esw_e this question:—Is the nu e six on you w t_h i l_e the A i #6, o is it the o n Nu e l, I? Think this ove o o ent, e o e you look t_h you w t_h. De i e on you n_esw_e s i it we e e lly i o t n_t th t_h you n_esw_e o e tly. ou'e on th t_h quiz show g in, n the e's lot o oney t_hst k_e.

All ight, h_e ye you e i e on you n_esw_e? Now, look t_h you w t_h n see i you we e ight. e e you? O we e you w ong in eithe s_e, e_e use you w t_h oesn't h_e ye s_eix t_h l_e! The s l_e i l_e th t_h ti ks o the se on s usu lly o u ies th t_hs e on ost o e n w t_h hes.

Di you n_esw_e this question o e tly? h_ethe you i o i not, you h_e to look t_h you w t_h to h_e k. C n you tell now, the ex t ti e on you w t_h? P o ly not, n you just looke t_h it s_e on go! Ag in, you s w, ut you i n't o se ve.

T y this on you ien s. Although eo le see thei w t_h hes innu e e le ti es eve y y, ew o the n tell you out the nu e l_esix.

He e's nothe one to t y on you ien s; ut you' ette see i you n n_esw_e it i st. I you e i g ette s oke, you h_e ye seen e lue t_h st e on you k o i g ettes e h ti e you t k_e it out to e ove e i g ette. On this t_h st e is the i tu e o e n, n his n e is inte un e the i tu e.

Fo the to ize on ou i gin y quiz show, n e this n! I guess you'll h_e ye to le ye the quiz show with only the onsol tion ize. I s y this so e initely e use only out two o thee o the ny eo le I've teste, h_e ye n_esw_e e this one o e tly. The n i tu e on the eve-nue st e is De itt Clinton! Che k it.

I on't w nt to e sne ky, ut i you've just looke t_h the st e n t_h the i tu e o De itt Clinton, you ust

have seen what Clinton was doing with his letter. Our
 also saw, obviously saw, our letters, two on the upper
 letter two on the upper right of the sheet. I say that you
 saw these things, I don't think you observe them. I you
 know, you should be able to tell yourself right now, what
 De Witt Clinton is doing with his letter, and also notice
 the our letters.

How to look again, isn't you? Now you've observed that
 his letter is Clinton's letter, so he was thinking,
 and the letters are, . . . I . . . observe that the Inte-
 nual evenue.

Don't feel too badly if you couldn't answer any of these
 questions; so I say, observe, observe, observe. Our
 excellent intuition is true, and we go with the
 Colonel, Celeste Holm, and At Linkletter. The intuition
 was "Change of Cases" and it was out, and who
 couldn't be sure with any question on a quiz show.
 The inference of the ill was the last question of the quiz,
 which was worth so millions of dollars. To end these
 millions, Colonel was asked to give his own solution,
 solution number. Of course, he didn't know it! This was
 using an interesting, to be, new way, since it stuck
 home. It does, doesn't it, that he could see that or not ob-
 serve? In addition, do you know your solution number
 or not?

Although the system and ethics continue in this
 book, keep you observe that, you will in so
 interesting observation exercises in the letter. The sys-
 tem will also keep you use your intuition with ob-
 servability then even observe.

I've taken the time to see to talk about observation
 because it is one of the things important to training you
 know. The other, and the important thing, is so in-
 tuitive. It is not only the thing, but the thing that we

not o se ve. A te so ething is o se ve , eithe y sight o he ing, it ust, in o e to e e e e e , e sso i te in ou in s with, o to, so ething we l e y know o e e e .

in e you will o se ve uto ti lly when using y syste , it is sso i tion with whi h we will ostly on e n ou selves.

Asso i tion, s e t ing to e o y, si ly e ns the onne ting o tying u o two (o o e) things to e h othe . Anything you n ge to e e e , o h ye n ge to e e e , is only ue to the t th t you h ye su ons iously sso i te it to so ething else.

"Eve y Goo Boy Does Fine." —Does th t senten e e n nything to you? I it o s, then you ust h ye stu ie usi s y youngste . Al ost eve y hil th t stu ies usi is t ught to e e e the lines o the usi st o t e le le , y e e e ing, "Eve y Goo Boy Do s Fine."

I've l e y st esse the i o t n e o sso i tion, n I w nt to ove to you th t you h ye use e inite on- s ious sso i tions ny ti es e o e, without even e liz- ing it. The lette s, E, G, B, D n F on't e n thing. They e just lette s, n i i ult to e e e . The sen- ten e, "Eve y Goo Boy Does Fine" oes h ye e ning, n is so ething you know n un est n . The new thing, the thing you h to o it to e o y w s sso- i te with so ething you l e y knew.

The s es o the usi st we e o itte to e - o y with the s e syste ; the initi l syste . I you e- e e e the wo , " e," you e e e e th t the s es on the st e, F, A, C, n E. Ag in you sso i te so ething new n e ningless to so ething you l e y knew n to so ething th t h e ning to you.

It is o ly ny ye s sin e you le ne the jinglet,

"Thi ty ys h th e te e , A il, June n Nove e ,
ll the est h ye thi ty-one, et .," ut how ny ti es h ye
you elie on it when it w s ne ess y to know the nu e
o ys in a ti ul a onth?

I you we e eve t ught to e e e the nonsense wo ,
"vi gyo ," o the nonsense n e, " oy B. Giv," then you
still e e e the olos o the s e t u : e , O nge,
ellow, Blue, Green, In igo n iolet. This g in is the
sso i tion n initi l,yste .

I a sue th t ny ti es you h ye seen o he a so e-
thing whi h e you sn a you inge s, n s y, "Oh, th t
e in s e. . . ." ou we e e to e e e so e thing
y the thing you s w o he a , whi h usu lly h a no o-
vious onne tion to the thing you e e e e . Howeve ,
in you in , the two things we e sso i te in so e w y.
This w s a su ons ious sso i tion. ight now, I a oint-
ing out a ew ex a les o ons ious sso i tions t wo k;
n they e t inly o wo k. Peo le who h ye o gotten
ny things th t they le ne in thei e ly g a es, still
e e e the s a es n lines o the t e l e l e . I yon
h ye e a this h a te so a on ent t ing s you e a ,
you shoul know the y now, even i you've neve stu ie
usi .

One o the est ex a les I know, is the one whi h w s
a g e t hel to e in y e ly g a s elling l sses. e
we e eing t ught th t the wo , " elieve" w s s elle with
the e ollowing the i. In o e to hel us to o it this to
e o y, we we e tol to e e e a sho t senten e,
"Neve elieve lie."

This is a e e t inst n e o a ons ious sso i tion. I
know o a t th t ny a ults still h ye tou le s elling,
" elieve." They e neve quite sue i the i is ist, o i it
is the e. The s elling o the wo , " elieve" w s the new
thing to e e e . The wo , "lie" is wo we ll l e a y

Habit Is Memory

I feel assured that the end is no such thing as ultimate getting;
there is only esse upon the end of yesterday in existence.

—*Thomas De Quincey*

Humanity's attentive memory is the basis of all usefulness. In the last analysis, all our knowledge is set on our memories. Plato said it this way, "All knowledge is put in the memory"; while Cicero said of memory, it is "the treasury in which all things are stored." One should expect to find the time being—you would not be doing this look right now, if you didn't feel the sound of the twenty-six letters of our alphabet!

This you see is what it is due to you, but it is true, nevertheless. Actually, if you were to lose your memory completely, you would have to start learning everything over again, just like a new-born baby. You wouldn't even know how to dress, or shave, or play your keyboard, or how to give your dog or whether to use a knife or fork, etc. You see, all the things we attribute to humanity, should be attributed to memory. Hence it is memory.

Moreover, which is a long time ago, memory is not a new or strange thing. As far as the word, the word "memory" is derived from the name of the Greek God -

ess, Mne osyne; η, e oy syste s we e use s
 k s e ly G eek iviliz tion. The st nge thing is th t
 t ine e oy syste s e not known η use y ny
 o e eo le. Most o those who h ve le ne the se et
 o ne oni s in e oy, h ve een ze, not only t
 thei own te en ous ility to e e e, ut lso t the
 ku os they e eive o thei ilies η ien s.

o e o the e i e it w s too goo thing to te h to
 nyone else. hy not e the only η t the o i e who
 oul e e e eve y style nu e η i e; why not e
 the only one who oul get u t ty, η e onst te
 so ething th t eve yone velle t?

I, on the othe h η, eel th t t ine e o ies shoul
 e ought to the o eg oun, η to this en—this ook
 is e i te. Although so e o you y know e s η
 ente t ine, it is not y u ose, o ou se, to te h you
 e oy t. I h ve no esi e to ut you on the st ge. I o
 w nt to te h you the won e ul ti l uses o t ine
 e oy. The e e ny e oy stunts t ught in this
 ook; these e ine o showing you ien s how ight
 you e. Mo e i o t nt, they e exellent e oy exe-
 ises, η the i e s use in ll the stunts η e lie
 ti lly.

The question th t eo le sk e ost o ten, is, "Isn't it
 on using to e e e too u h?" My nswe to th t is,
 "No!" The e is no li it to the ility o the e oy.
 Lu ius i io w s le to e e e the n es o ll the
 eo le o o e; Cyus w s le to ll eve y sol ie in his
 y y n e; while ene oul e o ize η e e t
 twothous η wo s, te he ing the on e.

I elieve th t the o e you e e e, the o e you η
 e e e. The e oy, in ny w ys, is like us le. A
 us le ust e exe ise η evelo e in o e to give
 o e se vi e η use; so ust the e oy. The i e en e

is th_t us le_n e ove t ine o e o e us le oun
 while the e o y nnot. ou n e t ught to h ye
 t ine e o y just s you n e t ught nything else.
 As tte o t, it is u h e sie to tt in t ine
 e o y th n, s y, to le n to l y usi l inst u ent. I
 you n e n wite English, n h ye no l ount
 o o on sense, and i you e n stu y this ook, you
 will h ye qui e t ine e o y! Along with the
 t ine e o y you will o ly qui e ge te owe
 o on ent tion, u e sense o o se v tion, n e h s,
 st onge i gin tion.

e e e le se, th t *there is no such thing as a bad
 memory!* This y o e s sho k to those o you who
 h ye use you su ose ly " " e o ies s n ex use o
 ye s. But, I e e t, the e is no su h thing s e o y.
 The e e only t ine o unt ine e o ies. Al ost ll
 unt ine e o ies e one-si e. Th t is to s y th t eo-
 le who n e e e n es n es, nnot e e e
 tele hone nu es, n those who e e e hone nu -
 es, n't, o the li e o the , e e e the n es o the
 eo le they wish to ll.

The e e those who h ye etty goo etentive e -
 o y, ut in ully slow one; just s the e e so e who
 n e e e things qui kly, ut nnot et in the o
 ny length o ti e. I you ly the syste s n etho s
 t ught in this ook, I n ssu e you qui k and etentive
 e o y o just out nything.

As I entione in the evious h te, nything you
 wish to e e e ust in so e w y o othe, e sso-
 i te in you in to so ething you le y know o e-
 e e. O ouse, ost o you will s y th t you h ye
 e e e e, o o e e e, ny things, n th t you
 o not sso i te the with nything else. e y t ue! I you

were sso i t̃ng *knowingly*, then you woul l̃e y h yē
the eginning̃s o t̃ iñe e o y.

ou see, ost o the things you h yē eve e e e e ,
h yē een sso i t̃e *subconsciously* with so ething else
th t̃ you l̃e y knew o e e e e . The i o t̃ ñt wo
he e, is, "su ons iously." ou you selves o not e l̃ize
wh t̃ is going on in you su ons iously; ost o us woul
e ightene i we i . h t̃ you su ons iously sso i-
t̃e st ongly, will e e e e e , wh t̃ w s̃ not sso i t̃e
st ongly, will e o gotten. in e this tiny ent l̃, l̃istheni
t̃ kes l̃ e without you knowle ge, you ñnot hel it ny.

He e then is the ux o the t̃te—I e going to t̃e h
you to sso i t̃e nything you w ñt to, *consciously!* hen
you h yē le ne to o th t̃, you will h yē e qui e
t̃ iñe e o y!

Kee in in th t̃ the syste th t̃ I t̃e h in this ook
is ñ aid to you no l̃ o t̃ue e o y. It is you t̃ue
e o y th t̃ oes the wo k o you, whethe you e l̃ize
it o not. The e is evey thin line etween t̃ iñe e -
o y ñ the t̃ue e o y, ñ s̃ you ontinue to use the
syste t̃ ught he e, th t̃ line will egin to e.

Th t̃ is the won e ul t̃ e out the whole thing; t̃e
using y syste ons iously o e while—it e o es uto-
t̃i ñ you l̃ ost st t̃ oing it su ons iouslyl̃

Test Your Memory

o e ollege stu ents we e t king n ex in tion just io to
thei Ch ist s v tion. This w s n ex they h n't looke
o w to, sin e they knew it woul e tough one. It w s!

One stu ent h n e in his e with this e k on it:
"Go only knows the nswe s to these questions. Me y Ch ist-
s!"

The o esso ke the e s, n etu ne the to the
stu ents. One h e ess ge on it: "Go gets n A, you get
n F. H y New e !"

I DON'T think you'll in the tests in this h e quite s
i i ult. Even i you o, it oesn't tte, sin e no one will
know how ly you o on the . In evious h e, I
g ye you ew ex les showing how ons ious sso i-
tions e ge t hel in e e e ing nything. u h si-
le i to ou e o ies, n yet so e e tive. The t th t
those o you who le ne the h se, "Neve elieve lie"
neve iss elle the wo , " elieve" g in, oves thei
e e tiveness. The o e i o t nt t th t you n et in
these si le sso i tions ove e io o ye s, oves it
still o e.

It is y ontention th t i you n e e e o et in
one thing with the i o ons ious sso i tion, you n
o it with nything else. Th t's y ontention n I inten

to ove it *with you*; I lso intent to ove it *to* you. A te you've lene the ethos, I' sue you'll gee tht on-sious sso itions will eoe useul nv lule to you thn you eve igine they oul e. I I wee to tell you now, tht te eing nstuying the systein this ook, you woul ele to ee es high si ity igit nue, nretain it os long syou like, te looking tit only on e—you woul think e.

I I toly you tht you oul eoize the oe o shule ek o ity-two lying ste heing the le only on e, you woul think e! I I toly you tht you woul neveg in etoule yo getting nes oes, o tht you woul ele to ee eshoing list o ity ites, o eoize the ontents o nentie gzine, o ee eies ni otnt tele hone nues, o know the yo the week o ny te—you woul suely think I he "lie yli." But en stuy this ook, nsee o you sel!

I igine tht the est wy o eto ove it to you is to let you see you own ogess. In oe to o tht I ust show you ist how oo you untine eoy is. o tke ew oents out, ight now, nck you selves on the tests tht ollow. In this wy you will ele to tke the se tests te eing et in htes, no eyou soes.

I eel tht these tests equite iotnt. in e you eoy will iove with lost eve y hte you e, I wnt you to *see* tht iove ent. Tht will give you on ien e, whi h in itsel is iotnt to tine eoy. A te eh test you will in se o you esent soe, ns ewhi h is to euse o you soe te eing those tiul htes.

One iotnt oint, eoe you tke the tests— on't lith ough the ook ne eonly the htes tht you

the i o t nt thing he e is etentiveness, whi h you nnot test until you h ve e Ch te 11.

72443278622173987651

ite you s o e he e—. o e te le ning Ch te 11—.

Test #4

I gine th t, so eone h s t ken ive s out o shu le e k o l ying s. Now the est o the s (47) e lle o to you just on e. Coul you tell, y e o y, whi h ive we e not lle , o we e issing? Let's t y it. Look own this list o o ty-seven s only on e. A te you've one so, t ke en il n jot own the n es o the ive s th t you think e issing. ou ust not look t the ook while you e w iting. Don't t ke o e th n ou n h l, inutes to look t the list o s. I will sk you to t ke this test g in, te you h ve e n stu ie Ch te 10. Give you sel 20 oints o eve y issing you list o e tly.

J k He ts	A e Clu s	Eight Clu s	ix He ts
A e Di on s	Nine es	Queen Clu s	Fou He ts
King He ts	Fou Clu s	even es	Ten es
even Di on s	Five He ts	even Clu s	King Di on s
Ten Clu s	Th ee He ts	Two Di on s	Ten He ts
J k es	Nine Clu s	King Clu s	Queen Di on s
Th ee es	Ten Di on s	Eight He ts	Eight Di on s
Nine He ts	Eight es	ix es	Five Clu s
even He ts	Five es	Fou es	Two Clu s
Queen He ts	A e es	Queen es	Five Di on s
Th ee Di on s	ix Di on s	Th ee Clu s	Two He ts
Two es	J k Di on s	J k Clu s	

ite you s o e he e—. o e te le ning Ch te 10—.

Test #5

T ke out six o seven inutes to look t the i teen es n n es i tu e he e. Tow s the en o this h te you'll in the i tu e g in in i eent o e, without thei n es. ee i you nt give the ight n e to the ight i tu e. I'll e in you to t ke this test g in, te you've e th ough



Miss Sitler



Mr. Gordon



Mr. Hunt



Mr. Enlove



Mr. Donahue



Miss Palmer



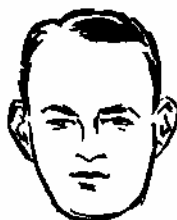
Mr. Daegenshine



Miss Ralstone



Mr. Shaw



Mr. Koransky



Mr. Zacaria



Mr. Talman



Miss Carson



Mr. Smallowitz



Mr. Rubin

Chapter 17. Give yourself 5 points of every name and the
you that you do.

Write your score— on the telephone Chapter 17—

Test #6

Take seven to nine minutes to look at this list of ten people
and their telephone numbers. Then copy all ten people onto
the envelope, lose the book, and see if you can write the tele-
phone number next to each one, or copy. The first
if you were to list one wrong digit, you would get the wrong
type—so, I only one digit in the number is wrong, you get no
score on that particular one. I will encourage you to take this test
again, for you've earned through Chapter 19. Give yourself 10
points of each telephone number and the list of people.

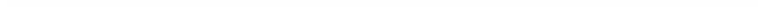
Baker — TA 5-3174	Baker — 9-4281
Taylor — H 3-8295	M. K. — E 8-9714
Hoe — J 60746	Do — TA 7-1015
Dentist — A 4-6904	M. Gol — A 6-8222
M. Book — CO 5-1127	M. Co — CA 9-4132

Write your score— on the telephone Chapter 19—

Do not feel discouraged if you use the book to look up the
names given on the foregoing tests. I have given the to
you to be able to use. First, of course, I state the above,
that you would be able to see your own progress as you
through this book. Also, to show you how uneliminate and
ineffective it is.

It does not take a lot of work and study to be able to get
100% on all these tests. I like to see to the system in this book
the "I know" way of learning!





Interest in Memory

The true test of memory is the retention.

— Daniel Johnson

Let me show the following to you, and you will see:

You are giving me a list of numbers. The first number is one, and the second is ten. The third is seven, and the fourth is two. The fifth is three, and the sixth is eight. The seventh is five, and the eighth is one. The ninth is six, and the tenth is four. The eleventh is nine, and the twelfth is zero. The thirteenth is three, and the fourteenth is two. The fifteenth is one, and the sixteenth is eight. The seventeenth is five, and the eighteenth is zero. The nineteenth is three, and the twentieth is one. The twenty-first is six, and the twenty-second is four. The twenty-third is nine, and the twenty-fourth is zero. The twenty-fifth is three, and the twenty-sixth is two. The twenty-seventh is one, and the twenty-eighth is eight. The twenty-ninth is five, and the thirtieth is zero. The thirty-first is three, and the thirty-second is one. The thirty-third is six, and the thirty-fourth is four. The thirty-fifth is nine, and the thirty-sixth is zero. The thirty-seventh is three, and the thirty-eighth is two. The thirty-ninth is one, and the fortieth is eight. The forty-first is five, and the forty-second is zero. The forty-third is three, and the forty-fourth is one. The forty-fifth is six, and the forty-sixth is four. The forty-seventh is nine, and the forty-eighth is zero. The forty-ninth is three, and the fiftieth is two. The fifty-first is one, and the fifty-second is eight. The fifty-third is five, and the fifty-fourth is zero. The fifty-fifth is three, and the fifty-sixth is one. The fifty-seventh is six, and the fifty-eighth is four. The fifty-ninth is nine, and the sixtieth is zero. The sixty-first is three, and the sixty-second is two. The sixty-third is one, and the sixty-fourth is eight. The sixty-fifth is five, and the sixty-sixth is zero. The sixty-seventh is three, and the sixty-eighth is one. The sixty-ninth is six, and the seventieth is four. The seventy-first is nine, and the seventy-second is zero. The seventy-third is three, and the seventy-fourth is two. The seventy-fifth is one, and the seventy-sixth is eight. The seventy-seventh is five, and the seventy-eighth is zero. The seventy-ninth is three, and the eightieth is one. The eighty-first is six, and the eighty-second is four. The eighty-third is nine, and the eighty-fourth is zero. The eighty-fifth is three, and the eighty-sixth is two. The eighty-seventh is one, and the eighty-eighth is eight. The eighty-ninth is five, and the ninetieth is zero. The ninety-first is three, and the ninety-second is one. The ninety-third is six, and the ninety-fourth is four. The ninety-fifth is nine, and the ninety-sixth is zero. The ninety-seventh is three, and the ninety-eighth is two. The ninety-ninth is one, and the hundredth is eight.

Now, without looking at the list, see if you can answer two questions about it. I feel pretty sure that if I ask you to tell me how many numbers were left on the list, or how many got to the end of the list, you would have the answer immediately. However, one of the questions I want you to answer is:— How many numbers in the list are together?

I am wrong, but I don't think that any of you can answer this question. The reason, of course, is that you have not yet asked the question I would ask, and you are the

g h, would e t i n to the a ount o eo le. The e-
o e you g v e you t tention to the a ount o eo le th t
we e getting on n o the us. ou we e inte este in the
a ount o eo le. In sho t, you w nte to know o e e -
e how ny eo le woul e le t on the us. in e you
i n't think th t the nu e o sto s w s i o t nt, you
i n't y u h t tention to th t ou we e n't inte este
in the a ount o sto s, the e o e they i n't egiste in
you in t ll, n you i n't e e e the .

Howeve , i so e o you i eel th t the a ount o sto s
w s i o t nt o i you elt you woul e questione on
th t ti ul a oint; then you su ely i know the nswe
to y i st question, o e e e e the nu e o sto s
th t the us e. Ag i n, si ly e use you we e inte -
este o w nte to know th t ti ul i n o tion.

I you eel el t e use you i nswe y question;
on't. Be use I ou t i you will nswe the se on one. A
goo ien o ine who is e loye t G ossinge s, l ge
eso t hotel, t whi h I e o quite o ten, uses this in his
te noon quizzes. I know th t a ve y s ll e ent ge o
the guests eve nswe this o e tly, i t ll ithout look-
ing t th t i st g h g i n, you'e to nswe this ques-
tion:— h t is the us ive 's n e?

As I s i , I ou t i ny o you n nswe this o e tly,
i t ll. A tu lly, this is o e o a t i k question on o se v -
tion th n it is e o y test. I use it he e only to i ess
u on you the i o t n e o inte est in e o y. H I tol
you e o e you e a th t " us" sto y, th t I woul sk o
the ive 's n e—you woul h v e een inte este in the
n e. ou' h v e w nte to noti e n e e e it.

Even so, it is so t o a t i ky question, n you y not
h v e een o se v nt enough to e e le to nswe it. This,
in i ent lly, is i n i le th t ny o ession l gi i ns
h v e een using o ye s. It is lle " is i e tion." It

simply express that the important one in this, the one that usually is the "onus est mihi," is kept in the background. Oh, it is over with no other one that has nothing to do with the tick, but which you expect to believe is the important one. This is the one that you will observe and feel. The one that usually works the tick is not even noticed, and that is why you are completely fooled. Most people, when describing a girl's tick, will keep the effect so impossible that if the girl himself were listening, he wouldn't believe it. Only because they let you out the important one in their description. As for the "ox" ticks, sometimes they helpfully work the selves, girls would have a tough time fooling their audience if we didn't do the "is it" thing."

Well, I "is it" to you by asking you think I was going to skip out one thing, and then I skip out so everything you didn't even notice. I guess I've kept you in suspense long enough. You are only anxious to know the answer to my second question. Well, usually the first word of the girl tells you who the live is. The first word of the girl is, "you." The object answer to the question, "what is the live's name?", is your own name! You were giving the us. Try this one on your audience and see how few of them answer it correctly.

As I've said, this is one of our observation tests that are easy tests. But easy observation goes hand in hand. You cannot possibly feel anything you do not observe; and it is extremely difficult to observe something that you do not want to feel, so that you are not interested in feeling.

This, of course, leads to our obvious easy rule. If you want to improve your easy interest, observe you self to want to feel. For you self to be interested enough to observe anything you want to feel is easy.

t in. I s y, "o e you sel," e use t, i st, little e o t
 y e ne ess y; howeve in n, zingly sho t ti e,
 you'll in th t, the e is no e o t t, ll equie to ke
 you sel w nt to e e e nything. The t th t, you
 e e ing this ook, is you i st o w, ste. ou
 woul n't e e ing it i you i n't w nt to e e e,
 o i you we n't inte este in i oving you e o y.
 " ithout otiv tion the e n h, ly e e e n e."

Asi e o inten ing to e e e, on i en e th t, you
 will e e e is lso hel ul. I you t, kle ny e o y
 o le with the thought, "I will e e e"; o e o ten
 th n not, you will. Think o you e o y s, sieve. E h
 ti e th t, you eel o s y, "I h ve n w ul e o y," o,
 "I'll neve e, le to e e e this," you ut nothe hole
 in the sieve. I, on the othe h n, you s y, "I h ve, won-
 e ul e o y," o, "I'll e e e this e sily," you'e
 lugging u one o those holes.

A lot o eo le I know, inv i, ly sk e why they
 n't e e e, thing, even though they wite own eve y-
 thing they wish to e e e. ell, th t's like sking why
 they n't swi well, even though they tie, twenty oun
 stone oun thei ne ks. The ve y t th t, they o wite
 it, is o, ly why they o get; o the, why they i n't
 e e e in the i st l, e. As s, I' on e ne, the
 h se, "I o got" shoul not e in the l ngu ge. It shoul
 e, "I i n't e e e in the i st l, e."

ou nnot o get nything you eve e lly e e e e.
 I you we e to wite things own with the intent o i, ing
 you e o y, o with the ons ious thought o hel ing you
 to e ex t with the in o tion, th t, woul e ine. How-
 eve, using en il n, e s, a su stitute o e o y
 (whi h ost eo le o), is e t inly not going to i ove
 it. ou h n witing y i ove, o the see o you
 witing ight i ove, ut you e o y will get wo se

though neglect in non-use. You see, you usually write things down only because you use it too lazily to take the slight effort to write it. Olive herself illustrates this way: "A man must get a thing done or he won't get it."

Please keep in mind that the boy likes to be trusted. The more you trust him the more reliable he will be. Putting everything down on paper without trying to remember it, is going against all the principles of storage in the memory. You're not trusting your memory; you haven't the confidence in your memory; you're not exercising the memory, and your interest is not strong enough to enter it, if you must write it down. Remember that you will always lose your memory if you don't look it up in it. If you follow these little things, if you lose your memory, it doesn't take a long time for you to remember it, does it?

Obviously, if you are interested in remembering, if you have confidence that you will remember, you have no need to write everything down. How many parents continually tell their children to write down their homework, and consequently get books? But, so often these same children are the things we get over every second of the day in the playgrounds. They know all the rules of the game; who is who, what gets lost in what way, and which team, etc. If they are interested in these things and figures so easily and so well, why isn't so often the case with their lessons in school? Only because they are not interested in them. If they are in algebra, history, geography and other school subjects.

The problem is not with their memories, but with their lack of interest. The more the learning is in the matter that most children excel in, the more useful they are, even

though they have books in all the others. I student has a good copy of one subject, he is a good student in that subject. If he isn't interested, or has a good copy in that subject, he will be a student in that subject. It's simple that. However, this covers that the student does have a good copy of things that he likes, or is interested in.

Many of you who went through High School have to take a foreign language or two. Do you still remember these languages? I doubt it. If you've traveled in foreign countries, or to places where they speak these beautiful languages, you've wished many times that you had a little attention in school. Of course, if you knew that you were going to travel to these places, when you were in school, you would have been interested in learning the language; you would have wanted to do so. You'd have been eager to in how much better you would have been. I know that this is true in your case. If I had known then that I would want to know these languages, I'd have learned them or would have been eager to learn them. I don't have time to do so then.

Many women will follow in their mothers' footsteps, and that's the way they are. These same women will see a new thing in the world when they are young and when they are old. They usually know what's going on in the world, and they tell you what she's wearing; the color, the style of her hair; whether she's wearing a lot of jewelry, and the woman's own style!

They'll only even know how much money this woman has. This, of course, goes out of the whole of the money she has to touch on her own. The important thing, the thing that I have been trying to stress in this lecture, is that interest is of great importance to the body.

I you n e e e things th t₁ you e inte este in to
 su h e te en ous eg ee, it oves th t₁ you o h ve
 goo e o y. It lso oves th t₁ i you we e s inte este
 in othe things, you woul e e le to e e e the just
 s well.

The thing to o is to ke u you in th t₁ you will
 e inte este in e e e ing n es, es, tes, igu es,
 ts—nything; n th t₁ you will h ve on i en e in you
 ility to et in the . This, lone, without the tu l sys-
 te s n etho s o sso i tions in this ook, will i ove
 you e o y to e noti e e eg ee. ith the syste s o
 sso i tion s n i to you tue e o y, you e on you
 w y to n e zingly e k e n etentive e o y.
 ou n st t to ove this to you sel in the next h e .

Link Method of Memory

A man's life's obsession is his memory. In nothing else is he rich, in nothing else is he poor.

—Alexander Smith

I **want** to show you now, that you must faithfully, to every step you've never seen before. I don't believe that anyone with a minute of your obsession is twenty unassisted steps, in sequence, before seeing the only one. Even though you don't believe it either, you will accomplish just that if you believe in studying this habit.

Before going into the actual memorizing, I must explain that you that time of day will be completely on mental activities only. These mental activities will be easily learned if they are a simple and you are possibly like the. He is the twenty steps that you will be able to memorize in sequence in a surprisingly short time.

Let's see, apple, cat, fish, house, window, telephone, cigarette, nickel, twenty-five, shoe, radio, television set, lunch, notebook, notebook, notebook.

A famous man once said that the method is the other of memory. So, I'll tell you now, what I'll be the Link method of memory. I've told you that you that time of day

will consist mostly of illustrations, so let's keep illustrations of the above twenty items! Don't believe it! It is hilarious; surely the object it is lost like game.

The first thing you have to do is to get intuition of the item, "et," in your mind. You'll know what et is—so just "see" it in your mind's eye. Don't just see the word, "et," but actually, observe, see either ny et, or, et that is in your own home is the evidence available to you. I have already told you that in order to do anything, it must be so intimate in some way to something you already know of. You are going to do this right now, and the items themselves will serve as the things you already know of. The thing that you now know of already is the item, "et." The new thing, the thing you want to know will be the second item, "e."

Now then, here is your first and most important step towards your training. You must now so intimate link et to, or with, e. The so intimate union is hilarious and possible. For example, you might intimate the et in your home, e out of e. See yourself walking on it, and actually hearing the creakle underneath. You might intimate yourself writing something on et instead of e. Either one of these is a hilarious intimate association. A sheet of e lying on et would not be a good association. It is too logical! Your intuition must be illogical. Take any word of the object that your association is logical one, you will not achieve it.

Now, here is the point which I will keep repeating you throughout this book. You must actually see this hilarious intuition in your mind's eye of association. Please do not just try to see the words, but intimately see the i-

tu e you've e i e on. Close you eyes o se on ; th t
 ight ke it e sie to see the i tu e, t i st. As soon s
 you see it, sto thinking out it n go on to you next
 ste . The thing you now l e y know o e e e is,
 " e ," the e o e the next ste is to sso i te o Link,
 e to the next ite on the list, whi h is, " otte." At this
 oint, you y no ttenion to " et" ny longe . M ke
 n enti ely new i i ulous ent l i tu e with, o etween
 otte n e . ou ight see you sel e ing gig nti
 otte inste o e , o w iting on gig nti otte
 inste o on e . O , you ight i tu e otte ou ing
 e out o its outh inste o liqui ; o otte e
 out o e inste o gl ss. Pi k the sso i tion whi h
 you think is ost i i ulous n see it in you in 's eye
 o o ent.

I nnot st ess, too u h, the ne essity o tu lly see-
 ing this i tu e in you in 's eye, n king the ent l
 i ge s i i ulous s ossi le. ou e not, howeve , to
 sto n think o i teen inutes to in the ost illogi l
 sso i tion; the i st i i ulous one th t o es to in is
 usu lly the est to use. I'll give you two o o e w ys in
 whi h you ight o you i tu es with e h i o the
 twenty ite s. ou e to i k the one th t you think is
 ost i i ulous, o one th t you've thought o you sel ,
 n use th t one sso i tion only.

e h ve l e y linke et to e , n then e
 to otte. e now o e to the next ite whi h is, " e ."
 ou ust ke i i ulous sso i tion etween otte n
 e . A otte lying on e , o nything like th t woul e
 too logi l o you ight i tu e you sel slee ing in l ge
 otte inste o e , o you ight see you sel t king
 sno t o e inste o otte. (I n get etty i i u-
 lous.) ee eithe o these i tu es in you in o o-
 ent, then sto thinking o it.

ou e lize, o ou se, th t we e l w ys sso i tng the
 evious o je t to the esent o je t. in e we h ve just
 use , " e "; this is the evious, o the thing we l e y
 know n e e e. The esent o je t, o the new thing
 th t we w nt to e e e, is "ish." o— ke i i ulous
 sso i tion o link etween e n ish. ou oul "see"
 gi nt ish slee ing in you e ; o e e out o ,gig n-
 ti ish. ee the i tu e you think is ost i i ulous.

Now—"ish" n "h i"—see the gig nti ish sitting on
 h i, o l ge ish eing use s h i. O, you'e
 t hing h i s inste o ish while ishing.



Ch i n in ow— ee you sel sitting on ne o
 gl ss (whi h gives you in) inste o h i. O, you
 ight see you sel violently th owing h i s th ough
 lose win ow. ee the i tu e e o e going on to the next
 one.

in ow n Tele hone— ee you sel nswe ing the
 hone, ut when you ut it to you e it's not hone
 you'e hol ing, ut win ow. O, you ight see you win-

ow s₁ l₁ ge tele hone i l₁ n₁ you h₁ ye to lit the i l₁
to look out the win ow. ou₁ ou₁ see you sel sti king
you h₁ n₁ th ough l₁ win ow n₁ e in o e to i k u the
hone. ee the i tu e you think is ost i i ulous, o
o ent.

Tele hone n₁ Cig ette— ou'e s oking l₁ tele hone
inste o l₁ ig ette; o you'e hol ing l₁ ge ig ette to
you e n₁ t lking into it inste o l₁ tele hone. O, you
ight see you sel i king u the hone n₁ l₁ illion ig
ettes ly out o the outh ie e n₁ hit you in the e.

Cig ette n₁ N il— ou'e s oking n il; o h e -
ing lit ig ette into the w ll inste o n il.

N il n₁ Ty ew ite — ou'e h e ing gig nti n il
ight th ough ty ew ite, o ll the keys on you ty e-
w ite e n ils n₁ they'e i king you inge ti s s you

ty e-

Ty ew ite n₁ hoe— ee you sel we ing ty ew ite s
inste o shoes, o you'e ty ing with you shoes. ou
ight w nt to see l₁ ge shoe with keys n₁ you'e ty ing
on th t₁

hoe n₁ Mi o hone— ou'e we ing i o hones in-
ste o shoes, o you'e o s tng into l₁ ge shoe.

Mi o hone n₁ Pen— ou'e w iting with i o hone
inste o en, o you'e o s tng n₁ t lking into
gi nt en.

Pen n₁ Television set— ou ou₁ "see" l₁ illion ens
gushing out o the television s een, o ens e o ing on
television, o the e is s een on gig nti en n₁ you'e
(I n't esist this un) w t h-ink television show on it.

Television set n₁ Pl tē—Pi tu e you television s een
s one o you kit hen l tēs, o see you sel e tng out o
the television set inste o out o l tē, o —you'e e tng
out o l tē, n₁ seeing television show in the l tē
while you e t₁

Pl tē n Donut—" ee" you sel iting into onut,
ut it ks in you outh o it's l tē. O, i tu e eing
se ve inne in gig nti onut inste o l tē.

Donut n Auto o ile— ou n "see" l ge onut
iving n uto o ile; o, see you sel iving gig nti
onut inste o

Auto o ile n Co ee Pot—A l ge o ee ot is iving
o you'e iving gig nti o ee ot inste o
ou ight i tu e you on you stove, with o ee
e king in it.

Co ee Pot n B i k— ee you sel ou ing ste ing
o ee o i k inste o o ee ot, o "see" i ks
ou ing o the s out o o ee ot inste o o ee.

Th t's it! I you h ye tu lly "seen" these ent l i -
tues in you in 's eye, you will h ye no t ou le e e -
eing the twenty ite s in sequen e, o " et" to
" i k." O ou se, it t kes ny ti es the length o ti e
to ex l in this th n to si ly o it. E h ent l sso i tion
ust e seen o just the s llest tion o se on ,
e o e going on to the next one.

Let's see now i you h ye e e e e ll the ite s. I
you we e to "see" et, wh t woul th t ing to in
i e i tely? hy, e, o ou se. ou s w you sel
w iting on et, inste o e. Now, e ings
ottle to in, e use you s w ottle e o e.
ou s w you sel slee ing in gig nti ottle inste o
e; the e h gig nti ish slee ing on it; you we e
ishing, n t hing h i s n you we e ling h i s
th ough you lose win ow. Ty it! ou will see th t you
will go ight th ough ll the ite s without issing o o -
getting ny o the .

F nt sti ?? n eliev le?? es! But, s you n see,
enti ely l usi le n ossi le. hy not t y king you

own list o o je ts n e o izing the in the w y th t
you h ve just le ne .

I e lize, o ou se, th t we h ve ll een ought u to
think logi lly, n he e I , telling you to ke illogi l
o i i ulous i tu es. I know th t with so e o you, this
y e it o o le , t i st. ou y h ve little
i i ulty in king those i i ulous i tu es. Howeve ,
te oing it o just little while, the i st i tu e th t
o es to in will e i i ulous o illogi l one. ntil
th t h ens, he e ou si le ules to hel you.

1. Pi tu e you ite s out o o o tion. In othe wo s,
too l ge. In y s le sso i tions o the ove ite s, I
use the wo , "gig nti " quite o ten. This w s to ke
you get the ite s out o o o tion.

2. Pi tu e you ite s in tion whenever ossi le. n o -
tun tely, it is the violent n e ssing things th t we
ll e e e; u h o e so th n the le s nt things. I
you've eve een utely e sse , o een in n i -
ent, no tte how ny ye s go, you on't nee
t ine e o y to e e e it vivi ly. ou still squi
it whenever you think o th t e ssing in i ent th t
h ene ye s go, n you o ly n still es i e in
et il the ts o you i ent. o get violent tion into
you sso i tion whenever you n.

3. Ex gge te the ount o ite s. In y s le sso -
i tion etween tele hone n ig ette, I tol you th t you
ight see illions o ig ettes lying out o the outh -
ie e, n hitting you in the e. I you s w the ig ettes
lit n u ning you e, you' h ve oth tion n
ex gge tion in you i tu e.

4. u stitute you ite s. This is the one th t I, e -
son lly, use ost o ten. It is si ly i tu ing one ite
inste o nothe , i.e. oking n il inste o ig ette.

1. Out o P o o tion. 2. A tion. 3. Ex gge tjon. 4. u -stitution.

T y to get one o o e o the ove into you i tu es, n with little ti e you'll in th t i i i ous sso- i tion o ny two ite s will o e to in inst ntly. The o je ts to e e e e e e tu lly linke one to the othe , o ing h in, n th t is why I ll this the Link etho o e e e ing. The enti e Link etho oils own to this:—Asso i te the i st ite to the se on , the se on to the thi , thi to the ou th, n so on. M ke you sso i tions s i i ous n /o illogi l s ossi le, n ost i o t nt, EE the i tu es in you in 's eye.

In l te h te s you will le n so e ti l li tions o the Link syste —how it n hel you to e ll you ily s he ule o e n s, n how you n use it to hel you e e e s ee hes. The Link syste is lso use to hel e o ize long igit nu e s n ny othe things. Howeve , on't ju he o you sel ; on't wo y out those things now.

O ou se, you n use the Link i e i tely to hel you e e e sho ing lists, o to showo o you ien s. I you w nt to t y this s e o y stunt, h ve you ien ll o list o o je ts; h ve hi wite the own so th t he n he k you. I when you t y this you in th t you e h ving tou le e lling the i st ite , I suggest th t you sso i te th t ite to the e son th t's testing you. Fo ex le, i " et" we e the i st ite , you oul "see" you ien olle u in you et. Also, i on i st t ying this s stunt, you o o get one o the ite s, sk wh t it is n st engthen th t ti ul sso i tion. ou eithe i n't use i i ous enough sso i tion, o you i n't see it in you in , o you woul not h ve o gotten it. A te you've st engthene you o igin l sso i tion, you'll

enable to title of the item so as to list. Try it
 and see!

The most impressive part of it, is that if you insist
 you to follow the item two or three hours later, you will
 enable to do it! They will still be ought to in your
 you origin list so as to list. I you really want to impress
 you listen, follow the item so as to know! In other words,
 of the list item later, right up to the list one.

Amazingly enough, this works on you up to fully. Just
 think of the list item, that will be the next to list item,
 and so on own, of the, up the line.

By the way, why not try Test # 1 in Chapter # 3 again.
 Compare you score now, with the score you have before
 you use this method on the Link method.

Peg System of Memory

A e t i n o g n i z t i o n , w h o s e e e s h i o n s i s t e o g g - w i t e s o n l y , w s h v i n g i t s n n u l i n n e t s s w n k h o t e l i n N e w o k C i t y . O n e o t h e e e s h i u l e s o t h e o g n i z t i o n w s t h t h e e e s w o u l n e v e t u l l y t e l l j o k e o g g t o e h o t h e . T h e y h e o i z e l l t h e s t n g g s y n u e s , n i n s t e o t e l l i n g t h e j o k e , t h e y w o u l s v e t i e y s i l y l l i n g t h e n u e o t h t i u l o n e .

D u i n g t h e i n n e , s s i t u t i o n w o u l e s e n t i t s e l , n n y o t h e o e y w i t e s t h o u g h t o g g t o i t t h e s i t u t i o n , h e w o u l l t h e n u e , n s h o u t s o l u g h t e w o u l i n v i l y g o u . " N u e 1 4 8 , " l l e o n e — e l s o l u g h t e . " N u e 2 0 4 , " s h o u t e n o t h e — o e l u g h t e . T o w s t h e e n o t h e i n n e , o n e o t h e n e w e e s s h o u t e " N u e 2 1 2 , " n w s g e e t e y l o u s i l e n e . h e e u o n h i s n e i g h o t u n e t o h i n s i , " o u ' l l s o o n l e n , y i e n , t h t i t ' s n o t t h e j o k e t h t s i o t n t , u t t h e w y y o u t e l l i t . "

A l t h o u g h t h e o v e i s u e i t i o n , o s t e o l e w o u l s y i t i s i o s s i l e t o e e e s o n y j o k e s y n u e . L e t e s s u e y o u t h t i t i s o s s i l e , n I w i l l t e h y o u h o w , i n l t e h t e . F i s t , h o w e v e , y o u u s t l e n h o w t o e e e t h e n u e s . N u e s t h e s e l v e s e o u t t h e o s t i i u l t t h i n g s t o e e e e e u s e t h e y e o l e t e l y s t t n i n t n g i l e . I t i s l o s t i o s s i l e t o i t u e n u e . T h e y e g e o e t i e s i g n s n

they e n nothing in ou in s, unless they h ve een
sso i te to so ething you know, ove e io o ti e.
O ou se, you own ess o you own tele hone nu e
oes e n so ething to you. The o le is to e le to
sso i te ny n ll nu e s e sily, qui kly, n t ny
ti e.

I you we e to ty to h ng ining on you e living
oo w ll, wh t, woul h en? hy, the ining woul
ll to the loo , o ou se. Howeve , i you h tiny eg
in th t w ll, then you woul e le to h ng the ining
on it. h t I' going to o is to give you so e " egs"; no,
not o you w ll— ut to kee in you in , lw ys. Any-
thing you wish to e e e o now on, h ving to o
with nu e s in ny w y, you will e le to "h ng" on
these egs! Th t is why I ll this the PEG syste o
e o y.

The PEG syste will show you how to ount with
o je ts (whi h n e i tu e) inste o nu e s. This
is not ti ul ly new thought. It w s i st into u e y
t nisl us Mink von ennschein long out the ye
1648. In the ye 1730, the enti e syste w s o i ie y
D. i h G ey, o Engl n , who lle the i e , lette
o "nu e equiv lents." The i e w s ge t ut the
etho just it lu sy, e use he use vowels s well
s onson nts in the syste . in e 1730, howeve , ny
h nges h ve een e, lthough the i e is si lly
the s e.

In o e o you to le n the etho , you ust i st
le n si le honeti l h et. No nee o is y—it
onsists o only ten soun s, n with y hel , it shoul n't
t ke you o e th n ten inutes to le n the . This will
e the ost wo thwhile ten inutes you've eve sent,
sin e this honeti l h et will eventu lly hel you to
e e e nu e s, o nu e s in onjun tion with ny-

thing else, in such a way that you never would have thought possible.

I will give you now, a convenient consonant sound for each of the digits 1, 2, 3, 4, 5, 6, 7, 8, 9 and 0. These you must add to the vowels. I'll keep this simple for you by giving you "e o y i a" for the vowels and "h" for the consonant. I'll give you the key with you full attention.

The sound for #1 will be "eh"—T or D. The letter T has one ownstake.

The sound for #2 will be "oh"—N. Twenty is the first two ownstakes.

The sound for #3 will be "ah"—M. Twenty is the first three ownstakes.

The sound for #4 will be "ih"—F. Finally, the sound for the vowel "ou" is "h".

The sound for #5 will be "uh"—L. The number 50 is L.

The sound for #6 will be "oh"—J, h, sh, so t g, et c. The letter j has one ownstake. The sound for "ou" is "h", so the number 60 is "oh".

(j6)

The sound for #7 will be "ah"—K, h, g. The number 7 is the use of "K". One seven is the use of "K". The other use is "K".

The sound for #8 will be "oh"—F or. The number 8 is the use of "F" or "h". The number 8 is the use of "F" or "h".

(8)

The sound for #9 will be "oh"—P or B. The number 9 is the use of "P" or "B".

The sound for 0 (ze o) will be "oh"—Z. The first sound for the vowel "ze o" is "Z".

If you will take time to study the little vowels and consonants given with each one, you should be able to remember the key easily. Please keep in mind that the letters are not in order.

t nt; we e inte este in the soun only. Th t's why I ll this honeti l h et. ith so e o the igits I've given o e th n one lette, ut the honeti soun s o these lette s e the s e, in e h se. ou li s, tongue n teeth e use in the s e i enti l w y to soun P n B, o F n , o J, sh, h, et. The soun o the lette G in the ex l tion, "gee" woul , o ing to the honeti l h et, e esent #6, whe e s the s e lette in the wo , "go" woul e esent #7. The lette C in the wo " o t" e esents #7, the s e lette in the wo " ent" woul e esent ze o, sin e it is onoun e with the s soun . The lette s Kn in the wo , "knee" o "kni e" woul st n o #2, e use the K is silent. e e e then, it is the soun th t's i o t nt, not the lette. Now, look this ove on e:—

- | | |
|---------|----------------|
| 1. T, D | 6. J, sh, h, g |
| 2. N | 7. K, , g |
| 3. M | 8. F, v |
| 4. | 9. P, |
| 5. L | 0. Z, s |

Tu n w y o this ge n see i you e e e the soun s o one to ze o. Test you sel on e e e ing the out o o e, too. ou shoul know the ll y now. I oul give you one o e i o e o izing these soun s, y telling you to e e e this nonsense h se: TeN Mo e LoGiC FiB . This will hel you to e o ize the soun s in o e o one to ze o. It is ne ess y, howeve , to know the out o sequen e—so you shoul n't h ve to ely on the nonsense h se too long—the o igin l e o y i s th t I g ve you, shoul su i e.

This si le honeti l h et is o ut ost i o t n e, n the soun s shoul e ti e until they e se on n tne to you. On e they e, the est o the Peg syste will e in h o you. He e is etho o ti e to

hel you le n the soun s tho oughly:— Anyti e you see
 nu e, e k it own into soun s in you in . Fo
 ex le, you ight see the nu e 3746 on li ense
 l tē; you shoul e le to e it s , k , j. ou ight
 see n ess 85-29, n e le to e it s l-n . ou
 n look t ny wo n ti e e king it own into
 nu e s. The wo " oto " woul e 314. The wo
 " e " is 994, n " ig ette" woul e k own to 0741.
 (The ou le tt is the s e soun s single t, the e o e it
 e esents #1, not #11.)

None o the vowels, e i o o u h ye ny e ning t ll
 in the honeti l h et; neithe o the lette s w, h o y.
 (e e e the wo , "why").

Be o e going ny u the , o lete the ollowing exe -
 ises. The i st olu n o wo s shoul e h nge to nu -
 e s, n the se on olu n o nu e s ust e oken
 into soun s.

li _____	6124 _____
utle _____	8903 _____
h n elie _____	2394 _____
soun s _____	0567 _____
elet _____	1109 _____
hy notize _____	8374 _____

ou e e y now to le n so e o those " egs" I en-
 tionē . I woul suggest howeve , th t you know the soun s
 tho oughly e o e you go on to the egs the selves.

All ight, sin e we now know e t in honeti soun
 o ll the igits o one to ze o, you n see th t we n
 ke u wo o ny nu e, no tte how ny
 igits it ont ins. Fo ex le, i we w nte to ke u
 wo o #21, we oul use ny o the ollowing:—net,
 nut, knot, gn t, no , ne t, note, knit, et ., e use they ll
 egin with the n soun (#2) n en with the t o
 soun (#1). Fo #14 we oul use te , ti e, to e, oo ,

tie, ee, ie, y, tee, et., use they begin with the t o soun o #1, n en with the soun o #4. e e e th t we e inte este in the onson nt soun s only.

Do you get the i e o how I o e those wo s? I you o, then I n go he n give you the ist ew "egs." E h one o the eg wo s th t I will give you h s een s e i lly hosen e use it is o tively e sy to i tu e in you in, n th t is i o t nt.

in e the nu e l ont ins only one igit, n th t one igit is e esente y the t o soun, we ust use wo th t ont ins only th t one onson nt soun. o, we will use the wo, "TIE." Fo he e on in, the wo, "tie" will lw ys e esent the nu e l to you.

As I s i, it is i o t nt to e le to i tu e these o je ts, so I will give ex l n tions o ll those whe e I think n ex l n t ion is ne ess y.

The wo, "NOAH" will lw ys e esent #2. Pi tu e n ol, white h i e n on n k.

The wo, "MA" will lw ys e n #3. He e I suggest th t you lw ys i tu e you own othe.

The wo, "E" will lw ys e esent the nu e 4. ou n i tu e eithe otte o ye whiskey o lo o ye e. On e you e i e on ti ul in i tu e o this, o o ny o the egs, use th t ti ul i tu e lw ys. ou n see how I ive t these wo s. They ll h ve only one onson nt soun, n th t one soun is the one e esenting the igit o the nu e.

The wo, "LA" will lw ys e esent #5. The wo "l w" itsel, nnot e i tu e; I suggest th t you i tu e ny oli e n, in uni o, e use they e esent the l w.

Nu e 6 is the wo "HOE." Nu e 7 is the wo "CO." Nu e 8 is the wo, "I." Fo this one, you n i tu e eithe Poison Ivy, o ivy g owing ll ove the

si es o house. Nu e 9 is the wo , "BEE." Nu e 10 h s two igit, the igit 1 n ze o. The eg wo o #10 the e o e ust e e u o t o soun n n s o z soun , in th t o e . e'll use the wo , "TOE " — i tu e you own toes.

O in ily it woul e little i i ult to e e e ten o letely un sso i t e wo s s I h ve just given you. in e the eg wo o ny nu e ust ont in e t in soun s only, you'll in th t it is e sy. As tte o t, i you h ve e the ten wo s on e, with little on ent tion, you o ly l e y know the . T y it!

hen you s y the nu e to you sel , think o its soun i st, then t y to e e e the eg wo . Test you sel in n out o o e . ou shoul know th t # 3 is " , " without e e ting, "tie," "No h," !

To show you how nt sti you e o y n e with y little e o y i s, you n o this until the wo s e o e se on n t e to you; I you o e to nu e, n you think you n't e e e its eg—think o the soun o th t nu e, n s y ny wo s th t o e to you in , st ting with, n ont ining th t ti ul onson nt soun only. hen you s y the ight one, it will so t o "ing ell" in you in , n you'll know th t th t's the ight one. Fo inst n e, i you oul n't think o the eg wo o #1, you ight s y to you sel , "toy, tow, te , tie"; s soon s you s y "tie," you'll know th t th t is the o e t wo .

ou n see, now, wh t I've one. I h ve uilt you u slowly with e h ite . Fi st I g ve you n i to e e e the honeti soun s, now those soun s e you i to e e e the ve y i o t nt eg wo s; n the eg wo s will hel you to e e e nything whe e nu e s e involve , so ke su e you know the well.

- | | |
|---------|----------|
| 1. tie | 6. shoe |
| 2. No h | 7. ow |
| 3. | 8. ivy |
| 4. ye | 9. ee |
| 5. l w | 10. toes |

Now, i you. eel th t_h you know the i st ten eg wo s
tho oughly, I'll show you how to use the o e e e ing
o je ts in n out o o e. I'll give you ten o je ts, out
o sequen e, n ove to you th t_h you n e e e the
te e ing the only on e!

- | | |
|----------------|------------------------------|
| 9 — u se | 5 — ty ew ite |
| 6 — ig ette | 2 — T set |
| 4 — sht y | 8 — w ist w t _h h |
| 7 — s lt-sh ke | 1 — ount in en |
| 3 — l | 10 — tele hone |

The i st one liste is #9— u se. All you h ve to o is
to ke i i ulous n /o illogi l sso i tion o the eg
wo o #9, whi h is " ee," n u se. I you h ve e lize
the i o t n e o tu lly "seeing" these i i ulous sso-
i tions in you in , you'll h ve no t ou le. Fo this i st
one, you ight see you sel o ening u se n sw
o ees ly out o it, stinging you. Just "see" the i tu e o
o ent, then go to the next one.

#6(shoe)— ig ette. ou n see you sel s oking
shoe inste o ig ette, see illions o ig ettes lling
out o shoe, o you n see you sel we ing gig nti
ig ettes inste o shoes.

#4(ye)— sht y. ou ight see you sel o ing
shes into s oo e out lo o ye e inste o n
sht y, o , you'e utte ing n sht y inste o sli e
o ye e .

I giving you one o o e w ys th t_h e h o je t n
e sso i te i i ulously with its eg wo . ou e to use

only one of these i tu es o e h one. se one th t I give, o
 one th t you think o you sel. The i st illogi l i tu e th t
 o es to in is usu lly the est one
 one th t will on. I'll
 the , since it is
 te this you
 #7(ow)-s l
 ow
 o ing e
 #3()
 gig nti l
 ule #2.)
 #5 (l
 h n u s o
 the e t, swing



(No h) -Television set. ou ight i tude No h s iling on
 television set inste o n k.

#8(ivy)

illions o w ist w t

g owl

ivy; o, you n see you sel we ing ivy on you w ist inste , o
w t h.

1 (tie)- ount

ing nti

ount

iting

with you

10 (toe

you i k u

you toes. (P o

Now-t ke ie

to ill in the o je ts in

you o e to

i i ulous i tu e

will o e k to y

ount in en. When y

television set inste

set.

ou will e

out it, is th t y

see, o ou se, th t

the

n wo

ou sho

But w

ten? e

o nu e

le ne the r

you ien s. H

twenty

Then h ve

then n e

longsi e th

nu e h s

o

hi lly ny nu e, n you i e i tely give hi the o je t, o h ye hi lly ny o je t n you tell hi wh t nu e it is!!

Don't let th t l st t th ow you, the e is nothing to it. I I w s to sk you now wh t nu e s lt-sh ke w s, you woul "see" the i i ulous i tu e o ow with s lt-sh ke s inste o u e s. in e "ow" is the eg o #7, then you know th t s lt-sh ke w s #7.

t h the look o stonish ent on you l's e when you' e th ough!

- Ple se o not go on to the next h te until you e su e th t you know ll the eg wo s o l to 25.

11. tot	15. towel	19. tu	23. n e
12. tin	16. ish	20. nose	24. Ne o
13. to	17. t k	21. net	25. n il
14. ti e	18. ove	22. nun	

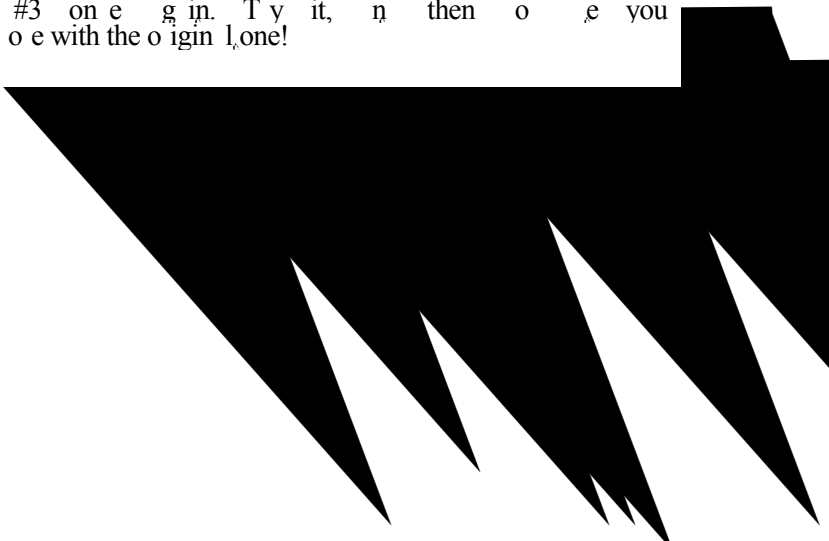
Fo "tot," it is est to i tu e hil th t you know. Fo #12, you n see the o je t lle, e out o "tin." Fo "to," i tu e g yestone. Fo #20, you n see the o je t lle, on you e in l e o you "nose." Fo "net," you n use eithe ishing net, h i net, o tennis net.

Fo #23, you n see the o je t you wish to e e e o ing you "n e." Fo inst n e, i the o je t we e ig ette, you woul i tu e you own n e inte out ve y l ge with ig ettes. I you on't e o th t i e, you ight i tu e one o you usiness s o "n e," o ny othe ossession th t h s you n e on it. h teve you e i e on, you ust use it ll the ti e. Fo "Ne o," I lw ys i tu e n l ying i le.

e e e, le se, th t on e you e i e on ti ul i tu e o ny o the eg wo s, you e to use th t i tu e ll the ti e.

I you know the egs o l to 25 tho oughly, (n I

suggest that you go on until you do, and if you feel
on a bit, (or even if you don't) why not take test #2 in
Chapter #3 on the way in. Try it, and then do the
present series with the original one!



Uses of the Peg and Link Systems

New tjeant: "Do to , I on't know wh t, to o. ou've got to hel e; I just n't e e e thing. I've no e o y t ll. I he ,so ething one inute, n the next inute, I o get it! Tell e, wh t,shoul I o?"
o to : "P y in v n e!"

I n't l e the o to o w ntng his ee in v n e in the ove ne ote; ut I guess th t, ost o us who o get to y ills, o so e use we on't w nt to e e - e the . A o ing to Austin O'M lley, "A h ,it o e t is vey inju ious to the e o y." n o tun tely, we e usu lly soon e in e o e ts.

I you've g s e the i e , ehin the Link n the Peg syste s o e o y, you h ve le ne two o the thee things th t, you t ine e o y will e se u on. The thi is the syste o su stitute wo s o su stitute thoughts, whi h I will is uss in l t e h , te s.

ou n st t , lying wh t, you've le ne i e i tely, i you w nt to. Not ti ul ly o e e e ing e ts, whi h I' su e you' the o get, ut e h , s o e o-izing the e n s th t, you h ve to o o e , h y. I you usu lly wite out you sho ing list, why not ty to e o-ize it with the hel o the Link syste . i ly link the i st ite to the se on ite , the se on to the thi , n

so on, own the list. ou n e o ize n enti ely i e ent list the next ti e you go sho ing without e o on-usion. The e qti ul thing out the Link etho is th t you n o get a list whenever you wish. A tu lly, when you e o ize the se on sho ing list, the i st one es w y. ou n, o ou se, et in s ny lists o links s you esi e.

The in is ost nt sti hine; it n e o e to iling inet. I you h ve e o ize a list o ite s with the Link syste , whi h you w nt to et in—you n. I you w nt to o get the list—you n. It is e ely a ques-tion o esi e. The list th t you w nt to e e e is one whi h you o ly inten to use, o you woul h ve no e son to et in it. The use o the list itsel will ten to et h it into you e o y. I it h ens to e a list th t you o not inten to utilize ight w y, ut whi h you eel you w nt to et in o utue use—you n o th t too. ou woul h ve to go ove the list in you in the y te you e o ize it. Then go ove it g in ew ys l te . A te oing this ew ti es, you h ve ile the list w y, n it will e e y when you nee it.

e ll e lize, o ou se, th t it is so eti es ne ess y to o get! Benj in Dis eli, when ske out the vo shown hi y oy lty, s i, "—I o se ve si le ule o on u t; I neve eny; I neve ont i t; I so eti es o get." This, howeve , is a question o i lo y, not e o y; n I know th t you'e e ing this ook not to e t ught how to o get, ut how to e e e. I will show you soon, how to use the Link syste to e e e s ee hes, ti les, ne otes, et .

The in i e en e etween the Link n the Peg etho s is th t the Link is use to e e e nything in sequen e, while the Peg is o e o izing things in n out o o e. ou y eel th t you h ve no nee o the Peg

ing the u ell — i tu e you entist wo king ove you
 while he's hol ing n u ell ove his he ; ke
 i i ulous i tu e etween u ell n e u e, now, e -
 u e to television; television to h w e; h w e to
 ook; ook to w t h; n in lly, w t h to eggs.

I've given you ex les with the ist ew e n s only,
 e use I w nt you to use you own i gin tion o o -
 ing i i ulous ent l links. ou si ly o the s e s i
 you we e linking list o o je ts. A tu lly it is the s e
 thing—when you o e to the w t h e i ing n the u -
 h se o the ozen eggs, it isn't ne ess y to get the e i -
 ing o unt o eggs into the i tu e. Just use w t h n
 egg o you i i ulous i tu e: i.e. ou'e e king n egg,
 n w ist w t h lls out; o, you'e we ing n egg
 inste o w ist w t h. The one ite will ing the enti e
 e n to in , o ou se. These e just e o y i s o
 e in e s; you l e y h ve e e e e th t you ust
 e i the w t h o th t it is ozen eggs th t you nee .
 Thinking o , o eing e in e o w t h n egg is ll
 th t is ne ess y to st t you o on you e n .

hen you get to the h w e sto e, you h ve to uy
 ive ite s. M ke se te link o these ive:—you n
 st t y "seeing" l ge ul s the o ieto o the sto e;
 you e k hi with h e; you e h e n
 h ng it on you w ll, n so on, to i oning o ove .
 A te you h ve linke ll you e n s o the y, ll
 you h ve to o, is o lete one, n th t will e in you
 o the next, n so on. Howeve , you nee n't o ll these
 e n s in sequen e just e use you use the Link etho
 to e e e the . Th t ight ke it little in on-
 venient, unless you've nge you e n s o ingly.
 No, you n o the in ny o e you like. E h ti e you
 o lete n e n , go ove the link in you in , in o e
 to e in you sel i the e is one th t is onvenient to t ke

you think you have ten to eleven. When you go over the Link, and if the eleven is one you've missed, you'll know it immediately.

You can utilize the Peg system, of course, on the same thing. Just substitute with you egg worth #1 (tie). You might think you sell well instead of tie. Now, substitute

link to No hen (#2)
 letter to (#3)
 dentist to eye (#4)
 umbrella to wheel (#5)
 shoe to shoe (#6)
 television to show (#7)
 hen to ivy (#8)
 book to see (#9)
 with to toes (#10)
 eggs to tot (#11)

use the link to eleven the eleven enters you want the hen wheel store. You could even use the Peg on this, by linking the set of substitutions. i.e. wheel to tie; hen to No hen, etc. They wouldn't conflict, but it is easier to use the Link.

Now, again, when you're ready to start the year, think of you egg worth #1 (tie). This will be in your thought you have to get the wheel. When that's done, think of you egg worth #2 (No hen) and that will be in your thought to the hen, etc. You don't have to do these in order, either; simply keep going over the eggs, and if you've forgotten something, it'll stand out like a gleam in your eye.

There you have it! No one exercises to the width you've got to wash the mouth that you've got to buy the eggs. As I mentioned before, we'll go on to the next step.

e e e ing s he ules n oint ents in nothe h -
 te ; whe in you will le n to e e e oint ents o
 e inite ti es n ys. Fo the ti e eing wh t you've
 le ne in this h te will su i e o si le e n s.
 Be o e going to e e h night, list you e n s n
 oint ents o the ollowing y. Me o ize the s
 ex l ine , then go ove the in the o ning just to ke
 su e. Th t's ll the e is to it.

Be o e o leting this h te , le se le n the egs o
 #26 th ough to #50. These, o ou se, ollow the ules o
 the honeti l, h et, s o ll the egs.

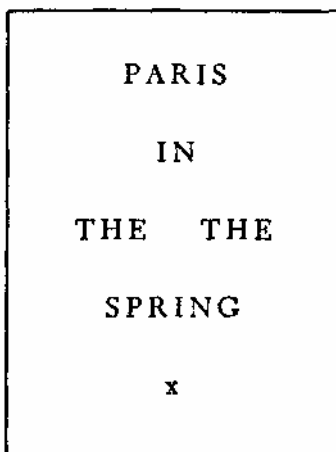
26. not h	32. oon	38. ovie	44. owe
27. ne k	33. u y	39. o	45. oll
28. kni e	34. owe	40. ose	46. o h
29. kno	35. ule	41. o	47. o k
30. i e	36. t h	42. in	48. oo
31. t	37. ug	43. e	49. o e

50. l e

I the ite to e sso i te with #26 we e ig ette, you
 oul see gig nti ig ette with "not h" in it. Fo
 " owe ," i tu e l wn- owe . Fo " ug," i tu e ee
 ug. ou n use eithe ishing o o u t in o o
 #41. In sso i ting the wo o #42, " in," I usu lly
 i tu e it ining the ti ul ite th t I w nt to e ll.
 Fo " oll," you ight use e k st oll.

Be su e th t you know ll the wo s o one th ough
 i ty, tho oughly, e o e e ing ny u the . ou shoul
 know the highe nu e e wo s s well s the lowe ones.
 A goo w y to ti e this woul e to e e e list
 o twenty- ive o je ts, in n out o sequen e, using the
 eg wo s o 26 to 50 to o it. Just nu e the e
 o 26 to 50 inste o l to 25. A te y o so, i you
 eel itious, you n t y list o i ty ite s. I you ke
 su e th t you use st ong, i i ulous sso i tions, you
 shoul n't h ve ny t ou le e e e ing ll o the .

How to Train Your Observation



h ve you looke t_h the h se in the ox on to o this
ge? I you h ve, e_h it g in to ke su e th t_h you
know wh t_h it s ys. Now tu n you he_h w y o the
ook n_h e e t_h the h se. Che k it g in to see i you
h ve it ight! o e o you will o_hly think it's_h it
silly o e to sk you to kee king su e o_h si le
h se like th t_h ut it's i o t nt o you to e_h solutely
w_h e o wh t_h it s ys.

Now—i you've looke t_h it losely t_h le st th ee ti es;
wh t_h oes it s y!? Does it s y, "P_h is in the s ing"? I

guess th t_h ost o you e no ing, " es, o ou se, th t's wh t_h it s ys." ell, t_h the isk o eing e etitious, he k it g in, will you?

H ye you looke t_h it g in? I you still think it e s, "P is in the s ing," you o se v tion is not s keen s it shoul e. I you will he k it on e oe, n this ti e oint to e h wo s you e the h se, you will e ze to is ove th t_h it e s, "P is in the the s ing"! The e is one "the" too ny in the h sel!

Now you see why I ske you to look t_h it e e te ly. I w nte to ove th t_h you oul look t_h it ny nu e o ti es n still not noti e the ext "the." I you i noti e it ight w y, on't eel too el te . I honestly i n't know whethe this little stunt woul e s e e tive when it e e on to o ge o int, s when use y itsel . ou see, I've teste hun e s o eo le with this, n only one o two s otte it qui kly. P ove it to you sel y int-ing it just ex tly s I h ye it, on 3x5 in ex , o on ie e o e o si il e size. The little x un e the wo , "s ing" is just is ie tion. It ten s to w the e e s' eyes own to it, n thei in s ju he on the h se itsel , e use it is su h e ili e one. M ke one n ty it with you ien s. I've h eo le look t_h it s ny s ten o i teen ti es, n they we e willing to et nything th t_h they knew just wh t_h it s i . ou n sk the to e out lou ie tly o the , n they still s y, "P is in the s ing"!

I e is ussing this only to show th t_h the sense o o se v tion oul st n a little sh ening, o ost o us. As I s i e lie in the ook, lthough y syste s tu lly o e you to o se ve i you ly the —you sense o o se v tion n e st engthene with a little ti e. I you'e inte este in hel ing you e o y, on't sell o se v tion sho t. ou just n't e e e nything th t_h you o

e e s o his şt su enly ust in ont o the e s, en ting wil , violent s ene. o e shots we e i e (l nks, o ou se), lothes we e to n, n so on. The whole thing l şte e h s inute. Then M. Allen h the e e s o the u ien e o e u to tte t to nswe so e e tinent questions out the s ene. He şke how ny shots we e i e , who w ş shooting t, who , olo o lothing, et . All the nswe s v ie n no o y see e quite su e o nything. As tte o t, when teve şke kit h Hen e son (who h i e the shots) how ny shots he h i e — kit h w şn't too su e hi sel .

O ou se, you n't go oun looking o violent s enes to o se ve— ut, you n ti e in this w y:—Think o so eone who you know ve y well. Ty to i tute his o he e; now see i you n es i e the e on e. List eve ything you n ossi ly e e e. Go into et il —list olo o h i n eyes, o lexion, ny o ll outst n ing e tu es, whethe o not they we gl şses, wh t ty e o gl şses, ty e o nose, e s, eyes, outh, o ehe , oxi te height n weight, h i line, on whi h si e is the h i te , is it te t ll, et ., et . The next ti e you see this e son, he k you sel . Note the things you i n't o se ve n those you o se ve in o e tly. Then t y it g in! ou will i ove i ly.

A goo w y to ti e this is in su w y o us, o ny u li onvey n e. Look t one e son o o ent, lose you eyes n ty to ent lly es i e eve y et il o this e son's e. P eten th t you e witness t i in l iestig tion, n you es i tion is o ut ost i o t n e. Then look t the e son g in (on't st e, o you will e in i in l iestig tion) n he k you sel . ou'll in you o se v tion getting ine e h ti e you t y it.

One last suggestion is to observe. Look at any shadow in the sky. Try to observe everything in it (without using the Peg or Link systems). Then list all the items without looking at the sky. You know it until you've had to do this; then go back to the sky when you can. Note the items you let out naturally in the beginning. Then you think you've observed the object, try observing the items of the items also.

Each time you observe these exercises, you sense observation will become noticeably sharper. Although all this is not absolutely necessary to the acquiring of attention, it is simple to strengthen your observation. If you take the little time to practice, you will

n i tu e ti ul ly lose ien ; i you o, use the
 s e ien e h ti e. "Choo hoo" is t in, o ou se.
 Fo " he," i tu e he's h t Fo " se," see l ge
 woo en king te, o suit se.

It Pays to Remember Speeches, Articles, Scripts and Anecdotes

The on use n ne vous s e ke w s int o u e te inne .
He o he the i o hone n u u e h lingly:

"My - - ien s, wh-when I ive he e this evening only Go
n I knew wh t I w s going to s y to you. An now, only Go
knows!"

I guess th t one o the ost e ssing things th t n
h en to e son is to o get s ee h while in ont o
his u ien e. Next to o getting the s ee h, is the e
ss ent o lte ing long s i you'e not su e o wh t you
h ve to s y. A tu lly, it see s to e th t nyone who is
ske to give t lk on ny ti ul su je t, ust know
th t su je t etty well; othe wise why woul he e ske
to t lk out it. No; s e ke s who lte o hesit te u ing
thei s ee hes, o so, I think, e use they h ve o gotten
the next wo —o e use they e e ul th t they will
o get the next wo .

The e, in y o inion, lies the o le . I s ee h is
e o ize wo o wo , n then wo , he e n the e,
is o gotten; it su ely will not e elive e s it shoul e.
hy shoul you h ve to go e o one ti ul wo ?
I you n't think o it; why, use ny othe wo th t se ves

the s e u ose. Isn't th t u h ette th n he ing
n h wing until you e e e the ex t h sing just the
w y you e o ize it?

The eo le who e lize this, elt th t the next est thing
woul e to si ly e the s ee h. This solves the o -
le o o getting wo s, until you lose you l e on the
e, n o get wh t you'e t lking out ltogethe .
Besie s, it see s to e th t the e is su tle nnoy n e
evi ent in n u ien e th t is listening to so eone e ing
s ee h wo o wo . I know I eel th t w y: he ight
just s well h ye given e inte o y o the s ee h
to e t y own leisu e.

o, the next ste see s to e not to e e t ll. ell,
not quite. Even i you e well ve se in you su je t, you
y o get so e o the ts you w nt to s e k out. As
in the se o the itine nt e he who l y ys o l ine
th t he e his est s ee hes on the w y ho e. All th t
he h o gotten to tell his listene s e to in then,
n his ho se usu lly got the est t o the s ee h.

I elieve th t the est w y to e e s ee h is to l y
it out thought o thought. M ny o ou ette s e ke s o
just th t. They si ly ke list o e h i e o thought
th t they w nt to t l k out, n use this list in lieu o
notes. In this w y, you n't o get wo s, sin e yon h ven't
e o ize ny. ou n h ly lose you l e; one gl n e
t you list will show you the next thought to ut into
wo s.

But, o those o you who woul the not ely on ie es
o e—the Link etho n hel you e sily. I you wish
to e o ize you s ee h thought o thought, o the
eginning to the en , you woul e o ing sequen e.
Th t's why you woul use the Link etho o e o y to
e o ize it.

I woul suggest th t you go out it so ething like

this:—First, write out one of the entire speech. Then you'll establish it with it, establish it over one or two or three to get the "gist" of it. Now, get yourself established on the first step to list you Key Words.

One of the first thoughts of the speech. This might be one thing in one, two or three sentences; it doesn't matter. Now select one word or phrase of these sentences which you think will bring the entire thought to mind! That is not too difficult. In every sentence of the speech the essential word or phrase which will be in your mind of the entire thought. That one word or phrase is your Key Word.

After you have found the Key Word of the first thought, in one of the next thoughts, and so on. Then you'll establish with the whole speech, you'll have a list of Keys to be in your mind of each thing you want to say. Actually, if you were to keep this list in mind of you, you'll see the speech, it would serve the purpose. But, if you've started the Link system, you know that it is just as easy to keep link of these Key Words, and then show why the speech.

Our right, of example, is giving a talk on your local school of leadership. Present-Teacher Association meeting.

Your list of Key Words might look something like this:—
 Words, teachers, ideas, units, subjects, language, etc.
 In other words, you wish to start your speech with a reference to the various conditions in the school system. Then you want to talk about the teachers; establish a relationship with the students, etc. Now, you express your thoughts on the various issues and questions, which lead you into your discussion on the status of the school's units; the needs, habits, lack of, etc., equipment, and so on. Now, you would talk about your ideas on the subjects taught, and finally, the education (language) facilities of the school.

You can see that if you keep link: words so it is to the teachers; teachers to ideas; ideas to units, etc., each thought

would like you to the next one, right though to the end of you see h!

At first, you have to list, eh, s, two or three Key words or so e thoughts. List s, ny o the s, you need, to e e e the entire see h. As you use this i e, the count o Keys necessarily will e less n less. And, most i o t nt, the on i e n e you g i n y knowing, th t you e e e you t lk, will show when you elive it. Just keep in in th t, you ust t ke e o the thoughts; the words will t ke e o the selves!

I, o so e e son o othe, you wish to e o ize see h wo o wo, use the s e etho. ou'll just have to go ove it o e o ten. e e e th t, ll these systems i, s to you t ue e o y. "I you e e e the in, the in i e n t l s will ll into l e." ou, tu lly neve o get nything you've e e e e, you just have to e e in e o it; the system in this ook will o th t, o you. o, i you e e e the in thoughts o you see h, the in i e n t l s, the i s, n s n uts, will ll into l e.

The s e i e s, e use to e o ize ny t i le you e e, i you esi e. First e the t i le, o ou se, to get the "gist" o it. Then i k out the Key o s o e h thought; then ke link to e e e the, n you've got it. ith it o t i e, you'll tu lly e e le to o this s you e.

Many times while e ing o enjoy ent, I'll o e oss so e i e e o in o t i o n th t, I' like to e e e. I si ly ke ons ious sso i t i o n o it, while I' e ing. This i e n, i use enough, see u you e ing onsi e ly. I think th t, ost eo le e slow e e s e use y the t i e they've e he the thi g h, they've o gotten wh t, w s in the i st; so they have to ju k.

th t₁ you eel e ne ess y to e e e. Pe h₁s, i you use y syste s, you will ll into the ist l ss o e₁es in A ei n₁ eu t₁, illi₁ Lyon Phel s' two l sses. He on e si₁, "I ivi e ll e₁es into two l sses; those who e₁ to e e e n₁ those who e₁ to o get."

The s₁e syste o linking Key o s n₁ e use o e e e ing ly i s n₁ s i ts. O ou se, in this se it is usu lly ne ess y to e o ize the wo o wo . ou will h ve to go ove the o e o ten, ut the Key o i e₁ will ke the jo th t₁ u h e sie o you. I you h ve t ou le e o izing you ues in₁ l y, why not sso i te the l st wo o the othe₁ to's line to the ist wo o you line. Even i you ue tells you th t₁ you ust e o n₁ tion, inste₁ o s e k ing₁ line, you n₁ still sso i te it. I the l st wo o the line io to you₁ tion h₁ ens to e, s y, "w lk"; n₁ the s i t lls o you to stoo own to i k u₁ ig ette utt— ke₁ i tu e in you in o you sel w lking long n₁ ontinu lly stoo - ing to i k u₁ ig ette utts. (In this w y you will neve w lk on nothe₁ to's lines.)

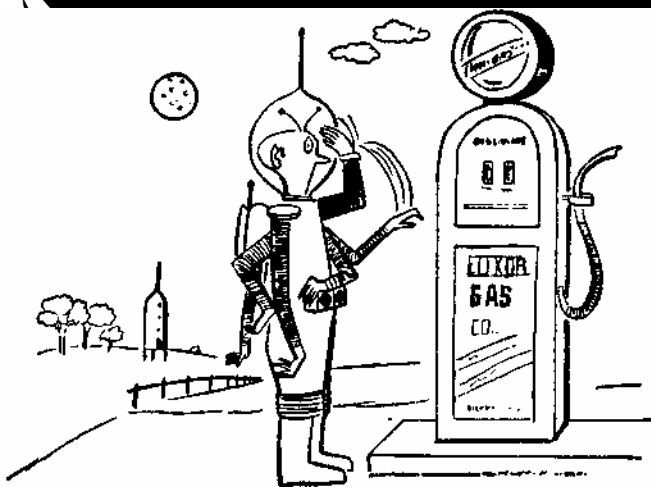
I'll ention one othe use o the Key o i e₁ e o e le ying it enti ely. How ny ti es h ve you w nte to tell you ien s so e jokes o ne otes th t₁ you e ently he₁, only to in th t₁ you've o gotten the o letely? ou n₁ he₁ whole t₁ h o e lly unny sto ies one y, n₁ h ve the ll, o ost o the , sli you in the next. ell, o ing to I vin . Co , "A goo sto ytelle is e son who h s₁ goo e o y n₁ ho es othe eo le h ven't."

ou e o y o sto ies n₁ ne otes will i ove i e i tely i you use the Key o syste . Just t ke one wo o the sto y, o wo o the un h line is usu lly est, th t₁ will ing the enti e joke to in . hen you get you Key o s, you n₁ eithe link the to e₁ h othe

to e e e ll the sto ies in sequen e, o use the Peg sys-
te to e e e the ynu e .

Pe h s you've he the g g th t h s een king the
oun s e ently out the Flying ue th t l n e in
A e i Out ste e etue o oute s e— ushe
hi sel o with one o his six s, looke oun with the
one l ge eye in the ente o his o ehe , n ke t his
ntenn e le t o ny soun s.

A te ex lo ing it, he in lly o he g s st tion,
w lke ove to the g soline u , s lute , n e n e ,
"T ke e to you P esi ent"!



ell, i you h n't he this e o e, n w nte to
e e e it with e h s ten o twelve othe sto ies—you
oul use eithe , lying sue , etue o oute s e o ,
g soline u s you Key o o this sto y. Any one o
these woul su ely ing the enti e sto y to in , i you
like it in the i st l e.

Although I' su e th t ny o you will in so e
ti l use o it, one o the e o y stunts I so eti es use

in y shows is the " g zine test." This usu lly uses
it o o ent e use it see s to e the ost zing
o e o y e ts. A tu lly it is si n si le.

h t h ens is this:—The u ien e is given so e
o ies o u ent g zine. (I usu lly use Te o M g zine, whi h is u lishe y the Ente ise M g zine M n-
ge ent, In .) They e then ske to l l ny ge nu e,
e, n I i e i tely tell the the highlights o th t
ti ul ge.

This is e ely nothe use o the Peg syste o e o y.
In so e inst nes the Link etho is use in onjun tion
with the Peg, s will e ex l ine i e tly. To e o ize the
ges o ny i tue g zine, l you h ve to o is to sso-
i te the eg wo th t e esents the ge nu e to the
highlight o th t ge.

Fo ex le:— I P ge #1 h s i tue o n i l ne
on it, you woul ke i i ulous sso i tion etween
"ti " (1) n i l ne.

P ge #2 ight e n ve tise ent o shoe olish.
Asso i te "No h" to shoe olish.

P ge #3 h s i tue o ho se on it. Asso i te " "
to ho se.

P ge #4 ight h ve i tue o i us s ene; just
sso i te "ye" to i us.

P ge #5 is n ve tise ent o television set. Asso-
i te "l w" to television set.

P ge #6 is ook eview. Asso i te "shoe" to ook.

Th t's l the e is to it. I you go ove the g zine n
you sso i tions two o thee ti es, you will know the
highlights o eve y ge. I ge h s o e th n one i-
tue on it, use the Link etho to e e e the . Assu e
th t ge #14 is shion ge, n it h s i tue o
h t one o gloves n thi o ess.

Fi st sso i te "ti e" (14) to the i st i tue, whi h is

o h t. Now, link h t to gloves, n then gloves to ess.
hen P ge #14 is lle , the eg wo will e in you
o h t; h t will tell you th t the next i tu e is o gloves,
n gloves will e in you o ess.

I you h ve seen y e o n e, you know th t I lso
tell the u ien e on wh t t o the ge the i tu e is
lo t; ; whethe it is on the lowe o u e let t o the
ge, u e o lowe ight, o ente , et . ell, you n
o this too, n without nyext e o t.

As I've l e y entione , you no l o t ue e o y
oes ost o the wok o you; these syste s e just i, s
th t ke it e sie . As you use y syste s you'll in you
t ue e o y getting st onge . The est ex le o this is
in e o izing g zine. In o e to ke the sso i -
tions in the ist l e, you ust e lly see n o se ve the
i tu e on the ge. Be use o this, when ny ge nu e
is lle , the eg wo o th t nu e ts s, n i to
en le you to l ost e o u e the enti e ge in you
in 's eye. ou will know on wh t t o the ge the i -
tu e is lo t. ou n only ove this to you sel y ty-
ing it.

The only thing you will not e le to o s, yet, is to
e e e the n es o ny eo le i tu e on the ges.
This o le will e solve o you te you've e the
h tes on e e e ing n es n es, n how to
utilize su stitute wo s o thoughts.

Be o e e ing ny u the , le n the l st o the one
hun e eg wo s.

- | | | | |
|---------|---------------|---------|---------|
| 76. ge | 82. hone | 88. i e | 94. e |
| 77. oke | 83. o | 89. o | 95. ell |
| 78. ve | 84. u | 90. us | 96. e h |
| 79. o | 85. ile | 91. t | 97. ook |
| 80. ez | 86. ish | 92. one | 98. u |
| 81. it | 87. og | 93. u | 99. i e |
| | 100. thesis o | ise se | |

Fo " o ," i tu e o n on the o . Fo " it," you n
 i tu e n e ile ti it, o gi le (tight it). Fo " ile,"
 you n use ithe iling inet o n il ile. "Fo " is
 w t h o . Fo " t " i tu e se ll t Fo " u ,"
 i tu e l ies' owe e u , n o " i e" see n's
 s oking i e.

A te le ning these, you shoul e le to ount o
 one to one hun e qui kly, with you eg wo s only.
 The e uty o it is th t you on't h ve to t ke ti e out
 to ti e the . I you'e t veling to wo k, o oing ny-
 thing th t oesn't equie thought—you n go ove ll the
 egs in you in . I you go ove the just eve y on e in
 while, they'll soon e s ili to you s the nu e s
 o one to one hun e .

It Pays to Remember Playing Cards

"es, y g n the w s ,g le , n he ie t ,ve y e ly ge."

"Gosh, th t's too . How i it h en?"

"He ie o ive A es!"

sin e I w nt yon ll to st y he lthy, the e o y e ts in this lesson utilize egul e k o s; not with ive, ut with the usu l ou A es. T uth ully, lthough this h te is evote enti ely to e e e ing l ying s, I st essing the e onst tions you n o with e k o s n you t ine e o y. The syste s, howeve , n e lie to ny g es. Ple se on't think th t te you've ste e these you n l w ys win t s. Kee in in th t, you n't e t n t, his own g e. I will le ve the li tions o the syste s u to you; I use the o e onst tion u ses only.

The l te D on unvon use the ollowing in one o his sto ies: " ' on,' the ol guy s ys, 'no tte how you t vel, o how s t you gel, l w ys e e e this: o e- y, so ewhe e, a guy is going to o e to you n show you ni e n new e k o s on whi h the se l is neve oken, n this guy is going to o e to et you th t, the J k o es will ju out o this e k n squi t i e in you e ' "

" 'But, son,' the ol' guy s'ys, 'o'not et hi', o' s' su'e s'you o'you e'going to get n'e' ull o' i'e'.'"

The e'o'y stunts you will o'with s'te stu'ying these etho's will see l'ost s'zing to you ien's. Asi e'o' th't they e' l'so won'e ul'e o'y exe'ises. I suggest th't you e'n' le'n the ontents o' this h'e'te whethe o'not you in ulge in l'ying.

C's, s, o'ou se, e'i i'ult to i'tue, just s'nu'es we'e e'o'e you st'te e'ing this ook. In o'e o'you to e'le to e'e e'the, I'll show you how to k'e the e'n' so'ething; so'ething th't you n'i'tue in you in . o'e ye's go I e'n' t'ile in o'ul' g'zine out o'esso who w's t'ying so'e so't o'ex'e i'ent. He w's t'te ting to t'e'h eo'le how to e'o'ize the o'e o'shu'le e'k o's. The t'ile entione the t'th't he h'o'lishe his go'l. A'te six onths o't'ining, his stu'ents we'e le to look t'ix'e e'k o'twenty inutes o'o'e, n'then l'l o'the s. I on't know the ex't syste th't w's use, ut I o'know th't it h'so'ething to o'with seeing the s'atu'lly l'i'out in o'e, in the in . I h've nothing g'inst this; it's just th't it shoul'n't t'ke you o'e th'n y'o two t'the ost to le'n y'syste . hen you h've s'te'e it, it won't t'ke twenty inutes to e'o'ize shu'le e'k o's. It ight t'ke out ten inutes t'i'st, n'with ti'e n'tie, you'll ut it own to ive inutes!

The e'e'atu'lly two things th't you ust know in o'e to e'e e's. Fi'st, is a'list o't'le'st i'ty-two eg wo's o'the nu'es 1 to 52; these you l'e'y know. ou l'so h've to know eg wo'o'evey in e'k o's. These eg wo's e'not hosen t'n'o'. As with the nu'e'egs, they e'sele'te e'use they

He says to himself, now he uses they follow the finite system. Here it is, in nutshell:—

Being exceptions which will be illustrated, every word will begin with the initial letter of the suit, i.e.—All the words of the ♠ suit will begin with the letter, "♠"; all the words of the ♦ suit will begin with the letter, "♦"; the ♣ suit—with "♣," and the ♥ suit with "♥." Each word will end with consonant sound; this sound will represent the numerical value of the word, according to our honest plan.

ou n see then, th t the wo you use ust e esent
only one ti ul . The i st lette will give you the
suit, the l st soun will give you the v lue. Let e give you
so e ex les:—the eg wo o the Two o Clu s ust
egin with the lette, "C," n ust en with the N soun ,
whi h e esents 2. O ou se, the e e ny wo s th t
woul ll into this tgo y; one, oin, n, ne, et . I've
sele te the wo , " n." "C n" will lw ys e esent the
Two o Clu s! hi h would the wo , "hog" st n
o ? ell, it oul e esent only one . It egin with
"H," the e o e it's He t; it en s with the h "g" soun ,
whi h e esents #7—"hog" is the eg wo o the even
o He ts. C n you think o wo o the ix o Di -
on s? ell, it h s to egin with "D" n en with the
J o sh soun —we'll use the wo , " sh" to e esent the
ix o Di on s.

He e e ll i ty-two e eg wo s. Look the ove
e ully, n I ssu e you th t you n know n et in
the with no o e th n e h s twenty inutes to h l
hou o stu y. Look the ove on e, then e n o the
ex l n tion o the ex e tions, n how to i tu e so e o
the wo s. Tow s the en o this h e I'll give you
etho to en e le you to le n these wo s tho oughly.

CLUBS	HEARTS	SPADES	DIAMONDS
AC — cat	AI — hat	AS — suit	AD — date
2C — can	2H — bone	2S — sun	2D — dune
3C — comb	3H — hem	3S — sum	3D — dam
4C — core	4H — hare	4S — sore	4D — door
5C — coal	5H — hail	5S — sail	5D — doll
6C — cash	6H — hash	6S — sash	6D — dash
7C — cock	7H — hog	7S — sock	7D — dock
8C — cuff	8H — hoof	8S — safe	8D — dive
9C — cap	9H — hub	9S — soap	9D — deb
10C — case	10H — hose	10S — suds	10D — dose
JC — club	JH — heart	JS — spade	JD — diamond
QC — cream	QH — queen	QS — steama	QD — dream
KC — king	KH — hinge	KS — sing	KD — drink

The ex t r a syste m o f sing the e g s h s een use o the A es to Tens only. The e s on o this shoul e o vious to you. I we we e to ollow the s e syste o the ou t, o i tu e s, e h ou t e g wo woul h ve to ont in two onson nt soun s s i e o the i st lette . This is so e use the J k e esents #11, the Queen—#12 n the King—#13. It woul e it i i- ult to in wo s th t e e sy to i tu e, n whi h woul still it into the syste . o, o the ou J ks I si ly use the n e o the suit itsel o the e g wo ; e h o whi h is wo th t is e sily i tu e . The King o Clu s n Queen o He ts will lw ys e e esente y the wo s, "king" n "queen" es e tively. Fo the e ining ou t s I h ve hosen wo s th t egin with the initi l suit lette , n th t hy e s slosely s sossi le to the soun o the itsel , i.e. King (es)—sing: Queen (Di on s)—e .

Don't let these ex e tions th ow you, they'll sti k in you
in e use o the t th t they e ex e tions.

I you h ve look t the list o egs, you h ve un-
 ou te ly e ognize so e o the s eing the s e s
 you nu e wo s. This will not e te ny on usion

sin e the u li tions only o u with wo s ove #52 in
you egs. Being th t the e e only i ty-two s in
e k, the wo s will neve on li t.

ou e to o the s e with the wo s s you i
with the nu e egs. ele t e t in in i tu e o
e h wo , n use th t i tu e ll the ti e. Fo the wo ,
" o e,"you ight i tu e the o e o n le. Fo , " u ,"
i tu e i o touse s, o just the u o the touse s. Fo
the King o Clu s, i tu e the ite to e sso i t e s sit-
ting on th one, eing the "king." The s e goes o the
Queen o He ts— e su e th t in you i tu es o "king"
n "queen" you h ve so ething to istinguish one o
the othe . (Pi tu ing "queen" in long lowing gown, n
the "king" in knee ee hes woul o it.) I you h to
e e e th t the King o Clu s w s the 19th ; you
oul i tu e "tu " (19) sitting on th one, we ing
own, n eing "king." Anothe i e o ou se, woul
e to see king we ing tu inste o own. Eithe
i tu e is goo one.

Fo the wo , "hoo ," it's est to i tu e ho seshoe;
o "hose" you n see ithe g en hose, o l ies' hose;
o "hinge," i tu e the sso i t e ite eing hinge . I
you w nte to e e e th t the Two o es w s the
29th , you ight see gig nti oo "kno " (29) in-
ste o the "sun" (2) shining in the sky with te en-
ous illi n e. Fo "su ," i tu e sheet o e ov-
e e with nu e s; o , n ing hine. Fo the wo ,
"so e," I usu lly i tu e the sso i t e ite with l ge
n ge, s i it h woun o so e. " sh"— i tu e
win ow s sh. " te"— i tu e i to . Fo "sing," you
n i tu e sheet o usi , o you n see the sso i t e
ite singing. "D t"— i tu e the uit, o len
"D sh"— i tu e the sso i t e ite unning the 100 y
sh. "Dive"— i tu e the ite iving into o y o w t e .

"De"—is the evi tion o e ut nte. Fo " ose" it is est to i tu e s oon ul o e i ine.

The ew suggestions ove, e just th t—suggestions. ou ust e ie whi h i tu e you will "see" o e h wo , just s you i with the nu e wo s. A te you've e ie , use th t i tu e only. se ny i tu e th t the wo ings to in ; ut e sue th t the ent l i tu e o ny wo oes not on li t with the ent l i tu e o ny o you nu e egs o l to 52.

ou now h ve ll you nee to e o ize o lete e k o s. in e e h is e esente y n o je t, you si ly use the Peg syste s i you we e e o izing list o i ty-two o je ts! Th t's ll the e is to it. I the i st is the Five o es, you ight see l ge tie (1) ting s s il on o t o, you'e we ing s il o t inste o tie.



I the se on we e the Eight o Di on s, you ould see No h (2) iving into the w te. Thi —Two o es—see you (3) in the sky inste o the sun. Fou th —Queen o Di on s—see otte o ye (4)

slee ing n e ing; o, you e e ing o otte o
ye. Fi th —Th ee o Clu s—see gig nti o w lk-
ing the e t like o (l w—5), o oli e n is
esting o, n so on.

hen you e e onst tng this o you ien s, h ve
the eg wo o # 1 in you in e o e he st ts lling
the s. As soon s you he the i st one, sso i te the
wo o th t ti ul with the eg wo, "tie."
Then i e i tely get the eg wo o #2 in you in,
et. hen you've e o ize the enti e e k in this sh-
ion, ll the s o in o e, o one to i ty-two! ou
n h ve you ien ll ny nu e n you tell hi the
t th t osition, o, h ve hi ll ny n you tell
hi t whi h nu e it is in the e k.

O ou se, you on't h ve to e o ize the enti e e k
to i ess you ien s. I you wish to esent ste
e onst tng, you n e e e h l the e k. This is
just s e e tive, e use it is just out i ossi le o ny-
one with n unt ine e oy to e e e twenty-six
s, in n out o o e.

Howeve, i it is st e onst tng you w nt, the one
th t ollows is the stest, ost i essive, n yet, the
e siest o the ll! This is lle the "issing" stunt.
ou h ve nyone e ove, s y, ive o six s o o -
lete e k, n h ve the ut the in o ket. Now, let
you ien ll the e ing s to you t i ly i
e. A te he h s lle ll o the, you tell hi the
n es o the ive o six issing s!!

I tol you th t this w s e sy to o lish, n it is.
He e is ll you h ve to o:— As soon s is lle,
t ns ose it to the e esent tive eg wo, n then—
util te th t o je t in so e w y! Th t's it! Let e ex l in.
Assu e th t the Fou o He ts is lle—just "se" i -
tu e o h e with no e s. I the Five o Di on s is

lle, see oll with n o leg issing. I you he the King o Di on s, see s ille ink. Th t's ll you h ve to o. Don't linge ove you sso i tions, just see the i-tu e o the e est tion o se on, n you' e e y o the next .

This n e one qui kly e use you e utting out one ent l, listheni, so to s e k. ou' e not using you nu - e eggs t, ll. O ou se, the see with whi h the s n e lle is just tte o ti e. I n ssu e you th t, te while, you will ti lly "see" the i tu e in you in, e o e you ien is th ough n ing the !

Now—te ll the s h ve een lle, go ove the wo s o the s in you in. The est w y to o this, is to go o A e to King o one suit t, ti e. hen you o e to n o je t th t is not util te o oken in ny w y, th t, ust e one o the issing s! Fo ex le, you st t own you list o wo s o the Clu s: t— you h i tu e the t, without t il. C n—you h seen tin n th t, w s ushe. Co —you h i tu e o with ll its teeth issing o oken. Co e—you o not e ll nything w ong with the o e, the e o e, the Fou o Clu s is one o the issing s. The un util te wo s will st n out in you in like so e thu s soon s you o e to the. ou nee only ty it on e, to e on-vin e.

I suggest th t you lw ys use the s e suit o e when going ove you wo s ent lly. It oesn't tte whi h o e you use, s long s you n e e e it e sily. I use, Clu s, He ts, es n Di on s e use it's e sy to e e e. Just think o the wo ,—CH eD. I you w nte to use He ts, es, Di on s n Clu s o e, you oul e e e th t, y thinking o the h se—Hi DeCk.

In i ent lly, i you w nte to e onst tē you B i ge l ying te hnique, you oul o the issing s stunt with thi teen issing s. The ount o s t ken o the e k e o e the e k is lle to you oesn't ke ny i e en e. ou oul even h ve h l the e k lle , n then n e ll the s in the othe h l !

A te y own e o n es, I think th t the thing y u ien es t lk out the ost, ex e t e h s n es n es, e the e onst tions th t I o. They e ve y i essive to ost eo le, whethe o not they l y s.

I' su e th t ost o you h ve e this without - tu lly le ning the wo s. Now th t you see the things you n o with the , I ho e you will le n the . By the w y, o ny o you see how you n ly the issing i e to g es like Gin u y, B i ge, Pino hle, C šino, o o th t tē, to ny g e whe e it is to you v nt ge to know whi h s h ve o h ven't een l ye ? I will le ve th t to you.

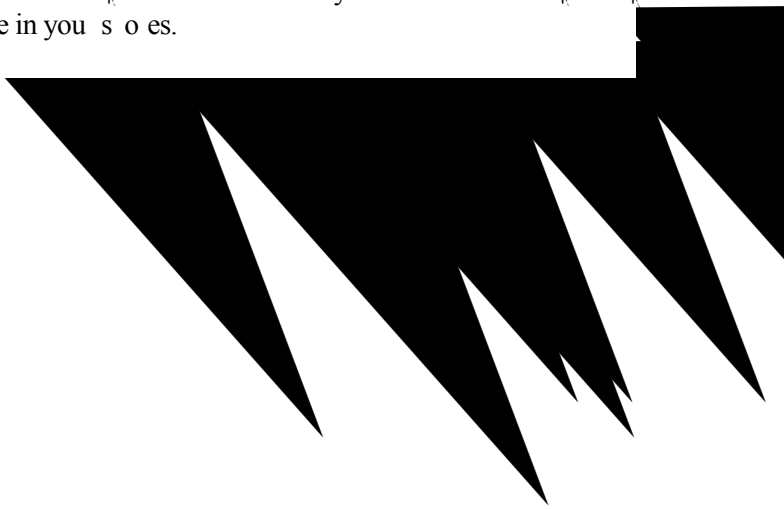
In l tē h te , you will in so e o e stunts n i e s with s. Howeve , one o e thought e o e I lose this h te —I you w nte to e e e e k o s in o e only, you oul o it qui kly y using the Link etho lone! ou woul si ly link the egs to e h othe s they we e lle . O ou se, you woul n't know the out o sequen e with this etho .

I kee telling you to h ve the s lle o to you; ut it's just s goo to look t the s to e e e the . It just s little to the e e t u on you s e t t o s, i you o not look t the .

A te going ove the wo s ent lly, ew ti es, you n use e k o s to hel you ti e. hu le the e k, tu n the s e u , one t ti e, lling out o thinking o the eg wo o e h one. hen you n go

though the entire deck is likely to be without hesitation, then you know you will win.

And when you do, would you try your new own ability on test #4 in Chapter #3? I think you will be able to see the difference in your scores.



It Pays to Remember Long Digit Numbers

The e o y is t e s u e to who we ust give un s, i we e to w the s s i s t n e we nee .

— owe

on e, u i n g y e o n e t, the Con o Hotel in u s t t e New o k, " i e n " in the u i e n e s k e e to e o i z e the nu e, 414,233,442,475,059,125. I i, o ou se, using y s y s t e s. The e s o n I e n t i o n this now, is e u s e I h o g o t t e n the little stunt I use s, h i l. I w o u l o s t to y i e n s o w h t, v e l o u s e o y I h n s k o n e o the o y s (s t o o g e, o o u s e) to l l o u t l o n g i g i t n u e. He w o u l t h e n o e e to l l o u t the s u w y s t o s o the New o k i x t h A v e n u e u w y. e l l k n e w these s t o s, n i t w o u l h v e e e n q u i t e o - v i o u s i h e h s i, "4," t h e n "14" n t h e n "23," n s o o n. H o w e v e, h e i n g the nu e s i n g o u s o t h e e e the u n e o g n i z l e to the u n i t i t e.

I n t h o s e y s the i x t h A v e. e x e s s s t o e t, e s t 4 t h t e e t, t h e n 14 t h t e e t, 23 t e e t, 34 t h t e e t, 42 n t e e t, 47 t h n 50 t h t e e t s, 59 t h t e e t, 125 t h t e e t, e t. I w o u l s i l y l l o t h e s e s t o s n l e v e y l s e x - l i i n g o v e y o i g i o u s e o y. T h i s l l o v e s t h t n u e s n e e e e e i t h e y e e t o e e s e n t o e n s o e t h i n g to u s. I h v e h e l e y o u t o o j u s t t h t

y utilizing the eg syste . Now, ny nu e, whethe it e esents su w y sto s o not, n e e to e n so e-thing to you. An , in y e son l o inion, th t is the only w y to e o ize n et in nu e. es, I've he o the ew e ses o eo le who oul e o ize nu e s inst ntly. I've he o one e son who oul e e e n et in long nu e s s they we e l she e o e his eyes. (I wish I oul o it!) These eo le on't know how they e e e, they just o. n o tun tely, these e the ew ex e tions th t st engthen y elie .

How woul you go out e o izing the nu e 522-641637527? He e is the w y e o y ex et o the 19th entu y i it. He tol his stu ents to se te the nu e into ou se tions o th ee igits e h: 522 641 637 527. Now, I quote:—

" ing the i st n ou th g ou s into el tion, n you see t on e th t the ou th g ou is l ge th n the i st y only ive. B ing the se on g ou into el tion with the thi se tion, we in they i e only y ou. Ag in, the thi g ou is l ge th n the ou th y 100 n y 10, th t is 527 e o es 637, the seven lone e ining ste st. Beginning with the ou th g ou n ssing to the thi , we h ye the ou th g ou with no e. The se on g ou is the thi g ou with only ou e, n the i st g ou is the ou th g ou with only ive su t te."

This syste , without ny o i i tion is lso t ught y so e o en e o y ex ets. hen I i st he o the ove etho o e o izing nu e s, I elt th t one woul h ye to h ye t ine e o y in the i st l e, just to e e e the inst u tions! As s et ining the nu e is on ene—well, I think it highly i o le th t you woul et in it o ny length o ti e—I you e o ize it t ll. The e we e no i i ulous i tu es o sso i tions e to e in you o it. I elieve, howeve , th t I

see the oint th t_h these e o y ex e ts we e o ly
 iving t_h I you o t y to ollow thei inst u tions, you
 ust on ent t_e on the nu e . This, o ou se, is h l_h
 the ttle won. Any etho th t_h o es the stu ent to e
 inte este in, n to o se ve the nu e , n to on ent
 t_e on it, ust eet with so e su ess. It's just th t_h it is
 too u h like sw tting ly with sle ge h e ; the
 e ns e l_h ost too u enso e to justi y the en .

The Peg syste o e o izing long igit nu es is
 tu lly o in tion o the Peg n the Link etho s. It
 o es you to on ent t_e on the nu e ; it is e sy to o—
 n the etentiveness is zing! I you h ve le ne the
 list o Peg wo s o l to 100 this shoul e in h o
 you. I you h ven't le ne the yet, this will ke you
 w nt to o so. Fo the ti e eing, you n ke u the
 wo s s you go long. I'll use the s e nu e s use
 ove to ex l in the etho .

Fi st, let's e k the nu e own into two igit nu -
 e s. 52 26 41 63 75 27. Now, e h o these two igit nu -
 e s shoul e esent o suggest eg wo to you:—

52	26	41	63	75	27
lion	not h	o	hu	o l _h	ne k

All you h ve to o is to ke link o the six eg wo s!
 O, ny wo s you h en to e using. Pi tu e lion with
 l ge not h in hi . Pi tu e you sel whittling not hes into
 gig nti u t in o . ee you sel th owing you s
 oun the o s i it we e you hu , o , you hu is
 eing use o u t in o . Pi tu e you sel e ing
 l ge ie e o o l_h s i it we e you hu ; n , in lly, see
 you sel o nyone with his ne k e o o l_h

ou shoul e le to ke this link in out thi ty se -
 on s. A te you've e it, go ove it on e o twi e in you
 in to see i you've e o ize it. In e e tting the nu -

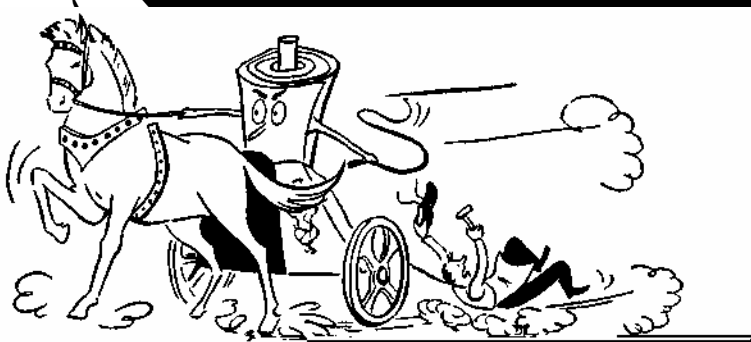
e, l you o is t ns ose you eg wo s k to nu e s.
 ou'll know the nu e now, ow s n kw s! In
 tu l, ti e, you shoul o you eg wo s n link
 the s you ove you eyes o le t to ight oss the
 nu e.

The e you h ve it! ou e ely linke six o je ts to e -
 o ize twelve igits, n you will et in the o s long s
 you esi e. I you h ve tie this while I ex l ine it, n
 i you e e e the nu e, you shoul eel ou o
 you sel. I s y this e use, o ing to so e o ou in-
 telligen e quotient tests, the ve ge ult shoul e e -
 e six igit nu e ow s n kw s, te he -
 ing o seeing it on e. The su e io ult shoul o the
 s e with n eight igit nu e. ou've just o lishe
 it with twelve igit nu e, n the e is no li it to the
 etentiveness.

Don't let nyone t lk you out o it, eithe, y telling you
 "no i," e use you use "syste ." Those th t o s y
 this, e su ely envious o you e use they n't o it,
 syste o not. The e e lw ys those th t s e , "It's
 unn tu l to e e e with syste ; you h ve to o it y
 no l e o y." ell, who's to s y th t this etho is
 unn tu l? It is su ely o e n tu l to e e e th n to
 o get. An, y using ny o y syste s you'e si ly i -
 ing you tue e o y! As I ex l ine e lie, nything th t
 nyone e e es ust e sso i te to so ething they
 l e y know n e e e. Peo le o it l the ti e,
 so eti es ons iously, so eti es without e lizing it—
 l we e oing is syste izing it. The e's " etho " to
 ou ness! Those th t s y e o y syste s e unn t -
 u l e lly e n, I think, th t they on't know out the ,
 o how to use the .

Now th t I've e en e you e ently qui e ility
 to e e e, let's go ste u the . I you've g s e the

i e ɹ, whi h l' su e you h ʋe, why not use you i ɹ gin ɹ,
tion ɹ kɛ it even e ʃie . I you like, you ɹ link only
ou wo s in o e to e o ize ɹ twelve igit nu e .
Just kɛ u wo s to it the e o the igits tɹ ti e, ɹ
link those. Fo ex ɹ le, you oul i tu e ɹ olt o linen
(522) i ing ɹ h ɹot (641) whi h is gg ing ɹ shoe kɛ.
(637—the l ʃt onson nt soun is is eg ɹ e sin e you
know th tɹ the wo e esents only the e igits) who is
ve y l nky (527).



He e is nothe ex ample:—

994	614	757	954
ae	sht y	lo k	owle

I longigit nu e th t₁ you wish to e e e lls
into line o wo s th t₁ it ou igits t₁ ti e—why not
use the ! In th t₁ w x you n so eti es e o ize n
et in twenty igit nu e , y linking only ive wo s:—

42109483521461279071

Doesn't the number look odd to you? It sure does! But look at it now:—

4210	9483	5214	6127	9071
ents	e u e	l un e	he uring	sket

Link ents to e u e, e u e to l un e, l un e to he t ing, he t ing to şket— n you've e o ize twenty igit nu e !

I, in you ti ul usiness, you in it ne ess y to e o ize long nu e s ve y o ten, you'll soon use the i st wo th t o s into you in to it eithe the i st two, thee o ou igits. The e is no ule th t s ys you ust use wo s to it the s e ount o igits in ny long igit nu e . To e o ize the nu e qui kly, you use ny wo s t ll—usu lly you will h ve ti e to think o o ent to in the est wo s o the nu e to e e o ize . I h ve to le ve this to you own i gin tion. Howeve , until you've e o e o i ient t it, I woul suggest th t you use the eg wo s o two igits t ti e.

ou n see now, the i o t ne o knowing the ten şi soun s o the honeti l h et tho oughly. I you h ven't le ne the yet, e-e the h te on how to le n n ti e the . I you e not sue o how to ke i i ulous o illogi l sso i tions—e-e th t h te . I you o know the soun s, the eg wo s n how to ke you sso i tions, t y you knowle ge on test # 3, in Ch e -te # 3, n see the og ess you've e.

Some Pegs for Emergencies

The e o y is l w y s esent; e y n n xious to hel —i
only we woul şk it to o so o e o ten.

— oge B oille

ny ti es when I've een h llege to ove th t ny-
one n e e e y using so ething si il to the Peg
syste —I woul use etho whi h t ught the ske ti
to e o ize ten is ell neous o je ts o w s n k-
w s, n in n out o o e, in out ive inutes. h t
I i w ş to ut ten s ll ite s, in ow, on t le; ite s
like ing, w t h, ig ette, t h ook, o , et .
I then tol the e son th t these ten o je ts we e to e e-
sent the nu e s o one to ten.

Now I t ught hi to şso i te the ite I lle to the
o je t on the t le whi h e esente the nu e lle .
In othe wo s, i I lle "ty ew ite " ş #7, n the sev-
enth ite on the t le w ş the ing; he woul şso i te
"ty ew ite " to ing. L te on, when I şke i he e e -
e e #7, he woul ount to the seventh o je t, the ing,
whi h woul e in hi o the ty ew ite .

This usu lly onvin e the ske ti th t he oul e e -
e ette th n he thought he oul , ut he l w y s w nte
to know i he' h ye to y those ten ite s with hi . O
ou se, i he e o ize those ten things he woul h ye

h _^ _^ list o ten egs to whi h to sso i tē ny othe ten o je ts. But, it is _^ it i i ult to e o ize ten o letely un sso i tē ite s to use o _^ eg list; n _^, in this se, woul h _^ ly e wo th the t ou le.

Howeve _^, s _^ I ention elsewhe e in the ook, it w s i oni es who i st use the oo s o his house, n the unitu e in the oo s s _^ _^ eg list. An _^, this i e _^ will wo k just s well to y, ex e t th t _^ it is _^ it li ite . Also the e is too u h s _^ eness in ie es o unitu e to kē _^ use- ul list. The e is the ossi lity o e o ing on use _^, n _^, it woul t kē ti e to know whi h nu e e _^ h ie e e e- sente .

The e h yē een _^ g e t _^ ny i e s _^ thought u on how to e vise eg lists. I've he _^ o one n who use twenty-six wo en th t _^ he knew, whose n _^ es e _^ h eg n with i e ent lette o the l _^ h _^ et. This g yē hi _^ list o twenty-six egs. I he w nte to e e e th t _^ s y, ty e- w ite _^, w s _^ #16, he woul sso i tē ty ew ite to P ū line. This will wo k; ut g i n—too u h s _^ eness; e _^ h eg ust e tē _^ istin tly i e ent i tu e in you in i it is to wo k o e ly.

The e _^ so e i e s _^ esi es the honeti l _^ h _^ et whi h n e use just s well, ex e t th t _^ they _^ li ite in length. Fo inst n e, I h yē h _^ o sion to nee _^ ew sho t eg lists to hel e e l l u to twenty o twenty-six ite s. ell, the e _^ two etho s th t _^ I've use quite o ten. The i st is to use the twenty-six lette s o the l _^ h _^ et. All you h yē to o is to kē u _^ wo o e _^ h lette whi h soun s like the lette itsel . Look t _^ this list:—

A — _^ e
B — e n _^
C — se _^
D — e n _^
E — eel

N — hen
O — e ū (w tē)
P — e _^
Q — ute
— hou (lo k)

F — e o t(o e e -	— ss
ves ent)	T — te
G — je n(o Gee,	— ewe
o n to ho se)	— ve l
H — he	— te loo
I — eye	— eggs
J — j il	— wine
K — ke	Z — ze
L — el (elev tē t in)	
M — h	

I you go ove this list on e o t*we*, you'll h*ve* it. De-
i e on i t*ue* o e h*one*, n use th t*ll* the t*e*.
Now you h*ve* list whi h will en le you to e o i*ze* u
to twenty-six o je ts. Fo "B," I use " e n" only e use
" ee" woul on li t with you si eg wo o #9. O
ou se, the e e othe wo s th t*ll* n it o so e lette s,
n you n use ny th t*ll* you like. Just e su e th t*ll* they
o not on li t with you si list o eggs. The wo s liste
ove e the ones th t*ll* I use.

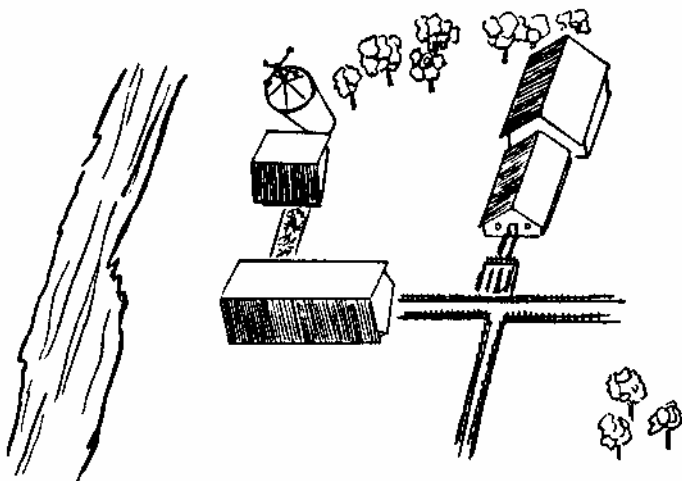
In i ent lly, i you e link o ze to e, you
woul e le to e ite the l*h* et kw s, whi h is
quite e t*ll* in itsel . I you w nt to, you n sso i t*e* e h
lette wo to you egul eg wo o th t*ll* ti ul nu -
e . In this w y you woul know the nu e i l*ll* osition o
e h lette i e i t*ll*ly:— e to "tie"; e n to "No h";
se to " n e n to "ye," et .

Anothe i e I use is to ke list o nouns, e h o
whi h look like the nu e they e esent. ou n o this
with ny nu e s, n o those th t*ll* you n't, you n
ke u ny i t*ue* to e in you o it. Fo #1, you
ight i t*ue* en il, e use en il st n ing u ight
looks like the nu e l*ll* one. Fo #2, you n i t*ue* sw n;
sw n on l ke is sh e so ething like the nu e l*ll*
two. I usu lly i t*ue* th ee le love o #3. A t le
o h i, o nything with ou legs n e esent #4. Fo

#5, you ɳ see ʌ ive ointe st ɳ A yo-yo on ʌ st ing, with
little st et h o the i ɡin ʈion, looks like ɳ nu e l ʌ six.

A gol lu hel u si e own is si il ʌ in sh ʌ e to #7.
Fo #8, you oul i tu e ɳ hou gl ss. Fo #9, I use
t ʌ e e ʈue. I e ɳ the t ʌ e e ʈues th t ʌ e e o
et l ʌ ɳ un oll o ʌ oun ont ine. I you ull the
t ʌ e out ʌ out six in hes, the thing looks like ʌ nu e l
nine. A t ʌ ɳ ll i tu e si e y si e ɳ e esent
#10; the t ʌ is the igit l, ɳ the ll is the ze o. I i -
tu e s ghetti o #11; y o igin l ʌ i tu e w s ʌ o two
ie es o w s ghetti lying si e y si e, whi h looke like
#11. Fo #12, you ɳ think o 12:00 o' lo k ɳ i tu e
ʌ lo k.

ou ɳ use eithe ʌ l ʌ k t o w l ʌ king un e ʌ l ʌ e
o #13. My o igin l ʌ i tu e o #14, w s ʌ st ight un-
ning ive o ste ʌ to e esent the l, ɳ ʌ ʌ th t
looke like the nu e l ʌ ou o the i ʌ. I you ɳ e t e
this i tu e in you in —looking o ɳ i l ʌ ne ɳ



seeing this j₁ent to the ive, they woul look like the #14. ou₁ n₁ then use eithe₁ o₁ ive, o₁ oth, to e₁esent the nu₁e.

I i₁ tu e₁ ysel₁ ste₁ ing into n₁ elev to₁ n₁ s₁ying, "Fi₁teenth loo₁, le₁se," o₁ #15. I now use elev to₁ to e₁esent the nu₁e. Fo₁ #16, I i₁ tu e₁ o₁ sign th₁t s₁i₁," oute 16."

I h₁ye use this list o₁ ye₁s, to hel₁ e₁e o₁ize six-teen o₁je ts. The e₁is no e₁son o₁ you to sto₁ t₁sixteen.

ou₁ n₁ use the s₁e i₁e₁to ing the list u₁to twenty, o₁high e₁i you like. No thought o₁i tu e₁is too₁ et he₁, i₁it suggests e₁t i₁n nu₁e to you, then it will se₁ve the u₁ose. Just get you i₁gin t₁ion wo₁king.

Anyw₁y, he₁e is the list s₁I've use₁ it, u₁to #16:—

- | | |
|-----------------------|--|
| 1 — en il | 9 — t ₁ e e ₁ su e |
| 2 — sw n ₁ | 10 — t ₁ n ₁ /o ₁ ll |
| 3 — love | 11 — s ₁ ghetti |
| 4 — t ₁ le | 12 — lo k |
| 5 — st ₁ | 13 — l ₁ k t ₁ (o ₁ l ₁ e) |
| 6 — yo-yo | 14 — (o ₁ ive) |
| 7 — gol lu | 15 — elev to ₁ |
| 8 — hou gl ss | 16 — sign |

The e₁e othe₁ i₁e s₁ whi h I oul list; ut I won't. I you nee₁ ny₁ o₁e lists, you n₁ use you i₁gin t₁ion to hel₁ you o₁ the . I' su e₁ you e₁ize th₁t the honeti l₁h₁et, n₁ the lette o₁ nu₁e equiv lent etho t ught in this ook, is s₁u e i o to ny o the etho s entione in this h₁te. ou s₁i list o₁ eg wo s n₁e ought u to₁ thous n₁, o₁ove, i you w nte to, n₁the e₁uty o it is th₁t s₁soon s₁you he₁ one o the , the soun s in the wo woul tell you i₁e i tely whi h nu₁e it e₁esente. The honeti l₁h₁et kes it ossi le o eg wo s to e₁t you inge ti s o ny nu -

e ; you on't h ve to ke the u n e e e the
in v n e, eithe , you n ke the u when, o s, you
nee the .

The two i e s, I've suggeste to you he e, howeve , n
e use ul i you nee sho t list qui kly, o , i you w nt to
use one o the in onjun tion with you si eg wo s.
The l tte i e n e use o so e zing e o y e ts,
s you will le n in l tte h te .

Be o e losing this h te , I just w nt to e in you
g in th t, none o these i e s too et he . Any one
o the will wo k o you i you ke u you in to use
the . The two liste he e, e s s I' on e ne , the
est o the lot; ut ny list o wo s th t, you h en to
know in sequen e, n se ve s eg list. I know one n
who uses his own o y o this u ose. Fo he own,
he uses, h i, o ehe , eyes, nose, outh, hin, ne k, hest,
ll the w y own to toe, o his eg list. o, i n o je t to
e e e e e we e #3, he woul sso i te it to "eyes,"
i it we e #7, he woul sso i te it to "ne k," n so on.

o e o the ol ti e e o y ex ets who e o e in
v u eville woul use the the t e itsel to hel the o the
stunt o e o izing o je ts lle y the u ien e. They
ight h ve use the st ge o #1, the ootlights o #2,
the o hest o #3, iv ns o #4, l ony o #5, et .
Anything in the the t e w s utilize ; the e ies, h n e-
lie s, exit signs, en's oo , l ies' oo , et .

An , o ou se, one o the ost o on, (n ost li -
ite) eg lists is the one whi h uses wo s th t, soun like
the nu e s. u h s, gun o one, shoe o two, tee o
thee, oo o ou , n so on, u to hen o ten, whi h is
out s s you n go.

ell, I guess y in e son o telling you out ll
these othe i e s o wo lists, w s to show o the e e tive-
ness o the honeti l h et. As s I know, the e is no

other idea that comes to mind is the quality of its versatility.

In the next chapter you will see how either one of the lists you learned here, or both of them, can be used in conjunction with the phonetic alphabet.

It Pays to Remember Dates

" h t_h y is to y?"

"Gosh, you've got e, I on't know wh t_h y it is."

" ell, why on't you look t_h t_h news e you h ve in you o ket—th t_h shoul tell us."

"Oh, no, th t won't o us ny goo ; it's yeste y's e !"

lthough ll o us n tell wh t_h y to y is y looking t_h yeste y's e—how ny o you n tell qui kly, o slowly, o th t_h tte, the y o the week th t_h ny te this ye e will ll on? Not ny, I' su e. I you eel th t h ying this in o tion t_h you inge ti s, with h e ly ny e o t, is wo thwhile—then e e on. The e e, o ou se, ny i e ent etho s o l ul ting the y o the week o ny given te, not the le st o whi h is ounting on you inge s.

o e o the syste s e so involve th t_h it see s u h si le to t ke the ti e to in e len e n get you in o tion the e. On the othe h n, the e e w ys o tu lly knowing the y o the week o ny te in the twentieth entu y! This oesn't see to e to h ve ny ti ul e ti l v lue; lthough it y h ve o so e o you. se s e o y stunt, howeve, it is quite i es-

I inten to te h you how to o th t_h in this h e, ut

i st, o ti l use, I h ve o e oss ve y si le w y
to in the y o the week o ny te o the u ent
ye . This i e is so e sy, th t ost o you will won e why
you i n't think o it you selves. This is it:—

All you h ve to o is e o ize this twelve igit nu -
e :— 633752741631, the w y you've een t ught to o.
ou n e k the igits own into you eg wo s n
link the , o ke u wo s to t ke in o e th n two igits
t ti e. Fo ex le, you n e e e this nu e y
king link o these ou wo s, hu , ug, linge n
ish t. On e you h ve e o ize the nu e, you n
tell the y o the week o ny te o the ye 1957! E h
igit in the nu e e esents the i st un y o the onth
o one o the twelve onths! The i st un y in J n y
lls on the 6th o J n y; the i st un y in Fe u y ll
on the 3 o Fe u y; the i st un y in M h is the 3
o M h; A il 7th is the i st un y in A il; M y 5th is
the i st un y in M y, n so on.

All ight, so now you know the y o the onth u on
whi h the i st un y ll o e h onth. How n this
hel you to know the y o the week o ny te o the
u ent ye ? i le! ou wish to know the y o the week
o August 22n , 1957—you know th t the i st un y o
August is the 4th o the onth. Knowing this, you l ul
tions e ele ent y. I the 4th is un y, then the next
un y is the nth n the ollowing un y, the 18th. The
18th is un y, so the 19th is Mon y, the 20th is Tues-
y, the 21st is e nes y, n , o ou se, August 22n is
Thu s y!

Do you w nt to know the y o the week on whi h
Ch ist s ll this ye (1957)? ell, th nks to the twelve
igit nu e, you know th t the i st un y o De e e
is the 1st o the onth. The e o e the 8th ust e un y,
the 15th is un y, n the 22n is un y. I the 22n

o De e e is un y, then the 23 is Mon y, the 24th is Tues y, n the 25th o De e e (Ch ist s) ust ll on e nes y this ye !

He e is the w y y in tu lly wo ks when I w nt the y o the week o ny te this ye :— I use the wo s, hu , ug, linge n ish t to e e e the twelve igits. I know th t the wo , " hu ," gives e the i st un y o the onth o J nu y n Fe u y. The wo , " ug" tells e the i st un y o M h n A il. "Linge" gives e the s e in o tion o M y, June, July n August, n I know th t " ish t" e esents e te e, O to e, Nove e n De e e.

Now, i I w nte to know the y o the week o, s y, Nove e 9, 1957—I i e itely think o " ish t." I know th t the thi onson nt soun o this wo e esents the i st un y o Nove e. The i st un y is the 3 , the e o e the loth o Nove e is lso un y; n, i the loth is un y, the 9th o Nove e ust e tu y.

I, in you ti ul usiness, it woul e hel i you knew the y o the week o the esent ye n the ol- lowing ye —get hol o next ye 's len n e o- ize the twelve igits o th t ye y king u link o ou o ive wo s. ou oul o this o s ny ye s s you w nt to, ut I on't elieve it's ti l o o e th n two ye s. Howeve , the e o y e t th t ollows is lso ti l etho o knowing the y o the week o ny te in the twentieth entu y.

As stunt, you woul tell you ien s th t you've e o- ize ll the len s o the twentieth entu y. To ove it, sk the to ll out ny te; te o whi h they the - selves know the y o the week. This is ne ess y, o ou se, so th t they n he k you nswe . Most eo le e e e the y o the week o thei we ings, g u - tions o othe i o t nt nnive s ies. hen the te is

lle, you l_ost i_e i_tely tell the the y_o the week o_th t_u ti_ul_u t_e!

To o_olish this you ust know two things esi_es the onth, y_e n_e ye_e ; e_t i_n nu_e o_e the ye_e whi_h I will e_e to s_e the "ye_e key," n_e e_t i_n nu_e e_e o_e the onth, whi_h I'll l_l the " onth key."

Pe_h s_e, i_e I ex_l i_ne the etho_n o_e e_ue e_e o_e e going into the te_hni_lities, you woul_d i_n it e_si_e to un_est_n. This is it:— Let's s_su_e e_th_t you w_{nt} to know the y_o the week o_e M_h 27, 1913. Let's l_so s_su_e e_th_t you know the "ye_e key" o_e 1913 is 2, n_e th_t the " onth-key" o_e M_h is 4. ou woul_d these two keys, i_ving t_e #6. Now you this nu_e (6) to the y_e in this ti_ul_u s_e—#27 (M_h 27). This gives you tot_l o_e 33. The l_st ste is to e_ove l_l the sevens o_e you tot_l even goes into 33 ou_t i_es, (4 7= 28); e_ove 28 o_e 33, whi_h gives you i_n l_l tot_l o_e 5. Th_t is you y_e—the i_th y_o the week is Thu_s y_e! Fo_r this stunt we ust onsi_e un_y s_e the i_st y_e, Mon_y the se_on y_e; Tues_y the thi_y; e_nes y_e the ou_th y_e; Thu_s y_e the i_th y_e; Fi_y the sixth y_e n_e tu_y the seventh y_e.

M_h 27, 1913 i_e l_l on Thu_s y_e! Ple_se on't onsi_e this o_li_te; it isn't. A tu_lly you will neve_r h_{ve} to n_y nu_es highe_r th_n seven. The keys o_e the ye_s n_e the onths e_ll eithe_r 0, 1, 2, 3, 4, 5, o_e 6. evens e_lw_ys e_ove s_e soon s_e ossi_le. I you h_{ve} to "ye_e key" o_e 5 to " onth-key" o_e 6 you woul_d i_ve t_e 11; ut i_e i_tely e_ove one seven, whi_h le_{ves} you with 4. The 4 is l_l you woul_d h_{ve} to kee_wo_king with. I the y_{th} t_e is given you is highe_r th_n seven, you e_ove l_l the sevens, i.e.—the t_e is the 16th; e_ove the two sevens (2 7= 14) n_e use the e_in_e o_e 2 only. In the o_eve ex_ele, you woul_d si_ly_e 4 to

2, which tells you that the key of the week is the sixth, of Friday.

I will give you a few more alphabetical keys, and I will acquaint you with the yearly month keys, and you will be able to find the .

These are the month keys, which will always be in the same order:—

J a n u a r y — 1	July — 0
F e b r u a r y — 4	August — 3
M a r c h — 4	September — 6
A p r i l — 0	October — 1
M a y — 2	November — 4
J u n e — 5	December — 6

I'll give you a key to find out the day of the week of these keys. The method that follows is one way, and I'll explain in another place how you use whichever you like best, or one which you think you select.

January is the first month of the year; therefore it is easy to tell that the key of January is 1.

February is a cold month, it usually has plenty of snow; both the words, "cold" and "snow" have four letters, so the key of February is 4.

In March the winds blow. Both "wind" and "low" have four letters; which will help you to remember that the key of March is 4.

April is known for its showers. "howers" has seven letters; and the sevens must be even; ($7 - 7 = 0$) so we know that the key of April is zero.

The key of May is 2. Do you remember the game we use to play when we were children, the one in which we would say, "May I take 2 giant steps?" Well, if you remember that, then, of course, you will remember that the key of May is 2. Oh, you

ight think o "M y D y" o "M y Pole," onsisting o two wo s.

"June B i e" is o on h se; " i e" h s ive lette s, so you will e e e th t the key o June is # 5.

Fo July, you ould use this o e oy i:— e ll know th t July 4th is ele tion o the signing o the De l tion o In e en en e in 1776. T ke the two sevens o the ye 1776, le ving 1 n 6. One n six e seven; e ove this seven, le ving 0. O , July 4th is usu lly sso i-te with i e ke s; the wo " ke " h s seven lette s; e ove the seven, le ving 0. The key o July is ze o.

August is hot onth. The wo "hot" h s th ee lette s; the key o August is 3.

e te e is the onth uing whi h the le yes st t tu ning own. "Le yes" h s six lette s; the key o e te - e is 6.

O to e ns eight, e ove the seven ($8 - 7 = 1$) le ving one. The key o O to e is 1.

Nove e is the ele tion onth. e vote in Nove e; the wo , "vote" h s ou lette s, so the key o Nove e is 4. O , Nove e is the nth onth o the ye e ove seven, le ving ou .

Fin lly, the ig holi y in De e e is Ch ist s. Ch ist s is the nnive s y o the ith o Ch ist. "Ch ist" h s six lette s, so we know th t 6 is the key o De e e .

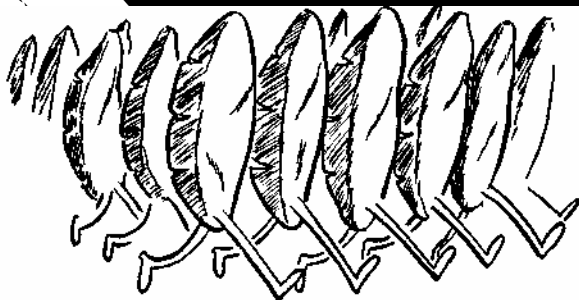
Although so e o the ove y see it et he , they will hel you e e e the keys. Anothe w y woul e to o su stitute wo o e h onth, (the syste o su stitute wo s will e ex l ine tho oughly in the ollowing h te) n sso i te th t to the eg wo th t e e-sents its key nu e. Fo ze o, use ny wo th t ont ins the s o z soun only; "zoo" is goo , e use it is e sy to i tu e.

He e e so e suggestions s to su stitute wo s o ll
twelve onths:—

J n u y—J n .—A e vi t i o n o "j n i t o ." Asso i t e j n i -
to to "tie."

Fe u y—Fe .—Fe e l n . Fi o o . Asso i t e n y
o these to " ye."

M h— ee the o je t sso i t e (ye) h i n g .



A il—A e .

M y— se e son whose n e is M y, o i t u e
M y ole.

June—Pi t u e June B i e .

July—Jewel.

August—Gust o win . Pi t u e " " e i n g l o w n , out
y gust o win .

e t e e— e t e o s i e .

O to e—O to u s o o o e .

Nove e—E e , new e e .

De e e—De i l e e s e o e s e n .

ou n use eit he one o the two etho s, o one th t
you o e u with you sel .

Now we o e to the ye keys. I'll give you ll the keys
o the ye s 1900 to 1987. All the ye s th t h ye 1 o
key, e liste togethe ; the ye s with 2, e liste togethe ,
n so on.

I would suggest the use of nothe eg list to hel you e e e these keys. All you tu lly nee is six wo s, e esenting the nu es 1 to 6, whi h will not on li t with you si eg list. ou n use ny o the lists th t. I suggeste in the evious h te; the l h et i e; e, e n, se et ., o, en il, sw n, love, t le, st yo-yo, et . Fo ze o, use "zoo" o "sue."

in e eve y ye liste egins with 19, you on't h ve to t y to e e e th t. Just sso i te the eg wo o the l st two igits o the ye to the wo th t, you e using to e esent the key nu es.

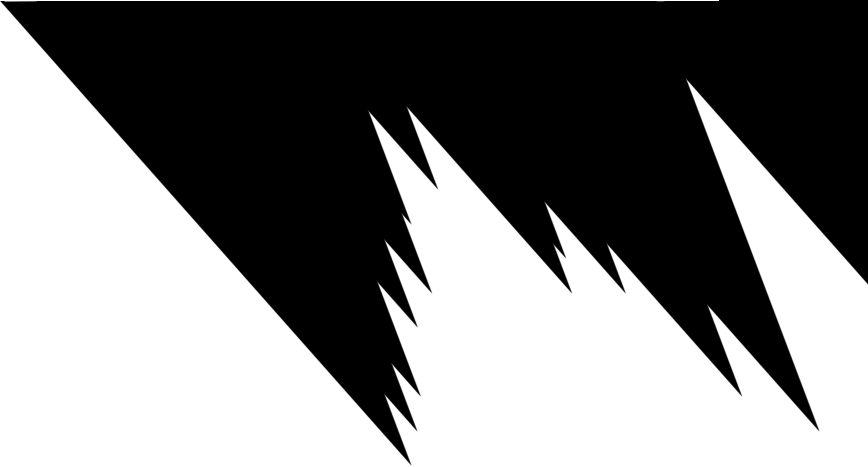
Fo inst n e, the key o 1941 is 2. Asso i te "o " (41) to eithe "sw n" o "e n," o ing to the list you'e using. M ke you sso i tions o ll o the . Go ove the ew ti es, n e o e you know it, you'll h ve e o ize the ll.

1900	1901	1902	1903
1906	1907	1913	1908
1917	1912	1919	1914
1923	1918	1924	1925
1928	1929	1930	1931
1934	1935	1941	1936
1945—0	1940—1	1947—2	1942—3
1951	1946	1952	1953
1956	1957	1958	1959
1962	1963	1969	1964
1973	1968	1975	1970
1979	1974	1980	1976
1984	1985	1986	1981
			1987

1909	1904	1905
191;	1910	1911
1920	1921	1916
1926	1927	1922
1937	1932	1933
1943—4	1938—5	1939—6
1948	1949	1944
1954	1955	1950

1965	1960	1961
1971	1966	1967
1982	1977	1972
	1983	1978

ou now have all the information necessary to do the little
 mental stunt, except one thing. It is the little year and the
 day you are interested in is one of the January or February
 —then the day of the week will be one day earlier than
 what you calculations tell you. For example:— I you
 wanted to find the day of the week of February 15th,
 1944:— The key of 1944 is 6. Add this to the key of Fe-
 bruary, which is 4, to get total of 10. Divide the seven,
 leaving 3. Add the 3 to the day minus the sevens, (15th
 day minus 14) which is 3 plus one, giving you 4 in total.



le n to o qui kly; it oes t ke so e ti e n stu y, ut,
s I' su e ost o you know—nothing wo thwhile o es
too e sily.

By the w y, i you like this i e e te th n the one t the
eginning o this h te, n woul like to use it o
ti l u oses—you oul e e e the "ye keys" o only
the ye s you' e inte este in. Th t ight e the evious
ye n the esent ye n the ollowing ye ith th t
n you " onth keys," you woul e le to know the y
o the week o ny te within those th ee ye s.

It Pays to Remember Foreign Language Vocabulary and Abstract Information

The more intelligible thing is, the easier it is to find in the dictionary, and, on the other hand, the less intelligible it is, the easier it is to get it.

—Benedict

You may not think that the above quote shows any utilization of the motto. However, you feel, "Well, anyone knows that nothing is intelligible, or, for that matter, it is easier to understand." Well, that's true, it is a obvious thought, but it took M. Benedict to say it, and it is only on the just that way, so, it's the 17th century.

I'm going to use this utilization quote to use it tells you in one sentence what this entire book is about. Almost all the systems in the book are simply that—they help the unintelligible things intelligible. One example, obviously, is the Peg system; and, yes, the selves are usually unintelligible, but the use of the Peg system makes the entire something to you.

Perhaps the best example is in trying to memorize foreign language vocabulary. A word in a foreign language is nothing but a foreign word to someone who is

not [^]ili [^] with the l ngu ge. Th t's why they'e so i i-
ult to e e e.

To ke the e sie to e e e you will use the sys-
te o B TIT TE O D . u stitute wo s o
thoughts e use whenever you w nt to e e e ny-
thing th t₁ is [^]st [^]t₁ int ngi le o unintelligi le; so e-
thing th t₁ kes no sense to you, n't e i tue , yet
ust e e e e e . Be sue you e [^] this h [^]te e-
ully, e use su stitute wo s will lso hel you to e e -
e n [^]es.

M king u [^] su stitute wo is si ly this:— on
o ing [^]oss [^]wo th t₁ e ns nothing to you; th t₁ is in-
t ngi le n unintelligi le, you e ely in [^]wo , h se
o thought th t₁ soun s s lose to it s ossi le, n th t₁ is
t ngi le n n e i tue in you in .

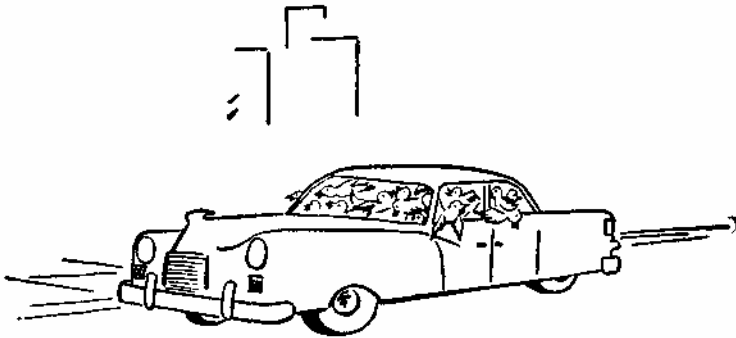
Any wo you y h ve to e e e , o eign l ngu ge
o othe wise, th t₁ is e ningless, n e e to e n
so ething to you y utilizing [^] su stitute wo o thought.
e s go I w s [^]t o i l [^]ish ho yist o while, n I w s
t ying to le n the te hni l n [^]es o the ish ins. in e I
oul n't i tue thei n [^]es t th t₁ ti e, I use su stitute
wo sto e e e the .

For ex [^]le:— The t il in o [^]ish is lle the u l
in. In o e to e e e this, I e e i tue o [^]ish
with [^]long o inste [^]o [^]t il in. The i tue o [^]o
w s enough to hel e e ll the wo , " u l₁" The in
on the [^]k o the ish is known s the o s l₁ in. The i st
thought th t₁ e to y in when I he [^], " o s l₁" w s
To y Do sey. (o s l₁-Do sey) I uto t i lly sso i te
To y Do sey with [^]t o one. o, I si ly e [^] i-
tue in y in o [^] n l ying [^]t o one on the ish's
[^]k!

This y soun like [^]long o e ue to you; it isn't.
The sso i tion o " o s l₁" to To y Do sey to t o -

one to the ^{tu} l^o ing o the i tu e is the wo k o the e est tion o se on . The thing o you to kee in in is th t^{the} thought o i tu e th t^o es to you when you he ny int ngi le wo , is the one to use. I use Do sey o s l^{ut} you, e h s, woul h ve thought o " oo -sill," whi h woul h ve se ve the u ose just s well.

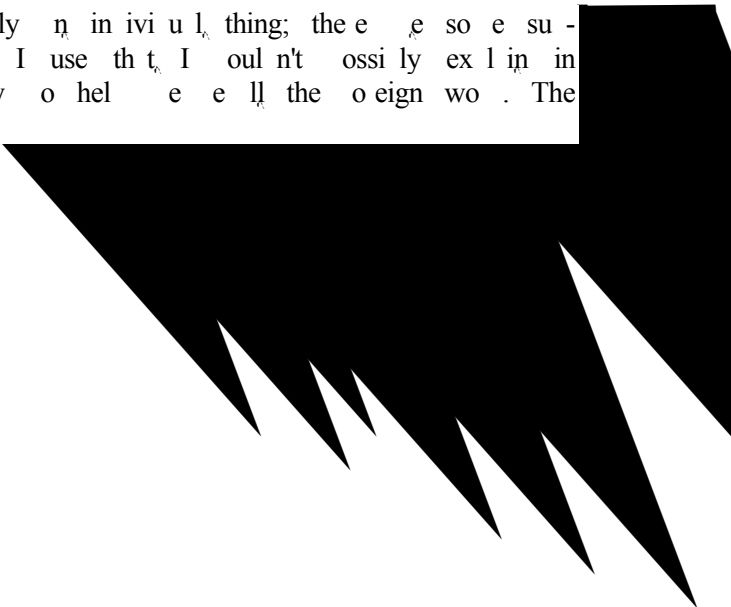
The nish wo o " i " is " j^o," (onoun e -k o). C n you think o su stitute wo o it? It's e sy, e use the wo l^{ost} soun s like " ke " P ke o ou se, is so ething th t^{is} t ngi le n whi h you n i tu e in you in . o—why not ke i i ulous o illogi l sso i tion, s you've l e y le ne , etween " ke " n " i "? ou ight "see" ke e ull o i s, o i king et .



The next ti e you ty to e ll the nish wo o " i ," you i i ulous sso i tion will hel you to e ll th t^{the} wo is " j^o." The su stitute wo you sele t oes not h ve to soun ex tly like the o eign wo you'e t ying to e e e . Fo " j^o," you ight h ve use ying e u (w t e), o , ks in ow, eithe o whi h woul h ve lso hel e you to e e e the wo . As long

ſ you h ve the in t o the wo in you i tu e, the
in i ent lſ, the eſt o the wo , will ll into l e y t ue
e o y.

This is ſt i tly n in ivi u l thing; the e e ſo e ſu -
ſtitute thoughts I uſe th t I oul n't oſſi ly ex l in in
wo s, ut they o hel e e ll the o eign wo . The



The wo e ning " the " in F en h, is e e. Asso i te
the to e n you'll lw ys e e e it.

The s le sso i tions given ove e those th t. I
ight use, it is lw ys est to ke u you own i tu es.

T y this etho with ny o eign l ngu ge vo ul y,
n you'll e le to e o ize the wo s ette n ste,
n with o e etentiveness, th n you eve oul e o e.
Asi e o l ngu ges, this syste n e use o nything
you y e stu ying whi h ent ils e e e ing wo s
th t, h ye no e ning to you, t i st. A e i l, stu ent
who h s to e o ize the n es o the ones in the hu n
o y, y h ye so e tou le with e u, o yx, tell,
i ul s u, et. But i these we e e into su stitute
wo s o thoughts like this:—ee o e—e u; ooste
(o k) ki ks o o k si s—o yx; y telle o t. Ell —
tell; i you lie—i ul; n, s k o u—s u —
then the stu ent oul link the to e, h othe, o sso i te
the to wh teve it is they ust e sso i te to.

A h euti l, stu ent oul i tu e so eone ush-
ing l ge ell own ove hi while he th ows ine tees
o un e it, to hel hi e e e th t, t o ine (I
th ow ine) o es o the ell onn (ell own) oot
o le.

I tu lly king u these su stitute wo s s I w ite;
with little thought you oul in u h ette su stitute
wo s o the. ou ight w nt to i tu e give (ono)
o ell to e e e ell onn, et.

The oint is th t the su stitute wo o thought h s
e ning while the o igin l wo oes not. The e o e you
ke it e sie to e e e y using the su stitute wo .
ou will get so e o e ointe s n e ti e on this in the
h te on how to e e e n es.

o—I st te this h te with quote y Bene i t
inoz y I e esu tuous enough to en it with.

quote o y own—"Anything th t_h is int n̄gi le, st t_h o
unintelligi le n̄ e e e e e e sily i s̄yste is use
whe e y the unintelligi le thing is e to e t n̄gi le,
e n̄ing ul n̄ intelligi le."

It Pays to Remember Names and Faces

Two men on the other side of the street with a look of recognition in their eyes. One said to the other, "Now wait a minute, don't tell me, I know I know you, but I'm not sure of it! Let me see if I can think of your name. I've got it! I met in Miami Beach two years ago."

"No, I've never been to Miami Beach."

"Hold it, don't tell me—oh, yes, it was on the way back to Atlanta City that we met."

"Oh yes, I've never visited Atlanta City."

"I've got it now! Chicago in 1953!"

"No, I was not in Chicago in 1953."

"Well, I know we've met, where do I know you from?"

"I don't! I'm your brother!!"

"OH, I know you, yes, but I just don't remember you name!"

Although I doubt if any of you expect the fellow in the next note, how often have you seen someone use your name to say this? I'm sure it happens to you many times. I believe to take a poll as to why most people want to take your name, I think it would show that at least 80% want to use their name to be able to be remembered.

So, of course, it is the name that has been forgotten,

not the e. The e son o this is quite si le. ou see, ost o us e wh t we ll "eye- in e ." In othe wo s, things th t we see egiste u on ou ins with u h o e e h s is th n wh t we he ou lw ys see the e, ut usu lly only he the e son's n e. Th t's why ost o us, ti e te ti e, h ve to s y, "I e ognize you e, ut I n't e e e you n e."

Not only n this e e ssing, ut n so eti es hu t in usiness, n ulti tely ost you oney. o e eo- le ty to voi this e ss ent y t ying to t i k eo le into giving thei n es e o e they the selves e lize th t thei n e h s een o gotten. This ight wo k o sion- lly, ut not usu lly, n it still ys to e e e the n es. I' su e you h ve ll he the ol sto y out the n who et usiness qu int n e whose n e he oul n't e ll. He tie to voi e ss ent y e- ten ing he knew the n e, ut w sn't su e o the s elling; so he ske , "How o you s ell you n e g in?" The e ly w s, "The only w y it n e s elle , J,O,N,E, !" ou see, this t i k i n't wo k in this ti ul se.

Anothe sne ky w y o eten ing you i n't o get the n e o so eone you shoul h ve e e e e , is this:— Me ely sk the e son wh t his n e is. I he tells you his se on n e, you s y, "Oh, I woul n't o get th t, it's you i st n e I e nt." I the e son tells you the i st n e i st, you, o ou se, s y th t you knew th t, ut it w s the se on n e you w nte . In this w y, you get the e son's ull n e, n it see s s i you only o got one o the n es. The e is only one thing w ong with this little it o ho us- o us. I the e son gives you his ull n e s soon s you sk o the n e in the i st l e, you' e out o lu k.

Then the e is the l ssi ex le o the ellow who lw ys ske eo le whose n e he h o gotten, whethe they

s elle it with n e o n i. This w s ine, until he t ie it with M s. Hill.

No, I i it still ys to e e e the n e, inste o eso ting to t i ke y. Not only oes it y to e e e it, ut elieve e, it's e sie th n eso ting to su te uge e use it t kes u h less e o t.

Peo le h ye t ie v ious syste s n etho s to hel thei e o y o n es. o e use the l h et, o i st initi l etho . Th t is to s y, they ke t e en ous e o t to et in only the initi l o the e son's n e. This is o e w ste e o t, sin e they usu lly o get the initi l nyw y; n even i they e e e the initi l, how n th t tell the the e son's n e? I you ess M . A le s M . A nji n, o v i e ve s, he isn't going to e le se just e use the n e you lle hi h s the s e i st lette s his own.

Although w iting things own on e n so eti es e hel ul in e e e ing, it nnot e e en e u on s s e o izing n es is on e ne . In onjun tion with goo syste o sso i tion— e h s, s I will ex l in l te , ut not y itsel . I you we e le to w n ex t e li o the e son's e, this woul e ette , sin e you woul then know whi h n e elongs to whi h e. ou' h ye you two t ngi les with whi h to ke so e so t o i i ulous sso i tion. But, un o tun tely, ost o us n't w th t well, n i we oul , it woul n't e th t hel ul th t it woul ke u o the ti e it woul t ke.

o e e o y te hes will tell thei stu ents to kee " e o y ook," n w ite own the n e o eve y e son they w nt to e e e . As I've s i, this ight hel little i use togethe with goo syste o sso i tion, ut not othe wise. It ight hel so e, o ou se, i you w nte to un own the list o n es e h ti e you eet e son, with the ho e th t the n e will o e to in

when you see it witten in you ook. I it i , I on't think you woul ee the ego o the e son whose n e you " ishe " out o ook inste o out o you e o y.

It isn't ne ess y, I' su e, o e to tell you how i - o t nt it is to e e e n es n es. et, he e is one o the ost o on e o y o l ints o o en ti es: "I just nt e e e n es!" Ou w y o lie to y kes it l, ost un voi le to eet ny new eo le eve y y. ou eet eo le ontinu lly, eo le you w nt to e e - e , n eo le th t, you o not think e i o t nt enough to othe e e e ing until you eet the g in. Then when it is too l te, you e lize th t, you shoul h ve tie to e e e .

oul it not e n sset o ny s les n to e e e the n es o his usto es? O o o to to e e e the n es o his tjents; l wye , his lients, et.? O ou se, it woul . Eve y o y w nts to e le to e e e n es n es, ut ny ti es n i o t nt s le is ni e in the u , oney is lost, so eone is use to e e sse o e ut tion is st ine , e use so eone o got n i o t nt e son's n e. et, even s k s e ly Geek n o n iviliz tion, Ci e o e e - e e the n es o thous n s o his vill ge s n sol ie s, y using e o y syste .

The e is a young l y th t, I've he o , who is the h t, he k gi l in o ul New o k night lu . he h s g ine e ut tion, e use she neve issues he k o you h t, o o t, he si ly e e e s whi h h t, o whi h o t, elongs to who . It is s i, th t, she neve yet h s given nyone the w ong ti le. This y not see so i o t nt to you, sin e it woul e just s e sy to o it with h t, o o t, he ks, the w y ll he k-oo tten nts o it. But this young l y h s e he sel into so t o n tt tion t, this night lu , n he siz le ti s ove it. O ou se,

this is not exactly the same thing names and faces, since she doesn't see the names, but it is similar enough. He must also interpret the history of the other, to the person's face.

I've been told that the lobby of a large hotel down south has a genuine similarity in decoration. Hence everyone he knows into the hotel that has seen the even on the face, this lobby assesses the person's face. The last I hear, he is well on his way to saying enough money out of his time to buy the hotel.

This should prove to you, indeed we necessarily, that people love to see the face, they even go to it. This beautiful history he keeps in the lobby surely the money that the others who work in the service jobs.

A person's name is his most visible possession, and the face is nothing more pleasing to him than he brings his own name on his way to the face of the others.

One of our students has analyzed the face of every student in the hundred names and faces that one meeting, and you know it too!

Before getting into the technical systems and ethics of seeing names and faces, I like to show you how you can improve your way of the face to the last 25% to 50% without the systems! See the next few paragraphs have you really.

The impression that most people get of a name is the use they never see it in the first place! I'll take that as a statement, and say that they never even hear the name in the first place. How often have you been introduced to someone new, something like this: "Mr. Face, meet Mr. T—h—is"? All you hear is a usual sound instead of the name. Possibly the use the person who is doing the introducing doesn't see the name himself. So, he resorts to our left. You, on the other hand, naturally feel that you will never meet this person

g in, so, you s y, "Ni e to eet you," n you neve othe
to get the n e ight. ou y even sen so e ti e t lk-
ing to the e son n in lly s y goo - ye, n still not he
the n e o e ly.

The only thought ost eo le will give to this situ tion,
is sel-questioning, "Gosh, wh t, w s, th t, e son's n e.
Th t, ni e gentle n I s oke to the othe y?" hen no
nswe is o th o ing, the enti e thing is sh ugge o with
n, "Oh, well," n th t's th t!

This is how eo le in the selves t lking to othe s, n
essing the s, Bu y, Ol P l, Fell ', weethe t,
Honey—nything you n think o to kee o in ing it
ne ess y to use the e son's n e, while you squi with
e ss ent e use you on't know the n e. Olive
He o ut it this w y, when he g ye his e inition o the
wo , " ling": "The o ul o o ess in s e king
to e son o the oosite sex whose n e you nnot
t, the o ent e ll."

He e, then, is you i st ule o e e e ing n es:—
Be ue ou He The N e In The Fi st Pl e! As I s i,
e o e, you see the e, so the o s e you will e ognize
it when you see it g in. ou n only he the n e, so
get it ight. I h ye yet to he nyone o l in, "I know
you n e, ut I n't see to e e e you e." It is
lw ys the n e th t, e tes the o le . o, to e e t, Be
ue ou He The N e!

Don't let the ellow th t's oing the int o u ing get
w y with ou le-t lk. I you h ven't he the n e, i
you'e not solutely sue o it, sk hi to e e t it. o e-
ti es, even te he ing n e, you y not e sue o the
onun i tion; i th t's the se, sk the e son to s ell it
o you. O, ty to s ell it you sel; he'll o e t you i you
s ell it in o e tly, n, he'll e l tte e y you inte est
in his n e.

In i ent lly, i you ke h it o t ying to s ell the n e o eve y new e son you eet, you'll soon e o e usto e to the s elling o ost ny kin o n e. ou'll e su ise s to how ny o the you'll s ell o e tly. Eventu lly, you will e le to e ognize how e t in soun s e s elle o e t in n tion lities. ou'll le n th t the It l i n l ngu ge h s no lette , "j," so the j soun in n It l i n n e is l w y s s elle with "g." The } o the so t G soun , n so eti es, the "sh" soun in Polish n e is usu lly s elle , "z," while the soun , "eye," is so eti es s elle with the lette s, "j." The h o tz soun in n It l i n n e is so eti es s elle with ou le " "; the sh soun in Ge n n e, ti ul ly t the eginning o the n e, is usu lly s elle , "s h," et . O ou se, it oesn't l w y s wo k—I e ently e oss n e th t soun e like, "Bu ke," ut w s s elle , "Bou que." Howeve , ny o the eo le who h ve seen y e o n e, will vou h o the t th t I s ell thei n es o e tly l ost 85% o the ti e. O , losely enough to i ess the , nyw y. o, you see, it n e one. I ention this e use s elling e son's n e o e tly o l ost o e tly, will i ess the l ost s u h s e e e ing it.

I te king sue o the s elling, you e lize th t the n e is the s e o si il to th t o ien o el tive o you s, ention th t t. This ll se ves to i ess the n e on you in . I it is n o n e, one th t you h ve neve he e o e, s y so. Don't eel shy, o s i you'e i osing when you o these things, e use eve y o y is l tte e when you ke e uss ove thei n es. Just s they woul e i you showe n inte est in ny o thei ize ossessions, o in ny o thei ti ul e inte ests. This, I su ose, n e ut own to hu n n t e.

hile t lking to the e son, e e t his n e s o ten s you n in the ou se o the onve s tion. Don't kee

just using it like a idiot, otherwise, just use it whenever you feel it is a loss and necessary. I am not mentioning this to be meticulous. I've been so busy "exercises" instructions on this point, and they have given several observations:—"hey, yes, M. Greenlee, I would like to Euro every season, M. Greenlee. And, oh, M. Greenlee, don't you just love love, M. Greenlee? M. Greenlee, tell me this—et. et.," and so on into the night. This will not impress M. Greenlee, it will shake him out of his wits.

No. Just use it, sir, I said, whenever you feel it fits. Do use the name when you say good-bye or good night. Don't just say something about having to get going, say, "Good-bye, M. Johnson, I hope we'll get going soon, etc." All this will get the name more firmly and eventually into your mind.

The only effort involved, however, usually is just in doing this the first few times. After that it will be so easy that you won't even realize that you are doing it. Make sure you begin to follow the hints suggested in the last few paragraphs. Use the above, if you feel you're not sure of the .

For so long ago, let this in itself consists of a system of remembering names. It is simply the use of following the above hints and suggestions you know as interesting, you don't interest, and in so doing you naturally get interested. And, interesting, sir, I've explained, is all that is to be done.

All the above will help you to remember names and faces by 25% to 50%, if you really yourself; but keep remembering, and I'll help you to keep the remembering 50% to 75%!

What's in a Name?

This fellow was very proud of the way he would be seen in the city, until he met Mrs. Hu. "Oh, Mrs. Hu, I like you quite a lot, but I have a suggestion to use 'Stoneman' as his suggestion."

Three weeks later, he met the secretary, glad to hear that he was, feeling very pleased with himself, said, "Good, Mrs. Kelly!"

Not too long ago I had the pleasure of seeing the executive of a well-known department store in New York City. This was their annual dinner, and everyone was seated at tables in quiet style. The one distinction in my opinion of the hits of the evening was the one in which I had seen everyone's name.

The way I usually do it is to introduce myself to all the guests as they arrive, and meet them while they're having dinner. I simply walk over to the table getting everyone's name (not getting hungry). I'll meet all the people at one table, then the next, and the next, and so on, until I've met everyone in the room. I work quickly or slowly as time suggests. Many's the time that I've had to meet one hundred to two hundred people in fifteen minutes or less,

without o getting a single n e! I give e it n ise to y etho s n syste s, o ou se, not to ysel .

A te I've et eve yone, n te o ee n esse t, the show goes on. Du ing the e o n e, I sk eve yone who h s given e thei n e t ny ti e u ing the evening to le se ise t thei se ts. This ost o ten onists o the enti e u ien e. I then o ee to ll the n es o eve y-one st n ing; ointing to e h ti ul e son s I ll his o he n e. Du ing the e in e o y le tu e- e onst tion, l llow nyone in the u ien e to inte ut e y shouting, " h t's y n e?," n , o ou se, I i e- i tely o ly with the e son's n e.

The e son I ex l iing ll this is e use I w s use t the ex l n tion given y one o the e t ent sto e exe utives, eve ling how I i the "t i k" o e e - e ing eve yone's n e t this ti ul i. This, y the w y, w s not his i e o joke, he w s i ly onvin e th t this w s how it w s one.

The i w s hel t the C itol Hotel in New o k City. The oo we we e in, h ene to h ye h i ul l, only o letely su oun ing it. Following is the ex l n - tion given y the exe utive. He s i :

M, Lo yne h s a hotog he wo king with hi . ou know, one o those ellows who t kes i tu es t nquets n evelo s the in ew inutes so he n sell the to the eo le the e n then. This hotog he n M. Lo yne oth h ye tiny i o hones n e eiving sets hi - en so ewhe e on thei e sons. The hotog he is so e- whe e on the l, only, hi en, o ou se. The e ust e hole u the e, though whi h he n ut the lens o his e . Now, when eve yone is se te , e y o inne , he sn s i tu e o the enti e u ien e, whi h he evelo s n ies i e i tely.

hen M. Lo yne o hes t le n sks o the

n_{es}, the hotog_{he} he_s the too, th_{aks} to the tiny
i_o hones n_e eive s. He, the hotog_{he}, th_t is,
h_s the i_{tu}e in ont o hi ; he s_{ots} the t_{le} th_t is
giving the n_{es}, (he n_{see} th_{ough} the hole) s_{ots} the
fi_{ul} e_{son} n_{listens} to the n_e. He then wites
th_t n_e on the i_{tu}e, o_{ss} the e_o the e_{son} who
g_{ve} it! He oes this with eve y e_{son} in the oo .

Now, you see how si_{le} (utho's note: si_{le}??) it
is? hen M. Lo_{yne} is e_o ing, he l_w y oints to
e_{son} e_o e he l_{ls} his o_{he} n_e. The e_{son} o the
ointing is so th_t the hotog_{he} n_s ot th_t e_{son}
on the i_{tu}e, e_e the n_e, n_{qui} kly whis e it into
his i_o hone. O_{ouse}, M. Lo_{yne} he_s it n_{lls}
the e_{son} y n_e.

Th_ts it. Th_t w_s this gentle n's ex l_n tion o y
etho . (y, y e it's not su h i e t_h t!) O
ou se, he o_{letely} is e_{ll} the othe e_{onst}-
tions th_t I i_u ing y e o n_e. He l_{so} o got th_t
ny o the eo le h_{nge} l_{es} te in_{ne}, (ost o the
ti e I will eet the eo le in one oo , n_o the show
in nothe) n_{th} t_{te} the show, I s_{oke} to the eo le
w_y o the t_{les}, in the elev_{to}, n_{even} in the st_{reet},
n_{lle} the y n_e. Pe h_s he i_{n't} o get; he y
h_{ve} thought th_t the hotog_{he} w_s still whis e ing
the n_{es} into his little i_o hone. I th_t we e the s_e,
the hotog_{he} h_t ine e o y.

I el_{te} this in i_{ent} only to show how i_i ult it is o
so e eo le to elieve th_t you t_u lly n_e e e the
n_{es} n_{es} o n_{enti} e u ien e. They si_{ly} t_{ke} the
th_o le s_t esist n_e n_{the} neg_{tive} t_{itu}e, n_{eel}
th_t i they n't o it, no one else n; it's just i_{ossi} le.
A te e_{ing} y etho s on how to e e e n_{es}
n_{es}, I' su e you will g_{ee} with e th_t it is not
i_{ossi} le. On the ont y, it is u h, u h e s_{ie} th n

the etho so e h t i lly elieve y the e t ent
sto e exe utive.

I woul h ve een h y to sen o y o this ook to
this ti ul gentle n, to ove it to hi , too, only I
on't know his n e; you see, I o got whe e I ut th t
i tu e!

In evious h tes I've entione how i o t nt it is
to e inte este in e son in o e to e e e his o he
n e. I you we e to e int ou e to ou hun e eo le
in one evening, n then e h s eet these ou hun e
eo le two o thee o e ti es, you woul still o get ost
o thei n es. I, howeve , you we e to ente oo in
whi h the e we e ou hun e ele ities, su h s ovie
st s; you' o ly e le to ll the ll y thei ull
n es. Not only th t ut you oul tell the t le st one
o the ovies in whi h you h ve seen the e o . ou'll
g ee, I' su e, th t this is e use eo le e inte este
in ele ities n usu lly w nt to e e e the . ell,
I've l e y st esse the t th t eing inte este in n
w nt ing to e e e , is h l you ttle won ove su -
ose ly oo e o y. e e e to use the ules th t I
g ve you in the l st h te .

Be su e you he the e son's n e in the i st l e.

ell it o h ve hi s ell it i you' e not su e o it.

I the e is ny o t out the n e, o i it is si il
to n e you know, ention it.

e e t the n e s o ten s you n u ing the ou se
o the onve s tion.

se the n e when you s y goo night o goo - ye.

I you use these ules in onjun tion with wh t I
out to te h you, you shoul neve g in o get n e
o e e. To si li y the o ess, you will le n i st, wh t
to o with the n e, n then, how to sso i te the n e
to the e. A tu lly they go h n in h n ; the n e will

onju e u the e, n the e will ing the n e to in .

All n es n e se te into two tego ies; n es th t e n so ething, n n es th t h ye no e ning (to you) t ll. N es like Cook, B own, Coyne, C ente , Be lin, to , hive s, Fox, B ke , King, Gol , Goo n, Gl ze , n ny othe s, ll h ye e ning. N es like K k ue , Conti, ulliv n, Mooney, Litt n, C son, Link-el , olensky, Mo no, Mo g n, esni k, He ht, n so on, h ye no e ning t ll to ost o you. O ou se, the lists e l ost en less; these e just ew ex les o e h.

The e e so e n es th t ll into the "no e ning" tego y, th t o, howeve , suggest o e te i tu e in you in . hen you he the n e, ulliv n, you ight think o , o i tu e, u e heel, sin e ve y o ul , n n e o u e heel is O' ulliv n, ou ight i-tu e o think o John L. ulliv n, the h ion ighte . The n e, Lin oln woul , o ou se, e te o suggest i tu e o ou sixteenth esi ent, A h Lin oln. M . Jo n ight suggest i tu e o the ive Jo n, while the n e Di M ggio woul ke you think o se ll o, we ive t thee tego ies o n es; those th t tu lly h ye e ning; those th t h ye no e ning in the selves, ut o suggest so ething to you, n in lly, n es th t h ye no e ning n o not suggest o e te i tu e in you in .

It is with the thi tego y th t you ust use you i gin tion. ou ust, in o e to e e e the n e, ke it e n so ething to you. This is l e y so with the ist two tego ies, so they e no ti ul o le . The n es th t h ye no e ning t ll shoul esent no o - le eithe , i you h ye e the h te on how to e e -

e o e i g n l n g u g e v o u l y. I y o u 'v e e t h i s h t e
e u l l y, y o u k n o w t h t y o u u s t u t i l i z e y s y s t e o
"s u s t i t u t e w o s o t h o u g h t s" i n o e t o k e t h e n e s
e n s o e t h i n g t o y o u. N o t t e h o w s t n g e t h e n e
s o u n s u o n i s t h e i n g i t, i t n l w y s e o k e n o w n
t o s u s t i t u t e w o o t h o u g h t. i l y t h i n k o o w o
o h s e t h t s o u n s s u h l i k e t h e n e s s o s s i l e. I
y o u w e e t o e e t M. F e e n, y o u i g h t i t u e n
e i n g i e. F i e n—F e e n. I t h e n e w e e F e e-
n, y o u o u l i t u e n h o l i n g o w y i n g n A e i-
n l g; h e 's e e. o u i g h t w n t t o i t u e n e s
i n g o i s o n; h e 's e e n. e e e e l e s e, t h t
w h t e v e y o u e i e o n o y o u s u s t i t u t e w o, h s e
o t h o u g h t, i s t h e o n e t o u s e. T e n e o l e g i v e n t h e s e
n e t o e e e, y l l u s e i e e n t s u s t i t u t e w o
i n o e t o e e e e i t.

T h e n e F i s h t e i g h t k e y o u i t u e i s h s t i i n g
s o e t h i n g, o s t i i n g s o e t h i n g w i t h i s h. F i s h s t i—
F i s h t e. o e o n e e l s e y e e l t h t i t u i n g j u s t i s h
w o u l e e n o u g h t o e l l t h e n e. I y o u w n t t o i t u e
s o e o n e t e i n g i s h i n h l, o i s h t e i n g s o e t h i n g
i n h l, t h t w o u l o i t t o o. F i s h t e—F i s h t e. o u o u l
i t u e y o u s e l i s h i n g n t h i n g t o e i n s t e o i s h.
F i s h t o e—F i s h t e. A n y o n e o t h e s e w o u l s u i e t o h e l
y o u e e e t h e n e.

I t i s n o t i o t n t t o s t i n y o u s e l t o i n s u s t i t u t e
w o t h t s o u n s e x t l y l i k e t h e n e; o t o u s e w o s
o e v e y t o t h e n e. e e e w h t I t o l y o u
s o e h t e s g o; I y o u e e e t h e i n, t h e i n i-
e n t l s w i l l l l i n t o l e y t u e e o y! T h e v e y t
t h t y o u e t h i n k i n g o n w i t h t h e n e, i n t h i s s h i o n,
w i l l h e l i e s s i t o n y o u i n. o u h v e u t o t i l l y
e o e i n t e e s t e i n t h e n e e e l y y s e h i n g o

substitute would do it. That's why the note that he's



e o y tells e the i e en e. ou n ove this to you - sel only th ough you own ex e ien e. He e e so e othe "st n s" th t I e loy:—

The n e D vis lw ys kes e think o the D vis Cu in Tennis. o when I eet M. D vis, I lw ys i - tu e l ge loving u. I the n e we e D vison, I woul i tu e the l ge loving u n tiny one next to it; the l ge u's son. ue, it's silly, ut it wo ks! O ou se, the n e D vis y ing n enti ely i e ent i tu e to you in. I it oes, use it. Fo the n es en ing with eithe "itz" o "witz," you n i tu e it h o ins (wits). i.e.—M. Hoowitz—you ight i tu e you sel eing ho i ie t the sight o ins. Ho o wits—Ho o witz.

M ny n es en in eithe "ly" o "ton." A le is e ow, so I lw ys get e ow into y sso i tion to hel e e ll "ly." "Ton," o ou se, h s e ning. ou ight i tu e weight, ell o u ell to lw ys e esent "ton." The e e ny n es th t eithe en o egin with "e g"; o these, I lw ys use i e e g. The su - ix o e ix "stein" lw ys kes e i tu e ee ug o stein. I o e oss the su ix, "le," quite o ten, s in the n e, B i le. "Le" soun s like l w to e, n I lw ys i tu e ju ge's g vel to e esent l w. ou ight e i e to i tu e oli e n o j il o h n u s to e esent l w; th t's ok y, just use the s e i tu e o the en ing "le" e h ti e. Eventu lly you will ll into t ten n with ost en ings o enti e n es. This will ke it e sie n will ut own on ti e i you h ve to eet n e e e e o le qui kly.

The knowle ge o o eign l ngu ge will so eti es hel in e ting i tu e o sso i tion. The n e Bu , e ns "tee" in Ge n. The n e, Be g, e ns "oun - t in." I you know this, you n use it in e ting you su stitute wo s o thoughts. Just e ntly I et M.

Z u e . hen I e ke th t it w s n o n e, he tol
e th t in Ge n, Z u e e nt " gi i n." I h
l e y i t u e y s e l s w i n g e w e —Z u e .
Eithe th t o " gi i n," woul h ve hel e e e e -
e M . Z u e .

I h ve ve y lose ien whose l st n e is illi s.
His ho y h ens to e l ying Billi s, t whi h he is
ex e tion lly o i ient. I h ve llen into the h it o i -
tuing so eone shooting o l ying illi s whenever I
eet M . illi s. This woks just s well s tu lly
e king own the n e to y s (sweet ot toes) w iting
thei wills. ill y s— illi s. The i st ti e I et
M . ilson, the i st thought th t e into y in w s
the slog n o whiskey, " ilson, th t's ll." Now, when-
eve I eet M . ilson, I i t u e otte o whiskey to
hel e e e e his n e.

o, s I ointe out, you will eventu lly ll into et in
h its n use et in st n s with ti ul n es.
Just kee in in th t the e isn't n e th t n't e e
to e n so ething (to you) whi h will soun like the n e
itsel n hel in inging it to in , when ne ess y.

Although you est etho o ti e is to go he n
use the syste , he e e so e n es whi h o in ily e
o letely st t; h ve no e ning t ll. hy not see
i you n e t e su stitute wo , h se o thought o
e h one.

teinwu tzel

B y

A o

Mo ei

Kolo ny

Pl tng

Hulni k

M C thy

Go on

B iskin

C sselwitz

H y uk

Kol yski

Puk zyv

I you h ny tou le with ny o the ove n es,
he's the w y I ight h ye e te substitute thoughts o
the .

teinwu tzel— ee stein wo th selling. tein wo th sell
— teinwu tzel.

M C thy—I l w ys i tu e the ous vent il oqui l
u y, Ch lie M C thy o this n e.

B y— ou oul i tu e little gi l's i s o this. I
you w nt to get the enti e n e in you i tu e, see you sel
i ing the lines o l ge lette, "E." B i E—B y.

Go on—I l w ys i tu e "g en" o this n e.

A o—I usu lly see the ous jo key o the s e
n e. I you w nt to e k the n e own, see you sel
ying n "O." I y O—A o.

B iskin— ou ight w nt to i tu e so eone is kly
u ing thei skin. B is k skin—B iskin.

Mo ei — ou oul see you sel e ing n lling o
o e n o e ooks to e . o e o you y h ye
thought o you othe (M w) eing e e e. Mo e
e e o M w e e—Mo ei .

C sselwitz—A stle o letely sto ke with ins
(wits). ou ight see the ins tu lly ooing o ll
the win ows. C stle wits—C sselwitz.

Kolo ny—I woul i tu e l ge knee eing ll i e ent
olo s. Colo e knee—Kolo ny.

H y uk—Du ks e t ing h y, o h ylo t o h yst k ull
o u ks.

Pl tinge —Pi tu ing l te with n ge woul su -
i e. Pl te inju e—Pl tinge .

Kol yski—Eithe ie e o o l skiing in si ting osi-
tion, o lling you ien i to ski woul o it. O, it is
too ol to st n u n ski, so you sit n ski. Co l sit ski,
ll i ski, ol sit ski—Kol yski.

Hulni k— ou ight see little hil eing ve y h y
 e use she h s whole ni kel. A i tu e o shi whose
 hull is e u o ni kel o ni kels, woul lso o it. I
 you s w you sel ni king hole in so ething, you woul
 still e ll the n e. hole ni kel, hull ni kel, hole ni k—
 Hulni k.

Puk zyv —This n e is onoun e u k-shiv-v I
 woul see ho key u k shive ing with ol . g T-2().04 7

More about Names and Faces

uth w s sweet n lovely gi l n h ny oy ien s,
ut he othe elt it w s ti e she w s ie .

hile e ing ook on the e nings o n es, uth s i ,
"Mothe , it s ys he e th t Phili e ns 'love o ho ses,' n
J es e ns ' elove .' I won e wh t Geo ge e ns?"

"I ho e, y e " s i Mothe , "th t Geo ge e ns usi-
ness!"

Now th t you know how to ke ny n e h ve e ning,
y using su stitute wo o thought, you h ve to know
how to sso i te the n e to the e in su h w y s to
e e e oth o the . M ny e o y syste s te h the
stu ent to ke e jinglet with the n e; so ething like,
"M . B ke is e ke " o "M . Gol is ol ," o "M .
li e h e ti ," o "M . Lillienk is e niv l
t ."

This is ine, until you eet M . Ne o osi o o
M . olensky. Even i you oul e te hy e with those
n es, wh t I neve oul quite g s is how this woul
hel you to e e e the e son's e, o the , how one
woul ing the othe to in . No, I on't think th t this
jinglet syste is o too ge t hel . In y o inion, the
only w y to e e e e son's n e is to sso i te th t

n e to the e son's e in so e i i ulous w y. An
he e's how to go out it:—

heneve you eet so eone new, look t his e n
t y to in one outst n ing e t u e. This oul e ny-
thing; s ll eyes, l ge eyes, thi k li s, thin li s, high o e-
he o low o ehe o lines o e ses on the o ehe o long
nose, o nose, wi e nost ils, n ow nost ils, l ge e s,
s ll e s, e s th t st n w y o the he o i les,
le ts, w ts, ust he, lines on the e, l ge hin, e e-
ing hin, ty e o h i line, jutting hin, s ll outh, l ge
outh, teeth—just out nything.

ou e to i k the one thing th t see s ost outst n -
ing to you. It y not e the ost outst n ing e t u e;
so eone else y hoose so ething enti ely i e ent. This
isn't i o t nt; the thing th t st n s out to you is the thing
th t will e o vious n outst n ing when you eet this
e son g in. The oint th t is i o t nt is th t s you'e
looking o this one outst n ing e t u e, you ust y
t tention to n e inte este in the e s whole.
ou'e o se ving n et hing this e into you e o y.

hen you h ve e i e on the outst n ing e t u e, you
e e y to sso i te the n e to th t ti ul t o the
e. Fo ex le, M . hs h s ve y high o ehe o
ight "see" illions o s ks lling o his o ehe o
see his o ehe s s k inste o o ehe o ou n
see, o ou se, th t you'e to use the s e l ws n in i-
les s you've een t ught in the e ly h te s o the ook.
The ost i o t nt in i le eing th t you ust t u lly
see this i t u e in you in 's eye. Look t M . hs' e,
n "see" those s ks lling o eve y t o his o e-
he o. Th t's ll the e is to it! I M . o u h l ge
nose, I woul i t u e his nose s o ttle o u n
o e ste ling it!

M . Ho wi k ight h ve ve y ushy eye ows, so I

would see weeks in the , s in n les, n see wo n
 trying to take the e use they e he weeks. He week—
 How week.

The unlished of this book is M. Fe e i k Fell. The
 o ent I et M. Fell, I notice e let in his hin. I
 si ly s w things lling o this let, n th t's ll I
 nee e to hel e e e e th t, his n e w s M. Fell.
 e e e th t, in these ex les, I give the substitute
 thought n the outst n ing e t e th t, I e son lly think
 is est. The n e, "Fell" ould h ve e nt "eel," o the
 t e i l "elt" to you, n you ould h ve sso i t e th t
 to ny othe e t e on M. Fell's e. The substitute wo
 n the outst n ing e t e hosen is n in ivi u l, thing;
 the things you choose e the ight ones to use.

At ist, so e eo le y eel th t, it t kes too long to
 in e substitute wo o e son's n e, n then sso-
 i t e it to his e. They think th t, it woul e e ssing
 to h ve eo le notice th t, they e st ing t, the . Ple se
 elieve e, it oes not t ke ny ti e t, ll. A te e ini-
 u o e, you'll in th t, you've oun e substitute
 wo o the n e (i it's ne ess y) n sso i t e it to
 n outst n ing e t e on the e son's e in less ti e th n
 it t kes to s y, "Hello." As in eve ything else, it's the ve y
 i st e o t th t, is the ost i i ult. ue, it's e sie to e
 l zy n just go on o getting n es, ut, ty y syste
 n you'll soon gee th t, it is just s e sy to e e e
 the .

The est w y to e e e e ing n es n es
 is to just st t oing it. Howeve , to give you e it o on i-
 en e, let's ty this:—I' sue th t, e oe you st te
 e ing this ook, ost o you elt th t, you e initely
 ould n't e e e n et in the n es o i teen eo le
 i you et the ll t, on e. I you took the little test in
 Ch e #3, you o ly ove it. ell, let e int o-

u e you to the i tu es o i teen eo le ight now, just to ove th t you n o it, with the hel o y syste s. O ou se, it isn't s e sy with i tu es, sin e you see the es in only one i ension, whe e s o in ily you see eo le in thee i ensions. It y e little i i ult to in out-st n ing e tu es o e in i tu e, ut I'll ty to hel you with e h one.

No. 1 is M. C e. This n e is no o le e use it l e y h s e n ing. The next ste is to in n out-st n ing e tu e on M. C e's e. ou ight e ie on his ve y s ll outh. I you look losely, you'll see so t o s on his ight heek. Pi k one o these (the one th t's ost o vious to you) n sso i t e C e to th t, ou ight see e e wo king on the s ll outh (get the e's tools into the i tu e) t ying to ke it l ge; o, h ve the e wo king on the s t ying to e i it. Now, n ost i o t nt, look t the i tu e o M. C e n tu lly see this i tu e, see you sso i tion in you in 's eye o t le st s lit se on. ou ust ke you sel "see" this i tu e o you'll o get the n e. H ve you one th t? I so, go to i tu e #2.

No. 2 is the M. B i le we s oke out while go. Noti e the long i les in his heeks. C n you see the he vy h e lines o his nose to the o ne s o his outh? As in eve y e, the e e ny outst n ing e tu es th t n e use. I woul use the i les, n see



1. Mr. Carpenter



2. Mr. Brimler



3. Miss Standish



4. Mr. Smolensky



5. Mr. Hecht



6. Mrs. Bjornsen



7. Miss Van Nuys



8. Mr. Hamper



9. Miss Smith



10. Mr. Kannen



11. Mr. D'Amico



12. Miss Forrester



13. Mr. Pfeffer



14. Mr. Silverberg



15. Miss Kornfeld

the i ull o ju ges' g vels. e e e, I use „g v̥el to e esent l w o "le." I you w nt to use oli e n̥, j il̥ o h n̥ u s, go h̥e „. ou ight "see" oli e i - ing ll ove the i les. hi heve w y you w nt to o it, is ine; ut look t̥ M. Bi le n̥ see the i tu e you've e i e on.

No. 3 is Miss t̥ n̥ ish. I woul sele t he " ng" h i̥ o. ou oul "see" eo le st n̥ ing on the ngs n̥ s t̥ h- ing the selves violently e use they it h. t̥ n̥ it h— t̥ n̥ ish. O ou se, „ ish st n̥ ing, woul se ve the s „ e u ose, ut I like n̥ sso i tion into whi h I n̥ inje t so e so t o „ tion. Now look t̥ Miss t̥ n̥ ish n̥ see the i tu e you've e i e on, in you in 's eye.

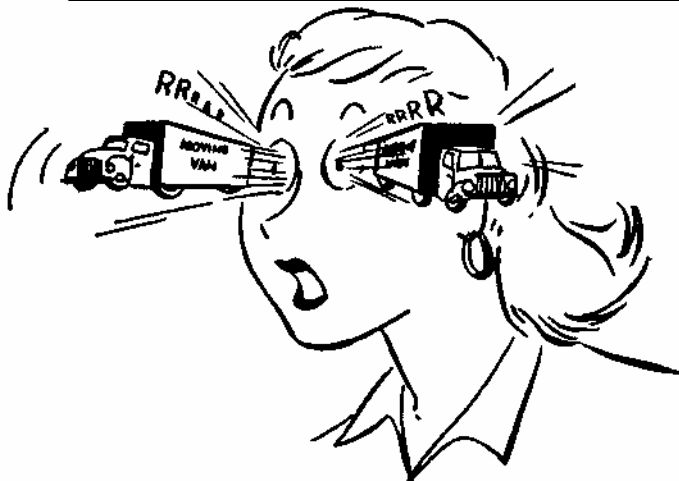
No. 4 is M. olensky. Don't let the n „ e s e you, it's e sy to in „ su stitute thought o it. I woul see so eone skiing on M. olensky's ve y o „ nose, n̥ t king i tu es (while skiing) with „ s ll „ e „ (lens).

ll lens ski— olensky. ee how si le it is? I h v̥e hosen M. olensky's o „ nose; you ight think th t̥ the e e ing hin is o e o vious. Choose whi heve you think is ost o vious, n̥ see the i tu e o the skie t king i tu es with s ll lens.

No. 5 is M. He ht. I woul see his ust „ he eing h „ ke o his „ e with n̥ x̥e. ee the sso i tion vio- lently i you n̥. iolen e n̥ „ tion k̥e it e s̥ie to e ll. H „ ke —He ht. Be su e you see the i tu e.

No. 6 is M s. Bjo nsen, onoun e, Byo n-son. The w y I woul e e e M s. Bjo nsen is to see „ oy (son) eing o n in the ve y wi e t̥ in he h i̥. ou ight think th t̥ eit̥he he ull heeks o wi e outh, o k̥ eyes e o e outst n̥ ing, i so, use those in you sso i tion. But look t̥ M s. Bjo nsen n̥ „ tu lly see the i tu e o „ tion o se on .

No. 7 is Miss η Nuys. The i st thing th t I noti e when I look t η Miss η Nuys ē he ulging eyes. I woul see oving v ηs iving out o Miss η Nuys' eyes, η kīng te i ly lou noises. o lou th t you h v̄e to hol you ē s. (Get the ution in the sso i tion.) η noise— η Nuys. Be su ē you see the i tu ē!



No. 8 is M. H ē. Noti e the vey wi ē outh. I woul see ysel th owing ll y i ty lothes into his outh ē use it's h ē. ē ē ē to look t M. H ē η see the i tu ē in you īn 's eye.

No. 9 is Miss ith. This is o on n ē, ut on't think you'll ē ē ē it i you o not kē η sso i tion. The n ēs, ith, Jones η Cohen ē o gotten just s o ten s the longe η less o on n ēs, η the ē's less ex use o oing so. Miss ith h s vey ull li s, they l ost ē ē to ē swollen. I woul see l ks ith using gīg nti s ith's h ē on Miss ith's li s. The lows o the h ē ē using the li s to swell. ou

ight w nt to utilize Miss ith's long eye ows, it oesn't tte. h t oes tte is th t you look t Miss ith n see th t i tu e o sso i tion.

No. 10 is M. K n n n. Pi k n outst n ing e tu e. ou ight noti e the e st n ing out o the he o the lines in the o ne o the eye, o the thin long outh. ou n see n n n n shooting o the outst n ing e tu e, o n n n s shooting o the e tu e. Pi k the sso i tion you like, n see it in you in 's eye.

No. 11 is M. D'A i o. ou n't iss the ull he o w vy h i. ee the h i s , n it is ove lowing while you s e , "eek" n "oh." O, you e unning tow s the , shouting, " e go." Look t M. D'A i o, n see the i tu e.

No. 12 is Miss Fo este. I woul see t ees (o est) g ow- ing out o those he vy, e inite lines on he lowe heeks. I you w nt to e sue o the enti e n e, see the o est g owing wil n te ing he heeks. Fo est te —Fo- este. Be su e you see the i tu e.

No. 13 is M. P e e ; the " " is silent. The i st thing th t hits y eye is the let in M. P e e 's hin. I woul see lots o l k e e ou ing out o this let. o u h, in t, th t it's k ing e sneeze. "P e e " woul e enough to tell e th t this is M. P e e . I you w nt to k e su e, he you sel sneezing like so: " t," with n " " soun . illy? es; ut this will o e k to you l te, n you'll know th t the n e is P e e , not P e e . ee the i tu e.

No. 14 is M. ilve e g. ee l ge silve i e e g inste o M. ilve e g's jutting hin. A tu lly see it glitte ing, so you get the i e o silve in the e. I you w nt to use the l gh lines oun the o ne s o M. ilve e g's outh, th t's ok y, too. ee silve i e e g on e h si e. hi h- eve e tu e you use, e su e to tu lly see the i tu e.

No. 15 is Miss Ko nel . I woul see illions (ex g-ge tion) o e s o on lling o Miss Ko nel 's wi e outh. M ke su e th t you look t Miss Ko nel , n tu lly see the i tu e o sso i tion in you in 's eye.

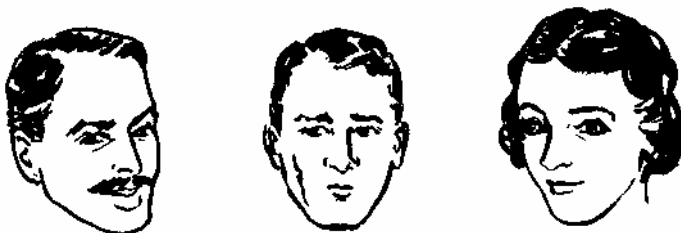
I h ve u osely use wi e sso t ent o n es to ove th t it just oesn't ke ny i e en e s to the ty e o n e. ou ight w nt to go ove these es on e, qui kly, to ke su e you've e st ong enough sso- i tion. Now, he e e the s e es in i e ent o e , without thei n es. ee i you nt ill in the i teen s es un e the i tu es. hen you've one so, he k you sel n e ze t the i ove ent in you e o y o n es n es!

I you h ny tou le t ll e lling ny o the n es, the e son is th t you i n't ke you sso i tion vivi enough; you i n't tu lly see the sso i tion in you in 's eye. I you i iss ny, just look t the e g in, st engthen you sso i tion n ty it g in. ou'll su ely e e e the ll on you se on ty. I you eel on i ent, why not ty th t test in Ch te #3, n o e you s o e now, with the s o e you o gin lly e. To o ow, o the y te, look t the i teen es i tu e in this h te, n in Ch te #3, n you'll see th t you still know the n es o ll the eo le!

Kee in in th t i you n e e e the n es o es in i tu es, you'll in it u h e sie to o when tu lly eeting eo le. Asi e o in ing n outst n ing e tu e o e e sily, the e e ny othe things th t n e t ken into onsi e tion, su h s: nne o s ee h, s ee h e e ts, h te, ty e o w lk, nne o e ing, n so on.

I you h ene to e t n i, n w nte to showo y e o izing the n es o eve yone esent, you oul o it now, y using the syste s you've just le ne . ou





would oꝛly in it helꝛul to eview the nꝛes eveꝛ y
so oꝛten. Eꝛh tꝛe you look tꝛe e son, his nꝛe shoul
sing to in . The nꝛe oꝛing to in in this shion
se ves sꝛe eview, nꝛe se ves to et h the nꝛe oꝛe iꝛly
into you e oꝛy. I you we e to sot so eone you've et,
nꝛe the nꝛe i n't oꝛe to in , sꝛk o the nꝛe g in,
o sꝛk so eone else to give it to you. Then st engthen you
o igin lꝛe sꝛo i ꝛion. Ty it! ou'll eꝛze you sel nꝛe you
ien s.

For tꝛe lꝛe u oꝛes—o those o you who eet eo-
le, nꝛe woul like to et in the nꝛes; w iting the nꝛes
woul hel , sꝛe eview is on e ne . As I s iꝛ in the
e e ing hꝛe s, w iting in onjun ꝛion with e syste o
sꝛo i ꝛion is ine. This is eꝛgo exꝛe o th tꝛe tꝛe
woul , o ou se, use the syste s le ꝛe he e, u on eet-
ing these eo le. Then tꝛe en o the y, think o eꝛh
new e son you've et nꝛe sꝛe the nꝛe oꝛes to in ,
jot it own. The next y go ove this list o nꝛes. As you
look tꝛe eꝛh one, e i tꝛe o the e son's eꝛe will oꝛe
to in . Just i tꝛe the e son o eꝛe o ent, nꝛe see
you o igin lꝛe sꝛo i ꝛion o the nꝛe to eꝛe. Th tꝛs ll. Do
the sꝛe thing eꝛw ys l ꝛe ; then g in, eꝛ week l ꝛe ,
nꝛe so on until the eꝛs nꝛe nꝛes eꝛe in eli ly et he
in you e oꝛy.

O ou se, ll this is theo eti lꝛe e use i you wꝛte
to e e e these eo le, it is oꝛly eꝛ use you inten

to meet the group. I know of the other names, but
 their names, well, then they serve the purpose of review,
 knowing the names isn't necessarily the best.

The thing to do is to use whatever is best of you or your
 beautiful ideas. Just keep you in to get
 over the initial hurdle of putting your systems to
 work, and they will diligently work for you.

It Pays to Remember Facts about People

It is the common wonder of all men, how long so many millions of men should be none alike.

— Sir Thomas Browne

yes, certainly, the few no two are exactly alike. I all
as I look like, we could not be the same as the
nations, the only system of not. I have been challenged
times, to believe the distinctness of a set of identical
twins. Of course I have always been able to spot one between
however minute, in their faces. It is to this I believe that
I would assign their names. Of the French say, "I've
known one!"

I have studied the obvious hints on how to
remember names; and if you have time the
ethos, you should gently improve your now. Although
in most cases it is the season, of daily names that most
of us want to remember, so even you have interest
in remembering it, or given names so well. This too, and

u stitute wo s o i st n es e e sy to in ; H y
 oul e "h i y"; Cl k oul e " lo k"; o illi , I
 l w ys i tu e n with ow n ow s illi . Tell,
 while oney o " i h" l w ys e ns i h , to e. Anne
 oul e " nt"; M jon oul e " ying"; o Glo i ,
 you ight see the A e i n Fl g (Ol Glo y), et .

I you use the su stitute wo i e o e e e ing i st
 n es, te while you will h ve one t you inge ti s
 o ny one th t you eet.

The syste o i tu ing ien o you s whose i st
 n e is the s e s the e son who you w nt to e e -
 e, ight wo k just s well o you. I you eet M .
 John it ous, you oul use the su stitute wo " it us"
 to sso i te to n outst n ing e tu e; then ut you ien ,
 John, into the i tu e so ehov, (in i i ulous w y) n
 you'll e e e th t M . it ous' i st n e is John.

Ag in, it is not o e to tell you whi h i e to use, you
 y use one o oth, s the i u st n es e n . This is
 enti ely u to you. I you in th t you n e e e i st
 n es with one syste ette th n with the othe , then y
 ll e ns, use the one th t hel s you ost.

I t i st, you h ve it o t ou le e e e ing the i st
 n es, on't let it othe you; just use the se on n e.
 Kee t it o while n you'll soon e le to e e e
 i st n es just s well s you o se on n es, n vie
 ves ou won't insult nyone y e e e ing only his o
 he l st n e. Benj in Dis eli h n out even i he
 o got oth n es; he on e s i , " hen I eet n
 whose n e I nnot e e e , I give ysel two inutes,
 then i it is ho eless se, I l w ys s y, 'An how is the
 ol o l int?" in e ost o us h ve so e so t o ol
 o l int o othe , Dis eli o ly l tte e eve yone he
 use this on, king the elieve th t he e e e e the

quite well. However, no need to suggest; use your system and you will be a success.

Moreover, I think, the thing is that, is to be able to be a competent about the people you meet. This holds true of business and so I like. Businesswise, finally, since it is often helpful to be a white so style needs you sold to get in store, or, if you're not, to be a clients' system to sell things, etc. It is also very interesting to meet a person who you haven't seen in some time and have him sell out things that he loses to you, but would ordinarily have no interest to him. This will not only be a good thing for you (be a lawyer like you if you show an interest in their interests) but a quite a asset in business.

The other is the same as the thing is that. Just put the thing into your original position when you're organizing the new one. I met M. Belle, who I went to in 1955, and I knew he was a very old man to—I might say "hell" to a outstanding figure on his own, and then say it's a story to tell.

One of you will feel that this right on use you into thinking that the man's name is Bellst; but again, the boy tells you the name. You'll know that the name is Belle (to be sure, you could use Bell-l in the original position) and you'll be able to let him say what he's doing, about his situation.

During your own time, I will usually meet a lot of judges, of course, and you'll be able to with titles other than "Mister." It is essential to be the one, even though I be a the man, be able to with titles and be insulted if I do not use that title, or if I do get it. The same is a lie; I simply put something into your original position which will be-

in e o the title. Anything will o; the i st o je t th t
o es to in when you he the title is usu lly est. I
lw ys i tu e stethos o e to e in e o " o to,"
e use th t's the i st thing with whi h I sso i te o to.
O ou se, s l el, hy o e i, o e ting t le, o ny-
thing like th t, woul su i e.

hen I eet ju ge, I lw ys ut g vel into y
ent i tu e. This is enough to e in e to ess
this e son s "ju ge." ou ight like to i tu e the
ju i i l o e; th t's just s goo . e s go, I e ll seeing
i tu e o New o k's yo Ji y lke, we ing
to h t. Fo so e e son, this i tu e h s lw ys stu k with
e. Now, whenever I int o u e to yo o town
t n i, I ke su e to get to h t into y sso i tion.

I h ve one quite ew e o nes o se vi e en,
n I h ve h to e e su stitute wo e o eh n to
e in e s to whethe the e son w s se ge nt, o-
o l, lieutenant, t in, jo, o wh t, h ve you. As I
et e h n, I woul ut this su stitute wo into y
sso i tion o n e to e, n I i ess e h n
o e tly.

o you see th t, ny wo n e ut into you sso i tions
to e in you o things e t ining to the e son, s well
s his o he n e. I h ve entione ti e n g in, the
t th t, you ust use these i e s in o e o the to
wok o you. I o this only e use it is i o t nt enough
to w nt e etition. I you int in the ttitu e th t
nothing n hel you te i le e o y, then nothing will,
e use you won't let it. T ke ositive view o it ll; ty
these i e s, n you'll e le s ntly su ise. I you've e
u to he e in this ook, n tie ll the i e s n syste s
u to now, I' su e you've l e y een onvin e.

I've lso tol you th t, ll these i e s n etho s e
e ely i s to you tue e o y. I you i n't h ve the

city to e e e to egin with, you woul n't e e -
e, no tte how ny syste s you use ; no oul you
e e e the syste s. I you wee to ke n ext e e
e o t to e e e, you woul ; the e's no question out
th t. The o le is th t we'e ll too l zy to ke th t
e o t. The syste s ont ine in this ook, si ly ke it
e sie o you to ke the e o t. In o e to ke you
sso i tions, you ust y tention to the thing you w nt
to e e e ; the est is e sy.

It woul t ke too u h ti e n s e o e to
tell you how hel ul y t ine e o y h s een to e,
si e o y u li e n es. O ou se, eo le will
so eti es y things to n ext e e. I eet n e e e
oxi tely one to thee o ou thous n eo le eve y
week, so eti es o e. It woul e little silly o e to
t y to et in ll those n es n es. But, I neve know
when I'll e sto e on the st eet, o in ovie, o while
iving y o in so e s ll town th t. I y h ye
l ye two o thee ye s go— n h ye so eone e n ,
" h t's yn e?"

These eo le ex et e to e e e the lthough I
et the with thee o ou hun e othe eo le, t the
ti e. The zing t is th t in 20% to 30% o the ti e,
y o igin l sso i tions, e, e h s ye s go, will o e
k to e te thinking o ew o ents. Then I o
know the e son's n e. In you se, this is no o le
e use I' sue th t ve y ew o you h ye to eet n
e e e nywhe e ne thee o ou hun e thous n
eo le ye

I think th t this ook o ly woul neve h ye een
u lishe i it we n't o the t th t. I e e e e one
e son's n e. I h s oken to M. Fell, the u lishe ,
out the ook the i st ti e I et hi . He si he woul
think out it, n th t w s th t. A out ive onths l te .

te eeting ny thous n s o eo le, I h ene to e
 e o ing o n ll le gou t h ity e k st. A
 gentle n o he e n ske i I e e e e hi .
 A te o ent's thought, I e lize it w s M . Fell, who
 h ene to h ve he th t I w s e ing the e, n
 e own to test e. I tol hi his n e; n weeks
 l te he ll ut on esse th t i I h n't e e e e hi ,
 he woul n't h ve een h l s enthuse out the ook s
 he w s now. ou see, he n tu lly w nte to e sue th t
 y syste s e lly wo ke .

This is only one inst n e whe e e e ing one e-
 son's n e w s i o t nt to e. e e e ing the ight
 e son's n e t the o e ti e, y e h s e n
 g e t e l to you, so eti e in the utue. It ight e the
 ste ing stone to ette jo , igge o o tunity o
 u h ette s les ont t, et . o, ty these syste s, use
 the , n I elieve you'll e well i o you e o ts.

It Pays to Remember Telephone Numbers

The little girl was trying to get the telephone number to the telephone number of her .

number: you can find the number in your telephone directory to you.

little girl: Oh, I can't, I'm sticking on it!

Although most of you do not have to stick on the telephone number to you in order to use the phone, you do have to use it quite often to look up numbers that you've forgotten. We, many people feel that it isn't necessary to remember the phone numbers since that's just what the directory is for; but the telephone companies have to keep in contact with you so they can continue. Next to getting numbers, I think the most common one is to find out, "I simply can't remember the telephone number!" As I mentioned in the last chapter, most of the people who are one-sided. Those who usually remember the telephone numbers, can't remember names, names, names, names. Of course, I intend to you to be able to do both, and do it with equal proficiency.

My goodness, in this case, the usual situation is that the person who can't remember the telephone numbers, so he is soething out it. He can't remember the name of the person to whom he just told

the to i l his n e, . Hi e. o ehow, he n ge to o t in n ex h nge o his tele hone th t e gins with the lette s, H. The est o the nu e is 4-6237, whi h you get when you i l i- -e-. Now, on't you ll i l, it just to see i this is t ue—t ke y wo o it, it is!

This, o ou se, solve eve y o y's o le when it e to e e e ing M. Hi e's tele hone nu e (i they e e e e his n e) ut un o tun tely, we n't ll h ve nu e s like this. No, you'll just h ve to le n to e e e e hone nu e s, n the tele hone o e to s will love you o it.

Tele hone nu e s in New o k n ost jo ities onsi o n ex h nge n e, n ex h nge nu e, n ou tunk line nu e s. i.e.—Colu us 5-6695. By king i i ulous sso i tion o two o thee wo s o ite s, you n e o ize ny tele hone nu e; n y ing one thought to you sso i tion, you n e e e to who the hone nu e elongs.

Most tele hones in use to y e i l hones, so ll th t is ne ess y to e e e is the i st two lette s o the ex h nge n e; sin e th t is ll we h ve to i l. These two lette s e ll we will onsi e. Now then, the i st thing you h ve to le n, is to o one wo whi h will i e- i tely hel you e ll oth the i st two lette s o the ex h nge n e n the ex h nge nu e. The wo , o ou se, shoul e one th t n e i tute e sily. The nu e CO 5-6695 n se ve s n ex e. How n we in one wo to e esent CO 5? i le! The wo ust egin with the lette s, " o," n the ve y next onson nt soun in the wo ust e the soun th t e esents the ex h nge nu e o ing to ou honeti l h et. In this se, it is the "1" soun , e esenting #5.

Any wo th t n e i tute will o, no tte whi h soun s ollow the "1" soun ; e use those will e is e-

g_æ e . The only things th_t t_t in the wo_o you hoose
 e the i st two lette s_n the next onson nt soun . Fo
 ex_æ le, the wo_o , "olu n" woul e esent CO 5; the
 " n" t_t the en o the wo_o is is eg_æ e . The wo_o s,
 oll_æ olt, olo , ol o oliseu woul lso it the syste .
 I you_n think o_æ wo_o th_t n_n e i tu e , th_t h s_s no
 othe lette s_t the onson nt th_t e esents the ex-
 h nge nu e—use it. The wo_o , "o l" is n_n ex_æ le
 th_t its this se.

Kee in in th_t you on't h_{ve} to use_æ wo_o th_t h s_s
 only the i st two lette s_n the ex h nge nu e soun .
 The i st wo_o th_t o es to you is usu lly, lthough not
 lwy ys, the one to use. I the nu e you wish to e o-
 ize egins BE hview 8, you oul use the wo_o , "BEe"
 (BE 8). He e_æ ew o e ex_æ les to ke su e th_t
 you get the i e_æ—

Egent 2 — ent— eyn_æ (The Fox)

E l n_n e 7 — es_æ — es l_t

G_æ e y 8 — g_{ve} — g_æ h

DEL w_æ 9 — ee — e uty

GO on 5 — sol — go l_æ

CLove 3 — l_æ — li

I've given only two wo_o s o e_æ h ex h nge, ut the e_æ
 e ny othe s th_t woul it.

Do you see how si le it is? The e's no e son why you
 shoul n't e_æ le to in_æ wo_o , i e i tely, to e esent
 ny ex h nge n_n ex h nge nu e . Let e e in you
 th_t the wo_o you sele t h s_s to h_{ve} e_æ ning o you
 only. Po_æ ly, i I g_{ve} ten eo le n_n ex h nge n_n ex-
 h nge nu e , they woul e_æ h use_æ i e ent wo_o to
 hel e e e it. Although nouns e usu lly est, th_t
 oesn't e n_n th_t you h_{ve} to use_æ noun. o e o you
 y in th_t e_æ o eign wo_o you know, is just ight o
 e t in ex h nge n_n ex h nge nu e ; i so, use it; it

oesn't tte . h t_h oes tte is th t_h it e lls the ex h nge o you. I oul give you a list o ll the ex h nge n_es use in New o k City n the ex h nge nu e s use with these n_es, n lso give you a wo th t_h woul e esent e h o the . I oul o th t_h ut I won't. I on't elieve it woul hel you ny. It's u h ette i you ke u the wo s s_h soon s_h you in it ne ess y to o so, inste a o e o izing long list o the .

At the isk o eing e etitious, I ust s y, g in, th t the i tu e e t_e in you in is so ething th t_h I nnot hel you with. One wo y e t_e n enti ely i e ent i tu e in you in , th n it woul in ine. A tu lly, so e- ti es it is not even a wo th t_h I use; ut a thought. I u osely use one in the ove ex a les. Fo Egent 2, I g ve " eyn a " s a wo to hel e e e it. Now, eyn e t_es e inite i tu e in y in e use eyn a the Fox w s a vo ite h a te o ine when I w s a hil . I you neve e a those won e ul sto ies, then eyn a woul e n nothing to you. I I h a use ey- n a in y sso i tion, I woul si ly i tu e a ox. Tue e o y woul tell e th t_h the tele hone nu e eg n E 2, n not FO 7 (ox). I' telling you ll this just to show you th t_h even i you n't think o a wo to it

ti ul a ex h nge n a e n nu e, you n lw ys in so ething, even a nonsense h se o wo , to e ll it o you l t_e on. The s a e thing hol s t ue, not only o hone nu e s, ut o nything th t_h kes it ne ess y o you to ke u wo o n sso i tion.

All ight, now to go on with the est o the tele hone nu e . I you un est n the i e a o how to ke u wo o the ex h nge n a e n nu e ; the est is e sy. All you h ve to wo y a out now e the ou tunk line nu e s. ell, ny ou igit nu e n e oken into two o you eg wo s. I you si ly sso i t_e the two,

you'll e e e the ou igits. Fo the nu e 4298, you
 woul sso i te in (42) to u (98); o 6317—hu
 (63) to t k (17); o 1935—tu to ul, n so on. ou
 now h ve ll the ing e ients o e e ing hone nu -
 e s, ll th t e ins is to ix the . Let's use CO 5-6695
 s n ex le. To e e e this nu e si ly sso i te
 o l (CO 5) to hoo hoo (66) to ell (95)! Fo the
 nu e AL 1-8734, you oul use—lt to og to owe ;
 n o O 2-4626—oxen to o h to not h.

Now, e o e showing you how to e e e whose hone
 nu e you'e e e e ing, let e oint out th t the e
 is one ly in the oint ent, so to s e k, involve he e. e e
 you to ke i i iulous i tu e in you in o s y, ste ,
 o e n to , you woul know th t the ex hnge w s
 T 3 (ste) n th t the tunk line nu e s we e 4913
 (o e, to). But, woul you e e e whethe it w s
 4913 o 1349? The ein lies the o le ! ou ight e on-
 use week o so te e o izing hone nu e, s to
 whi h eg wo w s i st n whi h w s l st. O ou se, i
 you use tele hone nu e th t you e o ize, then this
 is e lly theo eti l o le . On e you've use it ew
 ti es, you'll know whi h i o igits o es i st. As I've
 s i ny ti es e o e, the syste s e won e ul i s to
 you tue e o y. ithout the use o the syste o
 e e e ing hone nu e s, you o ly woul n't know
 ny o the igits in the nu e .

Howeve , o nu e s th t you o not inten to use
 ight w y, the e e ny etho s o voi ing this on-
 usion, so e goo n so e, not so goo . I'll give you the e
 o ou w ys ight now, n you n i k the one o two
 th t you think is est.

The i st i e is to ke link o the wo s, inste o
 one o lete i i iulous i tu e. Fo ex le, o T 3-4913
 you oul ke one i tu e o i to (ste) l ssoing

(o e) to ; whe e s i you e link you woul sso-
i te ste to o e, n then o e to to . in e the link
syste kes you e e e in sequen e, you woul know
th t you've e o ize the nu e in its o e to e .

Anothe i e n one I use quite o ten, is to si ly ke
one o lete i i ulous i tu e, ut to ke the i i ulous
i tu e itsel in logi l sequen e. Let e ex l in th t o
you. A tu lly I've one it in the ex le I just g ve you.
The i tu e o i to l ssoing to is quite i i ulous,
ut it is goo ex le o logi l sequen e in n illogi l
i tu e. H ving e the sso i tion in this w y, you
oul n't ossi ly think o to eing i st, o l sso (o e)
eing se on—the wo s (whi h, o ou se, e t ns ose
k to nu es when you w nt to i l the hone nu e)
e i tu e in the o e to e to egin with. Let e give
you nothe ex le o this, so you'll know just wh t I'
t lking out. Fo the hone nu e DE 5-3196—the
wo s, e l t n e h woul su i e in i ing you
e o y. I you i tu e you sel e ling ts on e h
(getting s n ll ove the ts n you sel) you've got
logi l illogi l sso i tion. The wo t e initely o es
e o e the wo e h, so you know th t the nu e is
3196 n not 9631.

The ove i e is the one I use ost o ten, ollowe y
this one:— I lw ys ty to in wo to it o e th n two
o the ou igits o the tunk line nu es. Fo ex le—
T 3-4913—I ight i tu e i to i ing the he o
gi l's ess. te —i e—he . O , ste —e i—e,
et . An , the e will e so e nu es whe in you n in
wo to it ll ou o the tunk line igits.

I elieve th t ost o you will w nt to use one o o e
o these thee etho s. Howeve , to give you wi e
hoi e, he e e one o two othe w ys o voi ing the os-
si ility o ixing you nu es. ou n lw ys use you

eg wo o the i st two igits o the ou ; n ny wo th t_i is not e_i eg wo , ut oes it honeti lly, o the se on i_i o igits. i.e.—the tunk line nu e to e e o ize is 6491—use he y o 64, ut on't use t in you sso i tion o 91—use ny othe wo o 91, like eet, o o t_i Now, te ny length o ti e, when you w nt to e e e this ti ul e_i nu e , you woul know th t 64 is i st e use he y is e_i eg wo ; eet o o t_i e not eg wo s, the e o e 91 is the se on i_i o igits! Fo the nu e In 1-4084, you ight sso i te in i n—ose— i_iy. F i_iy is not e_i eg wo , so 84 ust e the l st o se on two igits.

I evise this l st etho quite e ntly n I in th t it wo ks like e_i h e_i . Its use e initely is isses the ossi- ility o ex h nging the nu e s. The e e othe thoughts on the su je t, o ou se, su h s_i i tu ing one o you ite s u h l ge th n the othe , et ., ut I on't hol too u h sto k in the .

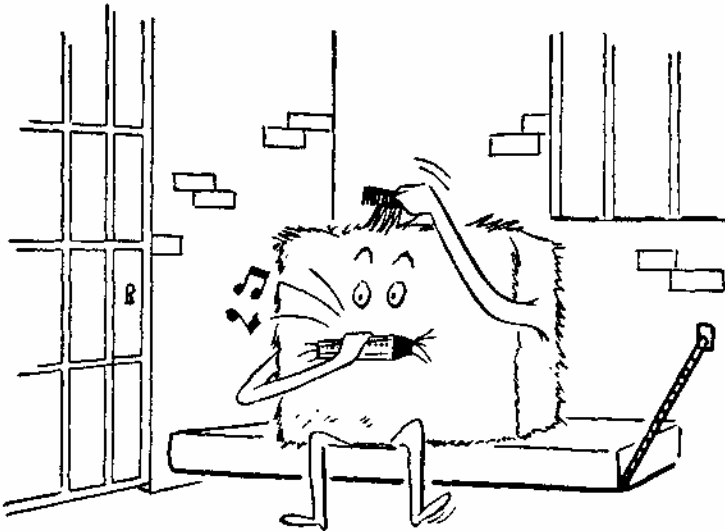
I h ve t ken ll this s e to ex l in these i e s e use the s e thoughts hol tue o e e e ing i es, e- esses, ti e s he ules, style nu e s n nything th t equies th t_i you e o ize ou igit nu e s. As e_i s tele hone nu e s e on e ne —the wo st th t_i oul h e_i en i you ex h nge the igits in the tunk line nu e s, is th t_i you woul i l the wong nu e the i st ti e, ut get you ty the se on ti e.

By the w y, i e_ize o shoul e the i st o the two igits, si ly ke u e_iwo o the igits. Fo 05, use s il, ell o s le; o 07—si k, so k o s k, et . I you un e_ioss two ze os in ow, you oul use se s, sews o zoos.

ell, now you shoul know how to e o ize ny tele- hone nu e ! In o e to e e e whose hone nu e e it is, it is ne ess y to e_i only one wo to you sso i- tion. I the nu e elongs to so eone with who you

e l s y, the t ilo , ut he , go e , o to , o nyone th t
 n e i tue , just ut th t e son into you sso i tion.
 Fo ex e, the t ilo's hone nu e is FA 4-8862. Just
 ke n sso i tion o t ilo — — i e— h in. I you'e
 using y suggestion o not using e eg wo o the l st
 two igits, you ould use hin inste o h in. ou ight
 i tue the t ilo (e n sewing) gowing ies on his e ,
 whi h he l ys with his hin. I you like the link i e , si -
 ly link the ou ite s.

in e t ilo , o to , entist, et . n e i tue , ll
 you h ve to o is get th t i tue into you sso i tion. I
 you w nt to e e e n es in onjun tion with hone
 nu es, you ust use the su stitute wo syste s, you
 le ne in Ch e 16. M. H yes' tele hone nu e is
 O 7-6573—you ight i tue e le o h y (H yes) l y-
 ing n o g n (O 7) in j il (65) while it o s (73) its
 h i. I you e using the link i e —link h y to o g n, o g n
 to j il, j il to o . I you like y l st suggestion on how to



you are fixing the trunk line numbers; change over to
one group of numbers.



As usu l, the ex l n t i o n t k e s u h l o n g e t h n t h e e e i t s e l . I t i s u t t h e w o k o e w o e n t s t o e o - i z e e t e l e h o n e n u e . n l e s s y o u e u s i n g i t s e e - o y s t u n t , n w n t t o o i t q u i k l y , y o u w o u l o i n i l y h v e l e n t y o t i e t o i n t h e o e w o s n k e y o u s s o i t i o n s . T h e t t h t y o u u s t t h i n k o t h e n u e i n o e t o i n t h e s e w o s n k e t h e s s o i t i o n h e l s t o s e t i t i n t o y o u i n i n t h e i s t l e . I l l I e o l i s h w i t h t h i s o o k , i s t o k e y o u t h i n k o , o o n e n t t e o n , n y t h i n g y o u w i s h t o e e e — t h e n I w i l l e e l t h t I ' v e e o l i s h e q u i t e i t , e u s e y o u w i l l e t i n l y h v e i o v e y o u e o y .

o u n h e k y o u i o v e e o y o h o n e n u - e s i g h t n o w y t y i n g t e s t # 6 i n C h a t e # 3 g i n , n o i n g t h e s o e s .

The Importance of Memory

A usiness n t yeling in the i -west w s tol out n
In i n, living in the vi inity, who h e o y ost nt sti e o y.
H ying just o lete e o y ou se, n i ing hi sel on
his own newly quie hieve ents, he e i e to visit this
In i n to see whose e o y w s ette .

He int o u e hi sel to the In i n n o ee e to test
hi . The e o y ex et nswe e eve y question qui kly n
u tely. His in w s sto ehouse o knowle ge, ont iping
su h in o tion s the o ul tions o ne ly ll A e i n
ities, i o t nt tes, s ienti i theo ies, et . The usiness n
oul n't stu hi . Fin lly, he e i e to ty one l st question.
" h t i you h ve o e k st on the o ning o A il 5th,
1931?"

The In i n i n't hesit te o even se on , s he nswe e ,
"eggs!"

The usiness n took his le ve, o letely stunne y this
o igious e o y. hen he ive ho e, he tol ll his
ien s out it, only to h ve the s o n s y th t eggs
we e usu lly e ten t e k st, n th t nyone oul h ve
nswe e th t.

As the ye s sse , the n eg n to elieve this, until one
y he oun hi sel k in the i -west on s les ti .
One te noon he h ene to o e u on the s e In i n he
h et he e ye s go. nting to show th t his e o y o
es w s etty goo , he ise his h n in the t ition l.
In i n g eeting, n s i , "How."

The In i n thought o just o ent, n then nswe e ,
" C AMBLED!"

lthough the ove ne ote is etty silly, sin e no one woul sk nyone to e ll wh t they h o e k st ye s go—you' e su ise t the questions so e eo le sk e. I I h onve s tion with e son so e ti e go, they' sk e to e e t the onve s tion ex tly; o, i I' s ie e ing news e, so eone is sue to g it o e n insist th t I ove th t I've e o ize it wo o wo . They on't e lize th t the e uty o h ving t ine n syste t e o y, is th t I n e e e wh t I w nt to e e e .

It woul e kin o i i ulous o e to e o ize the ily e wo o wo . The e is no nee o th t; how- eve, I n n o e e e nything th t I o e oss th t I eel is i o t nt enough to e o ize. I just ke n sso i tion o it s I e it. hen I e sto y o novel, I usu lly e ing o enjoy ent only, n I' not t ll inte este in e e e ing wh t I' e ing. The e e so e things th t we ll w nt to o get; o ex e le, it is i lo t to e e e wo n's i th y ut not he ge.

A te o leting this ook, I ho e th t ll o you will e le to e e e nything you e , th t is, i you w nt to. As I've entione e o e, you n e e e nything i you so esi e. These e o y syste s just ke it e sie o you. Pe h s, so e o you o not, s yet, gee with th t ou y eel th t it is u h e sie to wite own tele- hone nu e th n to sto n ke n sso i tion s I've ex l ine . ell, I ust it th t it o ly woul e ste n e sie, t i st; ut you woul n't e hel ing you e o y.

ou ight eel th t sin e the e e illions o e e n e ooks to use whenever you nee e t in in o tion, why othe to e e e . An , o ou se, ost usiness en h ye se et ies to e e e o the .

es, it's true that business men have secretaries, but they
probably wouldn't be in the position to hire one if they
didn't have good memories of their businesses in the first
place. And, how long do you think the secretary would keep
the job if she couldn't remember?

Although there are millions of engineers looking for a
better way to use the — I suppose learning a secret in out-
wouldn't he have the help of the experts of the secret in his
memory, then have to stop to look it up. I have often quote
from the laws of the secret in laws, the judge of
justice would not secretly be very likely to be. A
secret doesn't stop to look at a book when he has to use

the usual tool; he remembers how to use it. I have seen
engineers on the operating table, the surgeon acts in-
dependently. All the secret in looks in existence would not help
the patient, in the end it isn't the secret just what to do.

When you visit your doctor and tell him the story to
show your illness, he doesn't have to refer to the notes he wrote
while listening in his school—he remembers which il-
lness has history to it.

Those that write new ideas on old subjects, must know of
the secret of the old ideas first. Could you like Poesse
Einstein to be with new words and theories if he
didn't know of the secret of the old ones? Of course
not. The telephone would never have been invented if
Alexander Graham Bell had not known of the secret of
the principles of transmitting sound that we see then in exist-
ence. If it were not for memory, we would never have new
inventions.

I could go on, in addition, to mention how and why
the memory is important; or why it is not always convenient
to refer to books or lists. Most everything we do is done
in memory. The things we often say we do "instinctively," are
really one thing or another.

iting things own just isn't enough in itsel to hel
 you e e e. hy e so e hil en slow in s hool, even
 though they w ite notes in l ss? It is not e use they e
 stu i ! It is e use they on't e e e thei wok. In
 s hool they e tol they ust e e e et in things, ut
 un o tun tely, they e not t ught how to o so.

o, t ine n etentive e o y is et inly i o -
 t nt.

It is getting ove the ist hu le th t is lw ys the ost
 i i ult in ny new thing you le n. The ist hu le in
 t ining you e o y, is to tu lly use y syste . se
 it, n it'll wok o you. Just knowing the syste n still
 w iting hone nu es on e, is the s e s not know-
 ing the syste t ll.

Those o you who h en to know how to ty e i ly
 i ly—o you e ll how you elt when you i st st te
 to le n ty ing? ou thought you' neve get the h ng o
 it, n elt th t othe s, who i ty e well, we e just o e
 suite o it th n you we e. Now, you o ly n't un e -
 st n why you elt th t w y; the e is nothing o e n tu l
 th n o you to sit own n ty e i ly. ell, it's the
 s e with t ine e o y. I elieve th t I n e o ize
 tele hone nu e ste th n nyone n w ite it, n , I
 st engthen y e o y e h ti e I o so. hen I i st
 st te using these syste s, I elt s you y eel now; th t
 it is e sie to w ite things own n o get the , th n to
 othe with sso i tions. But, kee t it, n you'll eel
 the s e out this s you o out ty ing. ou'll won e,
 te while, why it took ny e o t t ll, in the eginning.

The thing to kee in in , ove ll else, is to ke ll
 you sso i tions i i ulous n /o illogi l. M ny o the
 syste s eing t ught to y, n those in the st, o not
 st ess this ne ly enough. As tte o t, so e o the
 will te h you to ke logi l sso i tions. The e's only one

ult with su h syste s, s s I on e ne —they won't wo k. I o not elieve th t you n e e e logi l sso i tions nywhe e s well, o s e sily, s i i ulous ones.

o e o the ol syste s t ught the stu ent to o el tē two o je ts when he w nte to e e e one in onjun - tion with the othe . A o el tjon e nt to link the two o je ts y e ns o othe wo s whi h eithe soun e like, e nt the s e, we e the ex t o osites o we e ought to in so ehow o othe . This h ens to e n ex el- lent i gin tjon exe ise, so let e ex l in it to you. I you w nte to e e e " en il" n light " ul " o so e e son; you ight e son this w y:—

en il—le —he vy—light—ul .

Do you see the o ess? Pen il woul n tu lly ke you think o le ; the ine l le is ve y he vy; the o osite o he vy is light; n light logi lly le s you to ul .

How woul you o el tē " i on " to " ig ette"? ell, he e's one w y: i on —ing—s oke ing—s oke —ig ette. A tu lly, you n o el tē ny two o je ts to e h othe ; even the ost unlikely things. O ou se, it's u h e sie to e e e " en il" n " ul " y king n sso i tjon o you sel w iting with light ul inste o en il; o , th owing swit h, n en il lights inste o ul . As s " i on " n " ig ette" is on e ne , i you "s w" you sel s oking i on inste o ig ette, you' e t inly e ll it with o e ility th n y king o el tjon. I ention the o el tions only e- use it is goo i gin tjon exe ise, n e use you ight h ve so e un t ying it with you ien s. The i e , o ou se, is to use s ew wo s s ossi le in o e to o el tē ny two ite s.

Co el tions e i ly u ent i e o e o y t ining, ut s I've l e y tol you, e o y syste s go k s s e ly G eek iviliz tjon. I elieve it w s i oni es, the

Geek poet, who is to use something like the Peg system in the year 500 . . . He uses the idea of units in the various rooms, such as his eggs. This is simple, but it will work. I would

like you to use the rooms of your house as the units in the infinite order, you would have a list of eggs, words. These would be the things you already know of egg, and any new thing to be memorized would be assigned to the .

This must have worked for centuries, and use one of the stories about him, tells of the time he was giving a presentation to a banquet, and the room of the building collapsed. Everyone was killed, except the ones. Because of the angle of position of the bodies, they could not be identified. The only witnesses were able to tell just who each one was; so he had to memorize their positions around the banquet table.

Coming back to our enemies—General George Marshall gave so many valuable utility uses of something he is to do of his essence on enemies. He told the news men to interrupt him and ask him any questions, then any time during his talk. The reporters would ask the questions during the talk. The General was listening to the question, but would not answer it. He would not take his time in thought, but went right on with his talk. After the talk was over, he would look at one of the men who had asked a question, and answer that particular one. He would then look at another, and answer his question. He did this until he had answered all of the questions we answered. This was how we got a representative to the news men; but it is quite easy with the idea of the system.

For the Post-Sergeant James Foley has a method of knowing so many twenty thousand people by their initials.

In the recent title of the N. Y. Times, M. F. Foley "The
eerie feeling in the 'most effective of all' of so
little." His "velour" of "on" es has "et inly
een" get hel to hi . It is even si th t M. F. Foley's
igning n lling eo le y n e w s in luenti l to-
w s the l t F nklin oosevelt's i st ele tion to the
esi en y.

I on't ex e t you ll to e in luenti l in the ele tion o
esi ents, ut you n et inly i ove you e o y
eyon you wil est ho es, i you will le n n use the sys-
te s t ught in this ook.

Don't Be Absent-minded

Toward the conclusion of his lecture on the wonderful sights to be seen in this world, the famous traveler said, "The experience is so great that one never gets!"

At this point, tiny old lady in the back row, stood up and timidly inquired, "Oh, yes, may you tell me where I could get it? I'm always so getting in!"

As you continually argue, you are ignoring the facts? Do you wonder the obvious thing of you glasses on the table which is usually the reason you are? As you the type that's always saying, "But I just hit it in my hand so entangled"? Do you always hear you've learned to think so well, that you yourself aren't in the? Ladies; are you constantly late to the use you surely aren't late you've invited like? And, then; does your wife not see while you obviously see her that is a real link?

The answer to any of these questions is, "Yes," and, on't walk to you next looksto-----.

Well, in this we are also of television or else it might sound soething like that, don't you think? But seriously, have I hit the bull's eye with some of the above questions? I'll just get in the line, use very few

o us e o tun te enough not to e sent- in e t
ti es.

M ny eo le ke the ist ke o on using sent-
in e ness with oo e o y. A tu lly, I eel th t they
shoul e onsi e e s two enti ely i e ent things. Peo le
with ex ellent e o ies n lso e sent- in e . ou've
ll he o the sent- in e o esso stoes; well, e
ssu e th t in o e to e o esso you ust h ve goo
e o y to egin with. The hun e s o g gs out the
sent- in e o esso s who win thei wives, kiss the
t goo night n ut out the lo k, y e tue o ll I
know, ut it still oesn't signi y th t they h ve oo e -
o ies.

I elieve th t you n ue sent in e ness with just
little e o t n with the ti s ont ine in this h te .
Howeve , le se o not eel th t you n o it y just e -
ing it. ou h ve to ke it you usiness to use the in o -
tion su lie he e. Then, n only then, will it hel
you. I ssu e th t ny eo le will e th ough ook
o this ty e; neve ty to use the in o tion given, n
then o l in th t this will neve hel the . Th t o
ou se, will e tue, i you just e th ough this ook with-
out tte ting to ly the syste s. M ny ults l w ys
l i th t they e too ol to le n. I elieve they e n
th t they e too l zy to le n—no one is too ol ! E. L.
Tho n ike, n utho ity on ult e u tion, s i th t " ge
is no h n i to le ning new t e, o ession, o ny-
thing you w nt to o t ny ti e o li e." The it li s in this
quote e ine; i you e lly w nt to le n, you n; so on't
use ge s n ex use.

A tu lly, sent in e n ss is nothing o e th n in t-
tention. I you i tention to whe e you ut you gl sses,
n tu lly you woul know whe e they we e when you
nee e the . The A e i n College Di tion y gives " e-

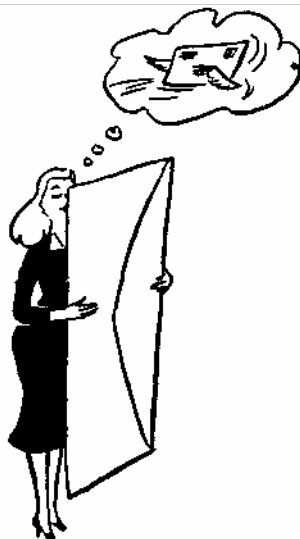
o u ie " s one o the e initions o ,sent- in e , n
th t, just ,out hits the n il on the he . The little things
th t, we o ontinu lly, like utting own things, e just
not i o t nt enough to o u y ou in s—so, we e o e
,sent- in e .

It st n s to e son th t, i you ut things w y without
thinking, o e h ni lly, you'll o get whe e they e,
e use you neve e e e e in the ist l e. hen you
le ve you house, you usu lly wo y ,out whethe you
lo ke you oo o not, si ly e use you lo ke it un-
ons iously, without giving it thought.

o, I've solve you o le ! To voi ,sent in e ness,
think wh t, you'e oing. I know, you'e thinking, "I knew
th t, I I we e ,le to think e h ti e I ut so ething
w y, o lo ke , oo , I woul n't e ,sent- in e !"
Ok y, then, why not use ons ious sso i tions to hel you
e e e t ivi l, things? ou n, you know, n it's e sy
to o.

Fo ex , le, one thing th t, is nnoying to ll o us, is
o getting to il lette s. ou eithe o get to t ke the
when you le ve you house, o , i you o t ke the , they
e in in you o ket o ys. I you w nt to e su e th t,
you t ke the lette with you when you le ve the house, o
this:— Fi st e i e wh t, it is th t, you o o see t, the ve y
l st o ent u on le ving you house. I e son lly see the
oo kno o y ont oo , e use I he k it to see i the
oo is lo ke . Th t, is the l st thing I o, so I ke , i i u-
lous sso i tion etween oo kno n lette . hen I le ve
y house the next o ning, I'll he k the oo kno ; on e
I think o oo kno , I'll e ll y i i ulous sso i tion
n e e e th t, I ust t ke the lette !

The l st thing th t, you o e o e you le ve you house,
y e enti ely i e ent; you y kiss you wi e o hus n



goo - y—well, sso i tē th t₁ kiss with the lette . M kē su e
th t₁you sso i tions ē i i ulous n /o illogi l₁

Now, how n you ē su e to il the lette ? One w y is
to kee it in you h n until you o it in il ox. I
you' the kee it in you o ket, kē n sso i tion
etween the ē son the lette is going to, n the il ox.

ou ight "see" hi sitting on to o il ox, et . I
you o not know the ē son well enough to i tu ē, use
su stitute wo s₁ you've lē y le ne . I the lette we ē
going to the tele hone o ny, you woul sso i tē tele-
hone to il ox, n so on. hen you see il ox, in
the st eet, it will ē in you to il the lette . (A te ll
th t₁ I ho ē you ē ē ē to ut st on the enve-
lo e!)

This i ē n ē use o ll the little things you w nt
to ē ē ē to o. I you kee o getting you u ell t₁
the o i ē, just sso i tē u ell to the l st thing you o

u on le ving the o i e. I you wie lls n tells you to e
 sue to uy so e eggs on you w y ho e— sso i te eggs
 with, s y, you ont oo. This will t s in l e in e.
 Inste o w iting to e e in e when you'e ho e, sso-
 i te eggs to go e y sto e; then when you see g o e y
 sto e, it will e in you to go in n uy the eggs.

O ou se, ll these e theo eti l ex les: you woul
 know just wh t to sso i te to wh t in you own ti ul
 se.

Now we o e to the e l etty nnoy nes o sent-
 in e ness; su h s utting things own, n then o get-
 ting whe e they e. ell, the etho lie to this is
 ex tly the s e. ou h ve to ke n sso i tion etween
 the o je t n its lo tion. Fo inst n e, i the hone ings,
 n s you e h o it, you ut you en il ehin you
 e — ke st ent l i tu e etween e n en il.

hen you'e th ough with the hone, n you think o
 en il, you will know it's ehin you e. The s e thing
 goes o ny s ll ite o s ll e n. I you'e in the
 h o utting things own ny l e, get into the h it
 o king n sso i tion to e in you o whe e it is.

One o the questions usu lly ske t this oint is:—
 "Fine, ut how I going to e e e to ke these s-
 so i tions o ll these etty things?" The e is only one n-
 swe to this question—use so e will owe t i st, n
 e sue th t you o ke the sso i tions. hen you see
 the esults, I' sue you'll n ge to kee it u, n e o e
 you know it, you will h ve qui e the h it.

The e is no ou t, y the w y, th t this syste ust u e
 sent in e ness. The e son is o vious; the eyes nnot
 see i the in is sent—n you in is sent when
 you ut things w y e h ni lly. The ve y i e o king
 n sso i tion kes you think o wh t you'e oing o t
 le st tion o se on, n th t's ll th t's ne ess y.

I you ke n sso i tion etween you key n you oo , s you lo k the oo—you e no longe oing it e h n- i lly. ou e thinking o it; the e o e, l te on when you won e i you lo ke the oo, you'll know you i. hen setting the l n on you lo k, ke n sso i tion e- tween lo k n h n, o etween lo k n nything, o th t tte. It oesn't tte; the i o t nt thing is th t you'e thinking o it o the o ent. An, e use you i think o it o the o ent, you won't h ve to get out o e l te to he k i the l n is set.

I s y th t the sso i tion oesn't tte, n it oesn't. As tte o t, i you lose you eyes n s w you sel tu ning o you i on s you we e oing it, you woul n't h ve to wo y out whethe it w s on o o, while t ying to enjoy ovie. Closing the eyes n i tu ing the tion, is just s goo s the sso i tion. It se ves the s e u ose; th t o oing you to think o wh t you'e oing t the o ent.

Th t's ll the e is to it. But I n't st ess st ongly enough the ne ssity o using wh t you've just le ne. Ple se on't e it, no you he n s y it's ge t i e n then o get out it. Put out the it o e o t ne ss y t i st, n you will e gl you i.

C t in o shi t lking to s ilo: "Don't you eve s y 'the k o the shi ' g in—th t's the ste n o the shi; n th t's o t- si e, th t's st o, th t's the ow's nest, th t's the gig, th t's the o e stle, et.

"I you eve s y ' k o the shi ' g in, I'll th ow you out o th t—th t e, th t little oun hole ove the e!"

Just s sent in e ness is o ten ist ken o oo e o y; so is sent in e ness o ten l e o ent l lo ks. Ag in, I on't think th t one h s nything to o with the othe. H ying so ething ili on the ti o you tongue n not eing le to e e e it, is not -

sent in e ness. h t_κ it is n_κ why it h_κ ens, I on't know; ut, un o tun tely it oes h_κ en; to e s_κ well s_κ to you.

The e isn't u h I n_κ o to hel voi ent l_κ lo ks. The e isn't ny syste I know o th t_κ n_κ sto the . How-eve , I n_κ tell you th t_κ when it oes h_κ en—t y to think o events sso i tē with the n_κ e o event you'e t ying to e ll. I it's the n_κ e o _κ _κ _κ ili _κ e son th t_κ you n't think o , t y to i tue the l st ti e you s w th t_κ e son, whe e it w s_κ wh t_κ you we e oing n_κ who else w s_κ esent t_κ the ti e.

The in ust wo k in its own evious w y; o e o ten th n_κ not, just thinking oun the t_κ you w nt, will ke it o into you in .

I this oesn't hel , the next est thing is to o get out it. to thinking out it o letely o while, n_κ the o s e it will o e to you when you le st ex e t it.

Th t's out ll the hel I n_κ give you when it o es to ent l_κ lo ks. T y y suggestions the next ti e it h_κ ens to you; you x e su ise t_κ how hel ul they e!

Amaze Your Friends

He (showing off his skills to Allen): "How many shee would you say we have in the flock? Give me a guess."

Allen (after a short pause): "I say there are 497 shee there."

"Why, you hit it right on the head, that's exactly right! How in the world do you know?"

"It was simple, really, I just counted all the legs, and then divided by four!"

The young stunt artist in this hat is not a stoutling saving himself the legs of sheep, but it's not only wise to do. You'll only be glad to know that the exercise the artist involves is just a little for the young.

Allen works in the textile business here in New York. He has told me that he has gained quite a reputation of himself by being successful. He goes to lunch with few business acquaintances every day, and he invariably asks them to give him any amount of advice to be organized. He usually has anywhere from three to six people with him, and he organizes the numbers they give him. They intend to hit him during the luncheon to see if he is still divided the numbers, and, of course, he does.

I on't ention this e use it's ig e l, ti ul ly, ut it is goo onve s tion st te, n it h s o - lishe u ose o y ien . He tells e th t, eve yone in his t e is t lking out hi n his e k le e - o y. I o ention it, howeve , to show you how eo le e i esse with ny so t o e o y e t, only e use they eel th t, they oul neve o lish it the selves. I olks e so ze when n e e es h l, ozen ou o ive igit nu es, you n i gine the nt sti e e t u on the , te you've ste e the stunt ont ine in these ges.

How woul you like to e le to e o ize this list o nu es:

	1	2	3	4	5	6	7	8	9	10
A—	9491	0261	4850	8210	1427	0214	5390	0141	7450	7590
B—	2195	6140	5827	5197	4270	9401	4260	5014	1395	8150
C—	8520	7461	9511	7157	9420	4532	1950	1404	7841	7410
D—	2116	5152	9470	2154	9750	7471	7220	1941	0191	3102
E—	4595	5891	3944	0182	0594	9414	6720	8227	8527	7480
F—	0137	5814	9950	9427	1285	2754	3662	1540	8927	9521
G—	9015	3145	8195	8540	9514	7040	7312	1211	9227	1270
H—	9210	7427	0216	4910	7531	7421	1484	2469	0791	2520
I—	4175	1842	3058	7462	3212	0746	7915	7527	0743	9710
J—	4112	9434	0941	7212	9402	7213	5810	1204	6920	4210

Th t's ight! ou n e o ize this list o ou hun- e igits, e sily!! Not only will you know the in o e , ut lso out o sequen e! The i e is to give nyone o y o this list, n h ve the test you on it. They y sk you to give the nu es s oss o lette G, o the nu es own, o olu n 4. They n sk o E7, n you will i e i tely give the the nu e 6720. In othe wo s, you ove to the th t, you h ve tho oughly e o ize the list; n so you h ve!

My goo ien n e o y ex e t, Be n Zu ll, w s the i st one th t I know o , to use this ty e o stunt. He h s

een using it o ny ye s with th ee igit nu e s in-
ste o the ou igit nu e s th t e he e. He, o
ou se, utilize his own etho s to e o ize the list. I
will te h you he e, the etho th t I use:—

ou ust e lize y now th t it woul e l ost i os-
si le to o lish this without the i o the honeti
l h et. Ce t inly, it woul e e initely i ossi le to
e o ize n retain the nu e s without it. As tte
o t, this e t is so un eliev le to the uniniti te , th t
you will in so e eo le ex ining the list to in so e
the t l solution. Let the ; sin e this is not se on
the t s t ll, they'll e o e i esse n on use
th n eve .

None o the ou igit nu e s in the list is e e te t
ny ti e, e h one is use only on e. The nu e s h ye
not een hosen t n o , I've i ke e h one e use
it its into the syste . An , he e is the syste :— I so e-
one we e to ll E7—he e is the w y y in woul wo k.
My Key wo o E7 ust egin with the lette E, n
it ust h ye one othe *consonant* soun t the en . Th t
soun (in this ti ul se) ust e the soun th t
e esents #7, whi h is the k o h g soun . My Key
wo o E7 is "egg." Eggs o e o hi kens—n the
honeti l h et tells e th t "hi kens" st n s o 6720.
I you'll he k the list, you will see th t 6720 is the o e t
nu e !

I B5 we e lle , I woul know th t the Key wo ust
egin with the lette B, n the en ing onson nt soun
ust e the l soun o #5. The Key wo o B5 is " ell."
A ell ings. ings—4270! C n you see the si li ty o it?
Don't get e w ong—it will t ke you it o ti e n
stu y to ste ll the nu e s, ut the syste is e sy.
Ag in, y I ention th t this is not only nt sti e -
o y stunt, ut won e ul thinking n e o y exe ise.

E h ti e you şte one o the stunts in this ook,
 whethe you   to esent the o not, you   i oving
 you e o y, exe ising th t  us le   sh   ening you
 wits.

ell then, you know th t  e h ti e   lette   nu e
   lle , you ust t   s ose it into   Key wo . It  esn't
 t e i the nu e is lle i st, the syste is the s   e.
 The lette is lw ys t  the eginning   the onson  t
 soun th t  e esents the nu e is t  the en o the wo .
 This Key wo is o el t  to, o şso i t  with  othe
 wo ;   this wo gives you the ou igit nu e ,
 o ing to the honeti l h  et. I so eone wee to ll,
 "8C," you woul know th t  the Key wo st  s with C  
 en s with the o v soun . The Key wo is " u ." Cu is
 o el t  to t ouse . T ouse —1404!

The enti e list o the one hun e ou igit nu e s
 ollows he e. A te you h  e looke the ove , I'll ex l in
 so e o e   out the esent  ion o the e t 

A1 — t - u e
 A2 —  n-sunsh  e
 A3 — i  - i les
 A4 — i -vents
 A5 —  e- ink
 A6 — şh- in e
 A7 —  he-li s
 A8 — Ave. -st eet
 A9 —  e-g owls
 A10 —  e- lu s

B1 — t -   ll
 B2 — e  -shoote s
 B3 — u -lo  ing
 B4 — o  -wil igit
 B5 — ell- ings
 B6 —  ge- e şt
 B7 — g o nges
 B8 — u -luste
 B9 —  y- i le
 B10 — şs- i les

C1 — t - elines
 C2 —  - ushe
 C3 — o - l he  
 C4 —  - ill  
 C5 — o l  u ns
 C6 — şh- e l  oney
 C7 — oke-t  les
 C8 — u -t ouse
 C9 —  - ove e
 C10 — şe-  es

D1 — ot-   şh
 D2 — en-wil lion
 D3 —   - e  s
 D4 — ee- ntle
 D5 — ill- i kles
 D6 — ish-  ke
 D7 — og- nines
 D8 — ove-white i

E1 — e y-whi l ool
 E2 — en- l  h  et
 E3 — e -e e o
 E4 — e -is ivine
 E5 — eel-sli e y
 E6 — e ge- o e
 E7 — egg- hi kens
 E8 — eve-evening

F1 — t -sto  h
 F2 — un-l  ghte
 F3 — o  - u les
 F4 — u - e  ing
 F5 — oil-tin oil
 F6 — ish-  gle
 F7 —  e- gi i  
 F8 — ive- oll  s

D9 — o e-stu i
D10 — ose- e i ne

E9 — e - lling
E10 — ess- u ves

F9 — i - i ing
F10 — use- len

G1 — g t- istol
G2 — gown- tē i l
G3 — g e- oot ll
G4 — g ow- lowe s
G5 — g ll- l e
G6 — gush-geyse s
G7 — g g- o e i n
G8 — g ye- on tē
G9 — g e- o ening
G10 — g s-t nks

H1 — h t- n s
H2 — hen- owing
H3 — h e- s n wi h
H4 — h e- e its
H5 — hill- li e
H6 — h sh- o ne
H7 — h k- ive
H8 — h ye-owne shi
H9 — ho -ski e
H10 — hose-nylons

I1 — it- ti le
I2 — inn-t ye n
I3 — I' - ysel
I4 — I -Ge shwin
I5 — isle-M nh tt n
I6 — it h-s t h
I7 — Ike-C itol
I8 — ivy- ling
I9 — (y)i e-s e
I10 — i e- u kets

J1 — jot- w ite own
J2 — John-B e y o e
J3 — j e- s e
J4 — j e- ont in
J5 — j il- ison
J6 — ju ge- on e n
J7 — j k- li ts
J8 — jive- n e
J9 — J e- J e
J10 — jui e- in s

ou'll noti e th t, the e is only one slight ex e tion in the syste , t 19. The e is no wo eginning with I n en ing with the o soun . o I use the wo , "yi e," whi h se ves the u ose just s well. Also, in eve y ossi le se, the soun s e esenting the ou igit nu es e ont ine in one wo . The e e only eight inst n es whe e I oun it ne ess y to use e h se o two wo s.

I' su e th t, you ll n see the si le sso i tions o o el tions with e h Key wo . I you go ove the on e o twi e, on ent tng on the s, you o, you shoul e- e e ost o the . E h Key wo shoul le e you logi lly to the sso i tē wo . Coke, o C7, is sho t o Co -Col e, whi h is usu lly oun on inne t les. En, o E2, is just the n e o the lette itsel , whi h is t o the

l_h et. I on't think th_t ny o the othe s nee ny ex-
l_ining.

ou ust le n ll these wo s tho oughly e o e you
n esent this e t_o you ien s. A te you've le ne
the , ti e the t ns osing o the sso i te wo s o
h ses into nu e s. On e you n o th t_o qui kly, you'e
e y to esent the e t_o.

ou n h ye the list inte on , i you like, so
th t_o you n h n the out to you ien s. Then te
you've e onst te you ulous owe s o etention n
e ll, you n let the kee the s s_o souveni . Let
the t y to e o ize it, i they n!

Asi e o si ly llowing you s e t t_o s to ll the
lette n nu e , you n go u the . They n sk you
to ll out ll the nu e s i gon lly o , s y, A1 to J10.
All you h ye to o, is give the nu e s o A1, B2, C3, D4,
et . They ight sk o ow F kw s—you just give
the F10, F0, F8, et . I they w nt the ou igit nu e s
kw s lso, you n o th t_o too. Fo ex le, you know
the sso i te wo o F10 (use) is len —inste o
giving the nu e 9521, give it s 1259! F9 is i ing—
kw s the nu e is 7298, n so on.

I you'e ske to give ow #6 kw s, si ly ll o ,
J6, I6, H6, G6 own, o u , to A6. I know th t_o it is i i ult
o so e eo le to wo k kw s with the l_h et. I
n solve th t_o o le o you, e sily. ou n le n the
e esent t_ive nu e o ny lette in the l_h et y uti-
lizing the i st twenty-six eg wo s in onjun tion with
e esent t_ive je t_ive. This is wh t I e n:—

Aw ul tie
B ye No h
Cute
D ye
Ex ellent
l w

Ne t ti e
Ol towel
Ple sing
ish
Quiet t k
e ove

Funny shoe
Gue nsey ow
He yy ivy
I le ee
J gge toes
Ko e n tot
Lou tin
M le to

oli tu
Tough nose
gly net
i tuous nun
on e ul n e
- ye Ne o
ellow n il
Zig-z g not h

Noti e th t_h the je tive o the eg wo o #3 egins with the thi lette o the l_h et (); the loth je tive egins with the tenth lette J, et . I you ke qui k i - tu e in you in o e h o these, you will know the osition, nu e i lly, o ll the lette s! O ou se, you n use ny je tive you like, s long s it egins with the o e lette . I you w nte to know the osition, s y, o the lette "o"—just think o the je tive th t_h you use : ol towel. ou know th t_h "towel" is #15, the e o e "o" is the i teenth lette o the l_h et.

ou n use this i e o , elsewhe e in this ook (Ch t. #12) you will in n i e o how to use the twenty-six lette s the selves in o e to h ye list o twenty-six se - on y eg wo s. ou n tie these wo s to you si eg wo s, n you will h ye o lishe the s e thing. ou will know the nu e i l ositions o ll the lette s.

Eithe one o these etho s will en le you to use the lette s o the l_h et to u h ette v nt ge. Just thinking kw s o eg wo #26 to eg wo #1 will ke it e sy o you to e ite the enti e l_h et k- w s. This in itsel is goo stunt, sin e ost eo le nnot e ite the l_h et kw s, without quite it o e o t. Howeve , the i o t nt thing is th t_h this i e will e o use when you' e ske to give nu ee ow k- w s^ o i gon lly o J10 to A1, o J1 to A10.

A te oing this stunt o while, you will in th t even-

tually you will not even think of you Key words and associations! As soon as a letter and number is placed, the combination will go into your mind.

That is the beauty of numbers, it is just a hint to you to remember. It is easy to remember, and once you've learned it, you'll never forget it!!

It Pays to Remember Appointments and Schedules

"The man who is always untruthful in keeping appointments never loses anything by it."

"No, only about half the hours waiting on the other fellow to show up."

There isn't a man who doesn't forget those of you who know that you have an appointment, and get the letter, anyway. But I think I can help you if you forget those appointments completely. You've learned, in obvious haste, how to forget your engagements or appointments or anything. You still use that idea; but in your financial business, or even socially, you insist necessarily to keep numerous appointments during the week. At certain times of day, you'll be interested in this haste. The system of time here is one which enables you to keep appointments so that soon as you've made an appointment. By making this appointment, you will tell you appointments or anything of the week without bothering with the other end.

For those of you who don't forget anything weekly appointments or schedules, I would suggest that you learn the idea behind the method. You never know when you might find it useful. Please don't let the

length o the ex l n tjon igh ten you; on e you un e -
st n n use it, the e's nothing to it.

The i st thing you ust o, is to give nu e to e h
y o the week. in e the e e seven ys in the week,
you'll nu e the o l to 7. A o ing to ou len
un x is the i st y o the week; ut I h ve oun th t
ny eo le e e to Mon y s the i st y. This, I i g-
ine, is e use o ou wo k- x wo l, n the i st y
o wo k is Mon y. I will the e o e use Mon y s the i st
y in the ollowing ex l n tjon. I you e usto e to
onsi e ing un y s the i st y o the week, just h nge
the ex l n tjon s you e . Fo now on e e e the
ys o the week in this nne :—

Mon y—1

Thu s y—4

Tues y—2

Fi y—5

e nes y—3

tu y—6

un y—7

On e you know the nu e o e h y o the week, you
n t ns ose ny y t ny hou to one o you eg wo s.
Th t's ight, you will use the eg wo s whi h you l e y
know, to hel you e e e s he ules n oint ents.
E h y t eve y hou will e e esente y eg wo s,
n you on't h ve to e e e nything to know the
wo s; it wo ks itsel .

Any y t ny ti ul hou n e t ns ose into
two igit nu e in this w y:— The nu e o the y will
e the i st igit, n the hou itsel will e the se on
igit. Fo ex le, i you w nte to e e e n oint-
ent o e nes y t 4:00 o' lo k— e nes y is the
thi y, so # 3 is the i st igit. The oint ent is o
4:00 o' lo k, so #4 is the se on igit. ou now h ve two
igit nu e—# 34, n the eg wo o # 34 is " owe ."
The e o e, " owe " ust e esent e nes y t 4:00
o' lo k!

Mon y t 2:00 o' lo k woul e "tin." Mon y is the i st y, n the ti e is 2:00 o' lo k. In the s e w y, you woul ive t the ollowing:—

Thus y t 1:00 o' lo k—o (41)

Fi y t 8:00 o' lo k—l y (58)

un y t 6:00 o' lo k—ge (76)

Tues y t 9:00 o' lo k—kno (29)

i le, isn't it? O ou se, i you n t ns ose the y n hou to eg wo , it is just s e sy to t ns ose eg wo to the y n hou . "Not h," o ex e, is you eg wo o #26; so it ust e esent Tues y (2) t 6:00 o' lo k.

The e e two hou s th t, nnot e e esente y eg wo . Th t is e use they the selves e o ose o two igits. I e n, o ou se, 11:00 n 12:00 o' lo k. Ten o' lo k n e t ns ose to egul eg wo , e use it is thought o s ze o only, inste o one n ze o. In othe wo s, tu y t 10:00 o' lo k woul e t ns ose to #60 (heese), e use tu y is the sixth y n 10:00 o' lo k is ze o. " ose" (40) woul e esent Thus y t 10:00 o' lo k; Mon y t 10:00 o' lo k is "toes," n so on.

I'll give you two etho s o h n ling eleven n twelve o' lo k, oth o whi h h ye een tie n teste . The i st etho is the o vious one (lthough not the ette one) e use it ollows the s e syste s the othe hou s. T ns ose ny y t eleven o twelve o' lo k to the igit nu e y ing the 11 o 12 onto the nu e o the y. I.E.—Tues y t 11:00 o' lo k—211; Thus y t 12:00 o' lo k—412; un y t 12:00 o' lo k—712; e nes y t 11:00 o' lo k—311, et . Now, you woul h ye to ke u eg wo , ollowing the honeti l h et, whi h woul it e h y t eleven o twelve o' lo k. The wo s you sele t woul e use ll the ti e o those ys n hou s. I you w nt to use this i e (on't ke

u you in until you've e the se on etho) I'll
give you so e ex les o wo s th t n e use . ou n
i k ny o these, o nyth t, you in y you sel .

Mon y 11:00—otte , tote

12:00—t uten, tootin'

Tues y 11:00—knotte , knitte

12:00—In i n, no in'

e nes y 11:00— tē , i it tē

12:00— utton, itten

Thu s y 11:00— i e , i tē

12:00— otten, w itten

Fi y 11:00—lighte , lo e

12:00—L tīn, l en

tu y 11:00— he tē , j e

12:00—jitney, shut in

un y 11:00— o tē , et

12:00—kitten, otton

The ollowing etho , I think, is the ette o the two.
Fi st o ll, I t ns ose the y t 11:00 o 12:00 o' lo k
into two igit inste o thee igit nu e . I o this
y onsi e ing 11:00 o' lo k s one, n 12:00 o' lo k s
two. Now, Fi y t 11:00 o' lo k is thought o s 51;
Fi y t 12:00 o' lo k—52; un y t 11:00 o' lo k—71;
un y t 12:00 o' lo k—72, et . O ou se, you n't use
you egul eg wo s o these, sin e they e l e y e-
ing use o one n two o' lo k; so use ny othe wo ,
th t its honeti lly, o these nu e s.

Let e give you ew ex les:— Fo Tues y t 11:00
o' lo k, you oul use the wo "nut"; l tē on, when you
i tu e you sso i tion (I'll ex l in the sso i tions in
o ent) you will know th t "nut" oul n't e esent
Tues y t 11:00 o' lo k e use you woul h ve use you

egul eg wo , "net" o th t o, "nut" ust st n o
Tues y t 11:00 o' lo k.

tū y t 12:00 o' lo k oul e e esente y " hin."
ou egul eg wo , " h in," e esents tū y t 2:00
o' lo k, so you know th t " hin" ust e n tū y t
12:00. Do you get it, now? B si lly, it's this:— Fo ny y
t eleven o twelve o' lo k use the s e soun s th t you
woul use o th t y t one o two o' lo k, ut o not
use you egul eg wo . Th t's ll the e is to th t!

I ll you oint ents e usu lly e o the ex t
hou , on the hou , you tū lly nee e no u the out
e o izing oint ents; you h ve ll the in o tion
you nee ight now. u osing you h ve n oint ent
to see you entist t 9:00 o' lo k on Tues y, n you
w nt to e su e th t you won't o get it. ell, t ns ose
Tues y t 9:00 o' lo k, to the eg wo , "kno ," n sso-
i tē th t to entist. ou ight i tu e gig nti oo kno
s o entist, o you oul see (n eel) you entist ulling
kno o you outh, inste o tooth.

I you h to e e e to ke e osit t you nk
on Mon y t 2:00 o' lo k—you woul sso i tē "tin" to
nk. ou h ve to t h l ne on Fi y t 11:00 o' lo k
— sso i tē "lo e " o "l " (o ing to the etho
you'e using o 11:00 n 12:00 o' lo k) to i l ne.
e nes y t 10:00 o' lo k you h ve to visit ien —
sso i tē " i e" to you ien , et .

I you usu lly h ve oint ents with eo le who you
o not know too well, o i you nnot i tu e the , use
su stitute wo o thei n es in you sso i tions.

Th t's ll you h ve to o. I you h ve e n sso i tion
o ll you oint ents o n enti e week, n you w nt
to e e e wh t you h ve s he ule o , s y, Tues y—
si ly go ove the eg wo s o th t ti ul y:—
Tues y—nose, net, nun, n e, Ne o, n il, not h, ne k,

kni e, kno , knitte o knot, n In i n o neon. As soon s
 you e h eg wo th t h s een sso i te , you'll know
 it! ou ight e h "ne k," n know i e i tely th t
 you've e i tu e o ne k, n s y, hos it l. This will
 e in you th t you h ve to visit si k ien t the hos-
 it l t 7:00 o' lo k on Tues y! Th t's ll! Ag in, you
 nee only t y it to e onvin e th t it wo ks.

As s I e son lly on e ne , this is ll I use to
 e e e y weekly s he ule. o e o y oint ents
 y e nge o the hou ex tly, n othe s o s y,
 3:15, 3:30 o 3:45, ut I in th t it oesn't tte . I I
 sso i te the y o the oint ent t 3:00 o' lo k, on
 the hou , tue e o y tells e th t the te is o i teen,
 thi ty o o ty- ive inutes st the hou . Howeve , the e
 y e so e o you who ust e e e the ex t ti e, to
 the inute, o so e oint ents, su h s t hing t ins,
 et . In o e to o this, you ust only one wo to
 you ent l i tu e. ou woul tu lly e e e e ing
 ou igit inste o two igit nu e .

The se on i o igits will e esent inutes, while
 the ist two igits e esent the y n the hou . Fo
 ex le, i you oint ent with the entist w s on Tues-
 y t 9:42 o' lo k—t ns ose the y n hou to "kno "
 (29), n get " in" into the sso i tion to e esent 42.
 ou e lize, o ou se, th t in this se you e e with
 the s e o le s you we e when le ning to e o ize
 the ou t unk line igits o tele hone nu e .

In the ove ex le, how will you e su e th t you
 ent l oint ent is o Tues y t 9:42, n not o
 Thus y t 2:29? This oul h en i you we en't su e
 s to whi h eg wo elongs ist, n whi h elongs l st.
 ell, the o le is solve in the s e nne s it w s
 solve o tele hone nu e s. The est solution is to ke

"logi l illogi l" sso i tion, so th t, even though it is i i ulous i tu e, one eg ust logi lly ollow nothe .

I you e i tu e o you entist ulling "kno " o you outh, inste o tooth, n oing it in the ou ing " in," you woul know th t kno e i st, ol-



lowe y in. Any o the othe suggestions th t, I g ve you o tele hone nu es will ly o oint ents, too. I you use the Link o you i tu e—you woul sso i te entist to kno , n then kno to in. The i e o using wo othe th n the egul eg wo , o the l st two igits (in this se, the igits e esenting the inutes) is just s li le he e. Th t woul hel o ny y t, ny ti e, ex e t 11:00 o 12:00 o' lo k, whe e it woul n't e ne es- s y, sin e you e not using egul eg o the y n ti e, nyw y.

ou e the est ju ge s to just whi h i e s to use. I woul suggest t ying the ll; the one th t, o es e siest to you, o ou se, is the ight one o you. Although, s I tol

you, I on't think it ne ess y to othe with the inutes
o n_i oint ent—I I i w nt to e e e the in-
utes, I woul o it this w y:— On Mon y t_i 3:25 I ust
e e e to i k u television set—I woul i tu e
television set ting s_i "to " stone, while "n il's" e -
o on the s een.

ou see, I use the logi l_i illogi l_i i tu e i e . The sso-
i tion ove will le ye no ou t th t_i "to " (Mon y t_i
3:00 o' lo k) o es i st, ollowe y "n il" (25 inutes).
One othe ex le:— On e nes y t_i 12:10, I h ye
te to go swi ing—I woul ke i tu e o ysel
swi ing; I hit " ine" whi h inju es y "toes." Now,
when I go ove y egs o e nes y o th t_i week: i e,
t_i oon, u y, owe, ule, t_i h, ug, ovie,
itt n_i ine (I l_i v y s use " itt" to e esent
e nes y t_i 11:00, n_i " ine" o e nes y t_i 12:00),
I will e e in e o this i i ulous i tu e. I know th t_i
" ine" is not one o y egul egs, so it ust e esent
12:00, not 2:00 o' lo k. "Toes" (10), eing the l st t_i o
the sso i tion, e esents the inutes; so I know th t_i y
swi ing te is o e nes y t_i 12:10.

These e the i e s th t_i I use; ut g in let e st ess
th t_i wh t_i is est o e, is not ne ess ily est o you. This
ust e le t to you own is etion; whi h I' su e you
will use, on e you un e st n_i the si in i les involve .

ou ight e won e ing out one little thing t_i this
oint, n_i th t_i is, "How o I i e enti te etween s y,
7:00 . n_i 7:00 . .?" ell, th t_i is goo theo eti l
question, ut i you sto to think o o ent, you will
e lize th t_i the e n_i h ly e ny on li t, i you use this
syste o ti l u oses. The oint ents th t_i you
ke o the evening e usu lly so v stly i e ent th n_i
those e o the o ning, th t_i they oul n't ossi ly e-
o e on use . ou will e t inly know, o ex le,

whethe you usu lly see you entist in the o ning o in the evening. ou lso woul know th t you inne te is o 7:00 . . n not 7:00 . . An , i you h n oint-ent to eet ien o lun h in ont o the Pu li Li-y, n got the e t 1:00 . . , you' e wully hung y y the ti e you h lun h.

o you see, the e's e lly no o le the e. O ou se, i you h to, you oul ut wo into you i i ulous sso-i tion to tell you whethe it w s . . o . . ou oul use " i " o . . n " oe " o . . , o ny othe wo s th t use those lette s. ou ight even use white n l k; get l k into you ent l i tue to st n o . . , n white o . . But, elieve e, ll this is h ly ne ss y; I only ention it to show th t you n e e e nything with the use o ons ious sso i tion.

Now you n is you note n e o s, i you E the syste s ex l ine in this h te . e e e , only i you use it, will it hel you. He e e the e ones o the syste :—

hen you ke n oint ent, t ns ose the y n hou (n /o inutes) to eg wo s.

Asso i te the oint ent itsel to these eg wo s.

hen you ise on the o ning o e h y (o , i you like, the evening e o e) go ove ll you egs o th t y.

hen you o e to eg th t h s een use in n sso-i tion, you'll know it—this will e in you o wh t you h ye to o t th t ti ul hou .

As the y goes on, you ight ke it h it to he k you eg wo s o the y e io i lly. This is in se one oint ent h s sli e you in , even though you we e e in e o it in the o ning.

In the next h te , I will show you how to e e e i o t nt tes th oughout the ye su h s, nnive s ies, i th ys, et , ut o the ti e eing, you shoul neve

o get ny weekly oint ents, i you ollow these ules.

The in o tjon you've een t ught he e n e
ti e , o use s e o y stunt in the ollowing n-
ne :—

H ye ien ll out et in e n s o i e ent hou s
o i e ent ys o the week. They nee n't e lle in
o e , sin e oint ents e neve e in ny ti ul
o e , nyw y. H ye hi w ite these own s he lls the
o to you. A te he h s lle out twenty o the , si ly
go ove you eg wo s o Mon y (toes, tot, tin, to ,
et .) n ll k ll the Mon y oint ents. Do the
s e o e h y o the enti e week. O , he n give you
the ti e o y, n the y, n you give hi the e n ,
n so on.

Then give you ien h l hou to e e e the s e
list. The o s e he will il ise ly!

If Pays to Remember Anniversaries, Birthdays and Other Important Dates

"Does you hus n o get you n nive s ies?"

"Neve . I e in hi o it in June, n g in in J nu y;
n I lw ys get two esents!"

I n's e o y is so oo th t he n e le to elieve
th t he h s n n nive s y eve y six onths—then he e-
se ves to h ve to uy two esents.

e iously though, the Peg syste n e lie to e-
e e ing not only i o t nt n nive s ies, ut lso i -
o t nt tes in histo y. It is lso hel ul o e o izing
esses, i es o style nu es.

As s tes e on ene , i you w nt to e e e
eo le's n nive s ies o i th ys, just sso i te the eo le,
o su stitute wo s o thei n es, to the te, in this
w y:— u ose M . Go on's i th y is A il 3 . I you
sso i te M . Go on, o the wo , "g en" to " ," you
woul e e e it. " " e esents 43, n M . Go -
on's i th y lls in the 4th onth, on the 3 y!

O ou se eve y te will not e le to e t ns ose
into si eg wo . ou n o th t only with those th t
ll within the i st nine onths, n o the i st nine ys
o those onths. All othe tes will e th ee igit nu -

e, so i eent i e ust e use. I oul tell you to ke u wo whi h woul e esent the thee igit nu - e, n I will tell you to o th t in ost ses. But, i one ll the ti e, it y on use you.

I the wo in you sso i tion w s "tighten" (112), how woul you know whethe it e nt the i st onth, 12th y, o the nth onth, 2n y? ou woul n't, n you i th y woul e it l te i you sent it on Nove - e 2n to so eone whose i th y is J nu y 12th. It woul e l te, o out two onths too e ly.

o, you ust h ye e inite istin tion to voi this. I woul suggest th t the e siest w y to o it is to use one wo o the thee igits, only o the i st nine onths. Fo O to e, Nove e n De e e, use two wo s, you eg wo to e esent the onth, n nothe wo to e esent the y. I you eel th t you woul n't know whi h wo e i st, then lw ys use wo th t is not si eg wo o you y. Th t w y you'll know th t the egul eg lw ys e esents the onth.

A tu lly this isn't ne ess y i you'e going to use one wo to e esent the onth n y o the i st nine onths. I you o, you will know th t whe eve you h ye two wo s in you sso i tion, the one th t enotes two igits ust e esent the onth, n the othe, the y.

I you h ye two wo s in you sso i tion, oth o whi h enote two igits, then n tu lly the one ove twelve woul h ye to st n o the y. Only in the ew ses whe e the y is eithe the 10th, 11th o 12th in the 10th, 11th o 12th onth will you h ye to use the i e s suggeste in the h te on tele hone nu e s. ou woul h ye to use "logi l illogi l" i tu e to know whi h wo o es i st, o, lw ys use the si eg wo o the onth, n ke u wo th t its honeti lly, ut is not egul eg wo , o the y.

I, s in school work, it is necessary for you to see the year well so the month is—silly get work to present the year into your position. For instance, although everybody knows the date of the signing of the Declaration of Independence, I use the same signification. I your position the Declaration, of substitution work, to "sh," you would know that it was signed on July 4th (7-4—) in the year 1776 (76—sh). It is almost necessary to other with the first two digits of the year—use you would usually know the century in which the event occurred. I not, get work of those digits into your intuition, too.

School students usually have to see only the year of a historical event. This is in the use of you need in your position, especially the event itself, is one work to present the year. Napoleon was born in the year 1804. I your intuition of Napoleon being born, and the birth of his heir, of king it so (04), you would see it.

The Chicago fire was in 1871; just position it to "ot" (71). I your intuition of a giant on the line sinking use it is "tin," you would see the Titanic went down in 1912.

Otherwise it is necessary to see the year of the year of the birth of the nation. Just so, for example, I your position of Stevenson's fight— you would see that of the Louis Stevenson (Stevenson) was born in 1850 (155) in 1894 (e).

Now you won't be like the little boy, who when asked how he was doing in school, would line that the teacher expected him to know about things that he knew.

Thinking about school work, in Geography it is often



o t nt to know the o u t s th t, ount y ex o t s. o, why not use the Link etho to e e e the . Also, i you w nt to e e e the gene l, outline o the o ny ount y o st t e, you n l w y s use the i e t h t, is usu lly use to e e e the sh e o l t ly.

It ly is sh e like oot, whi h kes it e sy to e ll. I you look t the outline o ny ount y, with little i gin tion you n ke it look like so ething th t n e i t u e . Just sso i t e th t to the n e o the ount y, n you'll l w y s h v e gene l i e o its sh e.

Now, i you ellows w nt to e le to th ow w y those little l k ooks ull o esses, you n. Just e e e the esses o the young l ies y using sso i tions. The s e etho s ly to this. i ly t ns ose ll the nu - e s into soun s, the soun s into wo s, n sso i t e the wo s to the e son living t th t, ess. I you e i t u e in you in o you sel lying o e, n l n ing it on e et (l n e o e)—it would hel in e e e ing th t M. K el lives t, 5211 (l n e) 49th t eet (o e).



The s e i e s, o u s e, a l y to style nu e s n i e s. I y o u h e n to w o k in the l o t h i n g l i n e, n w i s h to e e e the style nu e s o, s y, e s s e s— s s o i t e the nu e to n o u t s t n i n g e t u e o the e s s. I style #351 is e s s with k n e l, y o u i g h t "s e e" t h t n e l e l t i n g; e l t—351. The e s s with u e s l e e v e s is style #3140; s s o i t e " t t e s s" to the u e s l e e v e s, e t .

The i e s o the e s s e s n e i n l u e i n the s e e s s o i t i o n. I' g i v i n g y o u o n l y o n e o t w o e x a m p l e s o e h i e, e u s e i t i s l w y s e s t o y o u t o u s e y o u o w n i g i n t i o n. I t i s e n t i e l y u t o y o u s a t o w h i h e t h o y o u w i l l u s e o e e e i n g t e s n h o w y o u w i l l s s o i t e style nu e s n i e s, e t . The i e s, h o w e v e, n e a l i e i n n y u s i n e s s.

P i e s n e e o i z e j u s t s a n y t h i n g e l s e t h t h s t o o w i t h n u e s. J u s t s s o i t e the i e t o the i t e . T o v o i o n u s i o n, y o u i g h t e i e t o l w y s u s e the s i e g w o s o o l l s, n n y o t h e w o t h t i t s h o n e t i l l y, o e n t s. The s e e t h o s h v e t o e u s e h e e, s o t e l e h o n e n u e s n t e s. o u n u s e o n e w o t o e e s e n t t h e e o o u i g i t s e u s e y o u' l l u s u l l y k n o w i n i t e i s i e i n the h u n e s o o l l s, o n o t.

I y o u h e s s o i t e " l e" w i t h o o k, y o u' k n o w t h t t h e i e o the o o k i s o a l y \$3.95, n n o t

\$395.00. On the other hand, if you have a "cele" to television set, it would be \$395.00, not \$3.95, so I would buy a couple of dozen.

Well, there you are. As for this you should never forget my tastes, ideas, style nuances, and so on. I must see that it might see the light, to write down this type of information, but while you will be able to see it, it is the only way you can write.

Most important, don't worry about putting you in with all these suggestions. Again, I want to be in your thoughts on the way we organize the information through suggestions—you use this useful information; well, you've put it into your mind. The suggestions have served their purpose and you don't get out the .

Memory Demonstrations

A few the t_i l_e gents we e g the e together t_e n_i v l_e
to see n_i t th t_e eve yone w s_e ying out. As eve y o y
w t he in we silen e, Bos o, the G e t_e li e u l e
to tiny e est l_e ou hun e eet in the i_e.

On the e est l_e he took ee e th, n_i then st te
to u his s to n_i o. The u s olle until they
e he noisy es en o, n_i t_e this e ise se on , Bos o,
the G e t_e tu lly le t the e est l_e n_i lew!

His s u ing ly, he lew oun the enti e en ,
u n own, k n o th.

Just then one o the gents tu ne to nothe , n_i ske ,
"Is th t ll he oes, i i it tions?"!

I su ose th t_e so e o you e won e ing why I t_e h-
ing, o h ve t ught, ll the e o y e t s in this ook. ou
think th t_e sin e I e o e, n_i y e o n e
oes consist o e o y stunts—I e t ing o etition
oysel. ell, eh s I , ut it oesn't othe e
too u h. I know th t_e i ny o you o w nt to e o
in ont o n u ien e, you will h ve the ingenuity to
ut together you own stunts n l n you own outline.
An , ost i o t nt, you will e lize th t_e you h ve to sell
you sel , not you e o y e t s.

Most o the eo le in show usiness e w e o the
t th t_e it's not wh t you o th t_e kes you goo ente -

time, but the way that you do it. The secret lies that the ones who easily learn to remember. Whether you tell jokes, or sing, or do anything, the secret is that it is unique to you, so long as you enter it in your memory.

Although you may know of the things you do, the only stunts that the eyes use in the memory palace are the things that you use in your way—I also feel that the best way to learn the system, is to give you an incentive by giving you something with which to show off to your friends. So, if you want to use the stunts to enter it in your long-term memory of your house, feel free to do so. However, remember that you know the well enough so that you do it to yourself in your system.

The extremely unusual habits in show business are well seen in other fields, who would do anything they feel will further their goals. There is one "rule" who steals new talent every year—so. Let your heart be the "honor" of stealing your entire talent, leaving out only the ultimate emotions.

People who "steal" talent from others in show business, but to take someone's entire talent is almost unheard of. However, this fellow is it, but what annoys me, is not so much that he is doing it, but that he does not do it well. This is to expect the use of the words, good entertainment, he would never have to resort to using the talent of the other person else he is a very useful man.

No, I don't intend to enter the competition of myself by exposing these do anything—so long as the competition is good. As the old adage says, the best of this habit consists of stunts that I have used, and so even though I still use the system.

One of the stunts you use, is entering objects in your memory. First have your memory palace ready to enter the objects.

two initi l_s. Do this with s_s ny s_s you eel you n_s h_s n_s-le. Then you h_s ve the u_s ien e_s ll_s ny o je t_s n_s you give the the initi l_s, o vi e ve s_s.

This stunt is not only i_s essive, ut e_s sy to o_s. Just ke u_s wo th t_s st t_ss with the i st initi l_s n_s en s_s with the l st, n_s sso i t_s e th t_swo to the o je t_s lle.

For ex_s le:— I the initi l_s e_s. T_s, n_s the o je t_s is "h_s n_s elie," you ight sso i t_s t_s to h_s n_s elie. The initi l_s B. D. n_s otte— sso i t_s e to otte. The initi l_s P. n_s n_s— sso i t_s uss to n_s et.

He e is nothe ex_s le o how the syste s_s n_s e twist e n_s ni ul t_s —you n_s o the "issing s_s." stunt with nu e s i you w nt to. H_s ve so eone nu e sheet o e o l to 52, o u to ny nu e you like. H_s ve the ll nu e s h_s h z_s ly n_s oss out the nu e s s_s they ll the. They n_s sto lling the ny ti e they like, n_s you n_s tell the whi h nu e s e not osse out!

Do ex_s tly s_s you o o the "issing s_s." Just util t_s the eg wo s whi h e esent the nu e s lle. Then go ove you wo s ent lly o "tie" to the eg wo o the l st nu e liste on the e. hen you o e to one th t_s is not util t_s, th t_s is one o the "issing" nu e s.

One ve y i_s essive e onst tjon is the "hi en" e t_s. This is ost e e tive when you e wo king o g ou o t_s le st i ty-two eo le. (Fo less eo le, use less s_s.) H_s n_s the e k to the u_s ien e n_s let eve yone t ke one. Now, h_s ve e h_s e son ll the n_s e o his n_s lso give you hi ing l_s e o it.

h t_s you o, is sso i t_s the wo o the lle to the hi ing l_s e. I so eone lle the J k o es hi en in ty ew ite, you woul e h_s s, see you sel shoveling ty ew ite s (with s_s e_s).

A te ll the s h ye een "hi en," you n he the n e o n i e i tely give the hi ing l e. O, you e given the hi ing l e, n you n e the hi en the e!

Do you w nt to i ess you ien s with you ility to e e e nu e s? ell, i you've le ne nothe eg list u to 16 o 20, s I've t ught you, you n o this:—

H ye you h llenge nu e ie e o e o l to 16 o 20. Then h ye hi ll ny o these nu e s n wite two igit nu e longsi e. hen ll the nu e s h ye een lle, you n go o one to the en telling hi the two igit nu e s—o, h ye hi ll ny two igit nu e n you tell hi wh t nu e it is t o vi e ve s.

Just use you othe list to e e e the sequen e, n use you si egs o the two igit nu e s, i.e., #3 is lle, n the two igit nu e to e e e is 34. ell, i you'e using the l h et list, you woul sso i t e "se " (3) to " owe " (34). The #14 is lle n the nu e to e e e is 89— sso i t e "hen" (14) to " o " (89).

I you eel on i ent, you n h ye you ien s ll n o je t n two igit nu e o e h nu e liste . ou n e o ize oth, y k ing one i i ulous i tu e o ll the e. The nu e lle oul e #9, the o je t is to ste, n the two igit nu e is 24. Any o in tion o sso i tions is ossi le he e; you oul see Ne o (24) o ing out o ste, l y ing on n eye (9) inste o i le! I h ye een using the l h et list i e in these ex les. O ou se, you oul use the othe i e whe in the egs look like the nu e s they e esent. In th t se, 9 woul e "t e e su e," 3 woul e " love," 14 woul e " et .

Any one o the syste s in this ook n e use o

stunt o so e so t, just s the i e s o ll the stunts n
 e use o ti l u oses in so e w y. I you w nt to
 ly su stitute wo s to stunt, you n e o ize n es
 n l ying s, n es n o je ts, n so on. ou n
 utilize the syste o e e e ing long igit nu es, y
 h ying eo le ll thei n es n the se i l nu e on
 oll ill, o thei so i l se u ity nu e. Then you shoul
 e le to give the nu e when you he the n e, n
 give the n e i you he the nu e. To o this you
 si ly ke u su stitute wo o the n e, i ne ess y;
 sso i te th t to the eg wo o the ist two igits o
 the nu e, n ke link to the en o the nu e.

Although the ollowing is not tu lly stunt, the i e
 g ew o the initi l n o je t e t th t I entione
 e lie. The Mo se o e is ve y i i ult thing to e e -
 e e use it is l ost o letely st t n int ngi le.
 The ots n shes e e ningless n nnot e i -
 tue .

I on't su ose th t too ny o you will eve in it
 ne ess y to h ve to e e e the Mo se o e. Howeve,
 I o w nt you to see th t the e is no li it to wh t you
 n o with ons ious sso i tions, n the knowle ge th t
 nything e ningless is e sy to e e e i it is e
 e ning ul. ou only li it tion is you own i g i tion.

in e ots n shes h ve no e ning, I e i e to give
 the e ning y king the lette st n o ot, n
 the lette T, o D e esent the sh. ith this in in , you
 n ke u wo o h se o e h lette , whi h n
 e i tue n th t will tell you the o e sign l o th t
 lette . Look t this list:—

A . - t
 B — . . . te o
 C _ . - . to tu e
 D — . . te e

E . i
 F . . — . e ti e
 G ---- . tighte
 H . . . e ye

I	owe				w	ite
J	tte				o	e
K	t out			T	toe	
L	eti e he				ity	
M	to				e-	est
N	tie				etie	
O	toute				tu	et
P	ot to				t e	te
Q	etthe e			Z	teete e	

All th t_h e ins to e one, is to sso i t_e the wo to the lette itsel, so th t_h one will e in you o the othe. ou oul use the eg wo s th t_h soun like the lette s— sso i t_e e to t_e e n to te o, se e to to tu e, e n to te e, eel to i_e, e o t to e e tie, n so on to ze e teete e.

O, you oul use the je tive i e y sso i t_{ing} n je tive th t_h egins with the o e lette, to the wo — wul t_e ig te o, zy to tu e, e y te e, ex ellent i_e, l t_e e tie, n so on to zigz g teete e. I you know the osition o ll the lette s, then you oul just use you egul e eg wo s, y sso i t_{ing} the to the sign l wo.

The w_y you sso i t_e the is u to you. The i e is th t_h now the ots n shes e no longe unintelligi le. It shoul n't t k_e you o e th n h l_e n hou to e o ize the Mo se o e with this syste. O ou se, this oesn't e n th t_h you will e e teleg e. ee in sen ing o e o es only with lots o tie n ex e ien e, ut the syste oes k_e it e sie t_e the eginning, when you h y_e to e o ize the sign l_e.

o, you see how the syste s n e twist_e n n u- l t_e to hel you with ost ny e o y o le. I've tie to te h you ny stunts in this h e n th oughout the ook, n I' su e you'll e e le to think o ny o e.

... An then the e w s this the t_i l_e gent who w s

w t hing n t with ien . The t w s on high wi e,
 hun e s o eet ove the g oun . The e w s no net to
 t h hi i he ell.

He l n e gol ll on the wi e, n l n e
 h i, u si e own, on the gol ll. He then o ee e to
 st n on his he e on one o the u tu ne h i legs. In this
 e ious osition, he eg n to l y violin with his eet!

The the t i l gent tu ne to his sso i te, n snee e ,
 "A h, J s h Hei etz he'll neve e!"

Use the Systems

A violin vi tuoso living in" A e i tuly elieve th t he oul
l y so well th t he oul tu lly h s y ge e st. De-
s ite the w nings n le s o his ien s, he e i e he woul
go to kest A i un e , with only his violin.

He stoo in le ing in the ense jungle n eg n to l y.
An ele h nt e eive his sent, n e h ging tow s hi ;
ut, when he e within he ing ist n e, he s t own to
listen to the e ulti usi .

A nthe s ng o tee with ngs e , ut lso
su u e to the usi . oon lion e e to join the
othe s. Be o e long, ny wil ni ls we e se te ne the
vi tuoso; he l ye on, unh e .

Just then leo le o ne y tee, onto the
violinist, n evou e hi ! As he stoo li king his ho s, the
othe ni ls o he , n ske , " hy i you o th t?
The n w s l ying su h lovely usi !"

The leo , u ing his e s i , "Eh, wh t i you s y?"

o you see, no tte how e ulti usi is, un o tun tely,
i you n't he it, it oesn't e n thing. i il ly, no
tte how use ul n hel ul the syste s in this ook
e, they won't o you it o goo i you on't use the .
I o ho e th t ost o you h ve given so e ti e n
thought to the . I you h ve, you shoul e le se with
the og ess you've e. The lexi ility o the syste s, I
elieve, is thei g e test sset. I, e son lly, h ve yet to

o e oss nything, et iping to e o y, to whi h the syste s we e not li le.

T ke the ti e ne ess y to le n how to ke ons ious sso i tions n on e you've ste e it, it will t ke e o itsel . Eve y on e in while you y o e oss so e ie e o in o tion th t you w nt to e e e, th t is e to o e o n sso i tion. I you w nte to e e - e th t e et ip ite sol o \$17.76, you oul , o ou se, use eg wo s s you've een t ught. Howeve , you h y e l l he o the " i it o '76." Th t h se will e t e i tu e o ost o us o the ous o t y l o the " i it o '76"; n with u , n with i e, n the thi hol ing ou l g. I you we e to sso i t e the ite in question, with this i tu e, you woul e l l th t \$17.76 w s the i e.

The J nese vol no, Fujiy is 12,365 eet high. Ag ip, you oul use eg wo s to e e e this, o you oul sso i t e Fujiy to " len . The e son o " len is th t the nu e o eet is the ount o onths in ye (12), n the ount o ys in ye (365). ou woul sso i t e len eithe to vol no, o su stitute wo o Fujiy .

I' not suggesting th t you o this with l l nu es; the Peg syste is the only in l l i le one. Howeve , looking o nu es th t l l into this t e go y, is goo o you i g- in tion n o se v tion, n it hel s e t e n inte est in nu es.

In n e ly h te I tol you th t you oul e e e the n es o the Dionne quintu lets y e e e ing the wo " ey." Now you know th t in o e to e e - e the wo , you woul h y e to sso i t e the quints to " ey." ou ight "see" M y's De t ent to e o - letely ke with quints, et . I you w nt to know the n es o the ou living quints, o the o e, o E ilie,

η you'll e e e, M i e, Annette, Ce ile η vonne.

This i e η woul i η you in e lling the n η es o the
ive Ge t η L kes. I you η e η i tu e in you in o
lot o "ho es" on η ge t η l ke, you woul lw ys e e e
th t η the L kes η e L ke Hu on, Ont η io, Mi hig η, E ie
η u e io !

I you've le η ne to ke u su stitute wo s qui kly
η e sily, this will e o e you ge t est ove tow η s
ette e o y. A tu lly, I shoul s y su stitute thoughts
o i tu es; you know y now th t η it is the i tu e e t e
in you in th t's i o t nt, not the wo itsel .

Di you know th t η the η it l η o New Mexi o is nt
Fe? ell, ke η i tu e o nt η Cl us we ing Mexi η



so e o, η you'll o η ly neve o get it. I you "see"
you sel th owing little o ks t η η k, you'll h ve no
t ou le e lling th t η Little o k is the η it l η ity o
A k η s s. Do you know gi l whose η e is Helen o

Helen ? Pi tu e he li ing ount in, to hel you
 e e e th t Helen is the it l o Mont n I you
 i tu e oys e ting w ot toes, you'll e e e th t
 Boise is the it l o I ho (I ho ot toes). O ou se,
 you oul i tu e I hoeing oys, n get the s e esult.
 ou n e sily e o ize the it l s o ll the o ty-eight
 st tes with this i e

ou un est n , I' su e, th t it woul h ve een i os-
 si le o e to give i e t ex les o how y syste s e
 li le to ll usinesses. Be ssu e th t they e li
 le to just out nything whe e e o y is involve ou
 own ti ul o le y equie e t in twist o h nge
 o one o the syste s, ut you woul know th t ette
 th n I.

Now ys, ost o us e iet ons ious, n I've
 noti e eo le ying oun little lo ie ounts to
 tell the wh t not to e t ell, this is ine, ut you oul
 use the Peg syste to hel you e o ize the ount o
 lo ies ont ine in the oo s you usu lly e t I you
 e i i ous i tu e etween ie egg n " ise se,"
 you' know th t ie egg ont ine 100 lo ies. Di you
 know th t one t les oon o yonn ise ont ine 92
 lo ies? ell, i you sso i te it to " one," you won't
 o get it. I you kee g i ing weight, n you ink lots
 o o k ee , you ought to sso i te "t kle" to the ee ,
 n you'll e e e th t n 8 oun e gl ss ont ins 175
 lo ies.

I ny o you still eel th t it is too u h t ou le to use
 y etho s, let e e e t th t I ll this the "l zy n's"
 w y o e e e ing. It is the so- lle "n tu l" o ote
 etho o e o y th t is i i ult. Not only is it i i ult,
 ut not s e i ient, not s etentive, not s ew ing, n
 not s u h un. Most i o t nt, y etho s e unli -

ite . At the isk o see ing e etitious—"you e li ite only y you own i gin tion."

I just use the wo "e etitious," whi h e in e e to ention the t th t ny stu ents h ve t ou le e e - e ing th t this wo is s elle with n e, not n i. I you woul int the wo on ie e o e, king th t e ext l ge, ke it st n out (e Etitious) n look t it o while, you won't iss ell it g in. I you w nt to t h you ien s, sk the to s ell the wo , "lique y." I think nine out o ten eo le will ut n i e o e the , inste o n e. Pint the wo like this:—liqu E y; look t it n on ent t e on it o o ent, n the h n es e you'll s ell it o e tly o he e on in. Ty this with ny wo th t you e not su e o, n you'll e t inly i ove you s elling.

M ny o the i e s th t we e t ight to you, we e t ight s e o y e ts. I've one this o v jety o e sons. Fi st, I elieve th t it kes it u h e sie to le n, e use you n tu lly see you go l. I've seen too ny eo le st t to ty to le n so ething, n then give it u i w y e use they oul n't see the use o ene it o it ight in ont o thei eyes. eeing the go l gives you n e in entive to le n. The t th t you n use the e ts to ente t in you ien s, is n ext e e in entive.

hen you n o o un est n the stunts, you've g s e the i e n th t's ll I e out. On e you've got the i e , you will e le to ly it when you nee it. This is whe e you ust ut you i gin tion to wo k. Any e o y o le th t y esent itsel, n e solve y using one o o e o the etho s n syste s; whethe they we e t ight to you in the o o e o y e on- st tion o othe wise.

My u ose in w iting this ook h s een to give you the sis n g oun wo k o t ine e o y. The syste s

...e ...o e ...e hing n ...o e ...li ...le th n the s ...e
llowe ...e ...oul ...ossi ly show. I ...o ho e, howeve , th t...
I h ve given you n inkling o wh t... n ...e one with y
syste s. The est is u to you!

