

# **TURN BACK The YEARS**

by

**Harry J. Gardener**



**Monograph No. 13**







Monograph No. 10

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**HARRY J. GARDENER**

**SPECIAL ATTENTION:** This course is intended for you only--it is not to be loaned to anyone. On the other hand, pass along as much of the information by word-of-mouth, as is consistent. Always remember that there are no two human beings alike; therefore, give to every man only that which he is able to receive.

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## TURN BACK THE YEARS

### Part One

#### Accent On Youth

Today is the day of speed and spontaneity! In this modern world of quick decisions, lightning action and rapid, streamline transit, there is no room for ponderous deliberation and that which is aged. On every hand and side, wherever we go, whatever we do, we are constantly and incessantly reminded that this is the world of youth, that this is the age of youngness. We see a thousand advertisements heralding the joy of youth. We see the millions of civilized beings the world over doing everything they can to achieve youth, to maintain it, or merely to hold the youth they already possess.

But because this world is a place of quick reaction and rapid motion, most of us overlook the most essential elements of remaining young. We pass them by hurriedly in our rush to the nearest and more obvious methods of relief.

Youth is not a quality that can be purchased in cold cream tins or at the corner drug store in some fantastic soda fountain creation. Youth cannot be had for love or for money. If most human beings only knew it, the actual price of youth is the lowest of any "bargain" in all the markets of the world. The purchase price is merely self-analysis and self-change.

Why then, one asks, is youth so often missed, so often hungrily yearned for, when it can be so easily obtained? Well, the fault lies in the state of mind of this age--the hurry, the pell-mell rush for success and a thousand other goals.

The purpose of this monograph is to make you stop and think. For intelligent, concentrated thought and consideration of one's self are the finest helps obtainable. We are asking you to pause now, halt whatever you are doing, and bear with us while we remark upon youth, endeavoring to reveal to you how you can possess it.

There isn't an individual living today who doesn't desire youth, except, of course, those who are already young. And in the natural movement of Time, they, too, will soon be desiring it.

With the assistance of modern scientific methods, there are a good many devices for rejuvenating the physical body. Some of them are fine, some of them are poor. But none of them are of any use whatsoever unless behind them lies the desire to be young, the desire to think youthfully, to react youthfully, to live and breathe youth.

Of course, not for a moment would it be sensible for elderly people to become kittenish. That's not being young. Nothing is more irritating than an obviously old man cavorting around a ballroom floor with a young girl, or a coy old dowager playing tennis with a



bright young man in white flannels. That isn't regaining youth, that's competing with it. And competition of that sort only makes youth seem more attractive and age seem more ridiculous.

The secret of turning back the years is partly internal and partly external. Youth is really growth, growth given the opportunity to flower and unfold naturally and gracefully. To achieve youth, therefore, even if you are eighty, you must sweep away the maze and mass of deterring habits (mental and physical) that make you act your age and give growth a chance. The purpose of this course is to make you fully aware of the worst of these habits--which are common to all of us--and suggest corrections for them.

Since habits are the vicious little demons who hold the chains around you and keep you from being youthful, it is obvious that old age itself is one great habit. In people past the prime of life, old age has become a very fixed habit indeed. It is unmistakable in them. So first of all let me caution you, even before you embark upon the trek toward youthfulness, that you will have to work hard to achieve youth. One of the most important things to remember is never to be a dull, washed-out, negative creature. Negativity is always associated with old age and senility. To be positive in everything you say or do is one of the first requisites in youthfulness.

So much of life is written in the face of an individual that others can't help but judge you as they see you. Therefore, in order to put the accent on youth, it is expedient that your face tells only the pleasant things, no matter what you have been through or what you are now undergoing.

The first signs of old age usually appear in a relaxed mental attitude. Haven't you heard literally dozens of older folks say, "Oh, but I can't do that! I'm not as young as I used to be!" And immediately, you are assured of the fact that they not only aren't as young as they used to be, but are also about twenty years older than you thought they were. Or you've heard men or women remark upon viewing a fine acrobatic feat, a swimming exhibition, a track meet, say, "When I was young I could perform just like that!" To maintain youth, there must be no past. There is only the present, something that is living and vital and absorbs every moment of your waking hours.

To maintain the accent on youth, parents must be very careful not to let themselves be completely absorbed by their children. It is both noble and attractive to see a youngish couple absolutely wrapped up in Junior, but as Junior grows up and you see those same two people become so completely dependent upon Junior for their life that they can't do an original thing for themselves, then you know they're already old, far older than the people in their sixties, who, when asked about their child say: "Oh--Genevieve? She's in California and very happy. I'm so busy I don't make the trip out there very often, but her letters are always filled with interesting things." How much more attractive and youthful is that attitude in comparison with the young couple who couldn't make an original comment about a new book because Junior had been too busy building fortresses with it in the nursery for them to read it as yet. To be youthful,



parents must go their own way once their children have developed into independent individuals. If they don't, they're old far sooner than they should even be middle-aged.

Then there is another family aspect which is important to youth. As parents, men and woman should demand respect. To demand respect is all right, but one must first warrant it. The parent who lets himself go, who is colorless or unkempt, isn't likely to gain respect from young daughter Mary who has William Powell or Paul Lukas as an ideal of middle aged men.

As was said, today is an age of speed and youth. Mechanical invention has nearly everything to do with speed, but what of the accent on youth? Travel has broadened a world that a century ago was comparatively quite provincial. That is, it was not common for your next door neighbors to go three thousand miles on a two week vacation. Today, it is accepted as a necessary part of life. And so is the motion picture. Hollywood and the film capitals of the world over have become great influences in the external and internal attitudes of all nations. Everyone sooner or later is compared favorably or unfavorably to either a cinema star or to someone who may be connected (even by the medium of the newsreel) to public life. How often you've heard someone say: "Yes, he's a very pleasant young man. He looks like Robert Taylor, you know." Or some girl in a department store may tell you when you go to pick out a gift of perfume or some other cosmetic: "It's quite chic. This particular perfume is the kind Joan Crawford uses exclusively." All of which sums up to this. Youth is essential, it is vital, it is the most desirable attribute one can possibly have.

Now in the following pages of the manuscript, I am going to tell you a good many things you may not like. They will concern you very personally. But if you are as intelligent as I feel you are, you will view your own habits in comparison with what is said, and you will try to erase the bad ones and develop the good ones. If you do this, you'll find it is a fairly simple thing to get rid of your retarding qualities and put the accent on youth.

## Part Two

### THE OUTER SELF--Your Exterior

In turning back the years, changing your outer self is so highly important that too much cannot be said about it. For that reason, the following three sections will be devoted to it.

If those people with wonderfully cultivated intellects could only display their intellectual prowess on first meetings, there wouldn't be such a need for a good exterior. But unfortunately, such is not possible. When first you enter a room, whether it be at a cocktail party, a business luncheon, a church social, or a bridge club, you make an impression. People judge you by your physical appearance even before you say a word. They have to; they've no other method, until they know you, of determining whether or not they like you. So, in this social world of ours, the human exterior cannot be stressed too much.



When one is past thirty, the time for frisky, enthusiastic action is over. It is time to settle into the attractive habits of self-control, grace and charm. Of course, I don't mean "settle" in the sense of becoming static; that would be negative, and just what the average person is. But one must gradually adjust the physical appearance, actions, etc., so as to be in keeping with one's age.

Youth cannot be assumed. It isn't an illusion that can be put on and taken off. Youth is a state of mind. Just as an actress of middle years who plays younger roles appears to be young, she is young. Audiences marvel at her youth--they praise the miracle of it. But there is really no miracle, the whole thing is quite simple. It is best explained by this incident. Not so many months ago here in Los Angeles a friend was privileged to meet a famous actress who has for years been considered one of the finest interpreters on the American and European theatre scene. He'd heard wild stories about how she maintained her youth; how she took vigorous and gruelling exercises, how cosmetics did wonders for her, how she wore certain types of clothes to slenderize her figure, and many nonsensical legends concerning her. When he did meet her, he was actually amazed to find in appearance a simple, charming woman of from anywhere between thirty and forty. He knew she was actually nearer sixty, and he wondered how she did it. Being close to her, he recognized in a moment that it wasn't the work of beauty experts, style designers, etc. It was the work of her own mind. This woman knew how to be young. She was controlled, she used the correct gestures, she was a good positive listener, she was relaxed yet completely poised. In short, she embodied all the good habits for remaining youthful. Her youth was no trick, it was genuine.

Men and women nowadays worry overmuch about the acquisition of wrinkles. That very worry simply adds more wrinkles. It is a great deal more sensible and profitable to keep your actual expression alive and young than your skin. There are natural processes of life which cannot be concealed by any amount of cosmetic care when one is past a certain age. But a youthful expression is something that is always alive, sparkling and enduring, no matter if you are a hundred years old.

One of the youngest men I ever met was a man about eighty-five years old. And do you know, it was his eyes more than anything else that kept him young. They had a quality of bright eagerness and mischievous interest that never diminished. They held you and made you want to laugh when he laughed and be enthusiastic when he was enthusiastic. Actually, he had snow white hair, he was wrinkled, he was small, but he was young. His mind was young, and he had let that youth appear in his face, in his movements, in his thought.

One has only to look at the young boy or young girl to realize what the characteristics are for true youthfulness. They manifest themselves in inquisitiveness, alertness, and anticipation. Youth is always inquisitive. By its inquisitiveness it learns and augments its fund of knowledge; it educates itself and enlarges its store of information. By its alertness, youth does not miss opportunities. It is awake for the opportunity to enjoy, to experience, to thrill, to absorb. By its anticipation, youth prepares itself for life and



for a career. So, being filled with the qualities of these three characteristics, youth is prepared for whatever may happen. Youth, in short, is on its toes. There is no laxity, therefore, no chance for despair, for falling into a relinquishing attitude of let-it-all-go.

So many people who are not physically pretty, handsome, or striking are very apt to give up their born right to youthfulness because of a feeling of inability to compete with more physically attractive people. That's utterly foolish; anyone who hasn't enough fight in him or her to struggle for youth against the minor handicap of no great beauty is losing the opportunity of a lifetime, and is being a bit imbecilic about life.

Another way to keep wonderfully youthful is continually to think about smiling. Think a smile in almost everything you do and say. Let the thought of a smile radiate from you, not necessarily in a hearty, exuberant laugh or a full-toothed grin, but in your mind. Learn to smile with your eyes instead of with the rest of your face. When you have achieved this, you will possess a secret that will re-youthify your entire countenance.

Another way to keep wonderfully youthful is control. When you thoughtfully and consciously control your movements, you bring people to concentrate on your clearest qualities, on the attributes that are positive in your nature. Eliminating thoughtless, self-indulgent gestures and gesticulations from your everyday movements, you cut away the mass of waste and debris from yourself. You cease to distract people from what you do and say. And in turn, that makes you more conscious of whatever you say and do, you learn to be more positive through the elimination of superfluities and the careful watching of your remaining qualities.

How often you've seen an older man or woman make little meaningless gestures while they are talking with you. I know one woman actually only forty-five who adds at least fifteen years to her appearance by sighing with a long, drawn-out movement and turning her eyes away from my face in a wandering look at nothing in particular each time she talks with me. At least, she used to do that. And without knowing it, she was constantly impressing people with the idea that she found life a very great burden, and that even talking with her friends was a monumental task. Recently I told her about this, and she gave me a surprised look and remarked: "Oh, do I do that? I must correct it then, because it's certainly an old lady's trick." She's been watching herself very closely of late, and when I saw her the other day she looked dynamically younger than she actually is. This woman really dropped twenty years from her actions and appearance.

Habits that are not controlled and directed by conscious thought are very often indicative of senility and old age. Of course, old folks aren't the only ones who use deterring mannerisms. Lots of people even less than middle age are handicapped by indulgence in such habits. I once knew a young man about thirty who was quite handsome and charming. He had a delightfully keen mind and could converse fluently and intelligently on any number of varied subjects. He had



been trying for several years for a particularly significant appointment in the international diplomatic service. His qualifications were of the very highest order, he had travelled extensively and he was at ease in the highest official circles. But he had a very negative habit of thrusting a pointed index finger at you and squinting his eyes whenever he talked. He had probably formed that habit because of a naturally intense nature. But he constantly reminded people of a shyster lawyer trying to subdue an irascible witness. It made them uncomfortable and distracted, to be talking to him and feeling at any moment he would point an opinion out of them. Now this may sound like a very insignificant thing to you, but I assure you it nearly cost my young friend his chance of a lifetime.

Finally someone told him about this mannerism. He, like so many people when they are shown their faults, was amazed at the existence of such a retrogressive habit. He set about conscientiously to eliminate it from his life, and the next time he made re-application for the coveted position, he was appointed. I saw him not so long ago when he was on his way to South America on diplomatic business. He's now as nearly perfect in his physical appearance, movements, etc., as one could wish to be. There is nothing to mar the positive brilliance of his mind or his manner. If he had not corrected that seemingly minor fault in his physical self, he would be anything but the success he is today.

I know that to most of you these little physical habits all of us have that are almost unnoticeable and certainly not consciously noted by most people may seem relatively unimportant to you. No doubt, you may think it is a waste of time to worry about them. I assure you it isn't. How often you hear someone say, "Lucy could really be a charming woman if it weren't for the irritating way she has of throwing her arms all over the place every time she wants to explain something!" Stop and take careful note of yourself. When you're out with a group or at home with your own family talking or working, watch and see what you do that distracts people from the essential of what you want to say. Unless you're nearly perfect, I'll wager you'll find several little mannerisms and movements that keep you from being completely positive. If you'll consciously try to correct them, that is, watch for them and continually keep from using them, you'll soon notice a tremendous change in your appeal to people. You'll find that you command far more respect, and that you seem years younger.

In the very young, mannerisms and faults of behavior are sometimes excused and called "cute." Well, they are "cute" in youth, but those self-same "cute" antics will eventually lead to a negative personality in later years unless they are corrected. Pouting is all right in an adolescent, but in a man or woman of mature age it is ridiculous and irritating to see. So it is with any number of similar characteristics.

One of the worst psychological hinderances in the lives of mature people is their almost undemonstrative acceptance of old age and its accompanying gestures, etc. This is a modern world and everyone has a progressive place in it. It's utterly absurd to take a back seat and let the signs of old age mark you so indelibly that



everyone by looking at you immediately pronounces you aged and defeated. By consciously taking part in activities, by making yourself go to social gatherings, the theatre, the movies, concerts, even to museums and lectures, you will ward off the solidifying and petrifying state of old age.

Laughter is a wonderful thing. It tones up the system and helps to make you positive. But the wear and tear from laughter, especially in a woman's face, is not so tonic. The next time you have the opportunity to go to a society entertainment or to a play, watch men and women--particularly the women--who are near you. See how they screw up their faces when they laugh, how they double up and contort themselves merely for the sake of being affable to their neighbors. Whether talking or listening, people usually indulge in about ten times the necessary amount of emotional expression. They crinkle their eyes over some mentioned detail, they stretch their mouths out of shape over a funny anecdote, they slap their knees soundly or throw their hands wildly over their heads in response to something that is said. In a thousand different ways they not only dissipate valuable energy, but they gradually tear themselves down and mark themselves with unnecessary lines and postures.

It is never a very sound idea to display your full emotional reaction to anything in your face, or especially in your body movements. The Chinese have been famous for centuries for their controlled responses to all kinds of emotion. I don't believe you or I have ever seen a single Chinaman, no matter how lowly his task or how small his intelligence, who wasn't imbued with remarkable poise and a youthful face. There's a Chinese restaurant on the other side of the city where I go occasionally when I want excellent Oriental food. A really ancient Chinaman operates the place, and he always greets his customers at the door. That man is at least seventy-five, probably eighty. He has a few wrinkles and gray hair, but he is as youthful a person as I have ever seen. He controls his gestures, he speaks in a clear, well-modulated voice, his eyes are always smiling at you in the most youthful way, and he radiates poise. He has made that restaurant a success almost entirely because of his personality, for it is even more outstanding than his food. When you mention to people that you too eat at Chang's, they will inevitably say: "Oh, it's the restaurant where that marvelous Chinaman greets you and takes you to your table!" They never say "that old Chinaman," because to them Chang never seems old. He has not disguised age, he has simply become young.

Psychologists tell us that movement is the basis of all animation. It is the thing that gives life and color to living organisms. However, nervous movement is something humanity has brought upon itself, so that the ordinary grace and beauty of movement, the expressive significance of it, are generally lost under a mass of cryptic and meaningless notions.

Nervous movements are usually behavior patterns--that is, your mind feels an urge to motion, your nerves execute that urge in a series of movements of the same general type--thus, the name "pattern."

When you indulge in nervous notions you are wasting valuable energy, you are quite unconsciously antagonizing people, and more



important, you are clouding the clarity of whatever you are doing or saying. A thousand little movements--unnecessary coughing, sighing, clearing your throat, heartily blowing your nose, smoothing your hair, toying with objects of either your apparel or in the place about you, scratching, giggling, etc.--all tend to age you. So watch for these deterrents and eliminate them all from your personality. They are the signposts of age, and when you have rid yourself of them, you'll find you have taken years off your personal appearance.

### Part Three

#### THE OUTER SELF--Your Attitude Is Youth

In the previous section there was some discussion concerning mannerisms and a little dealing with gestures. There's a great deal of difference between the two. Mannerisms are really more personal than gestures, thus more difficult to eliminate. Gestures are far more superficial, and they usually originate from a lack of self-control. We are going to concern ourselves for a time with gestures.

To show you the really unstudied yet positive types of gestures, let me again refer you to young people. Have you noticed how their gestures are always precise, demonstrative and highly positive? Sometimes they are over-emphatic even in their expression. But always, they bear the stamp of precision. It is that very definitive quality that makes them young. How easy it is to slip into vague, senseless gestures that are as pallid and unexciting as lukewarm tea. Youth has the enthusiasm and energy for such positiveness, of course, but then, there's no reason why age shouldn't also have that same positive appeal. I don't mean you should stand up, stamp your foot like young Jeanie or rush into a room like Johnny does when he gets home from school, but I do mean that you should feel and express a parallel quality of youthfulness when you do enter a room or voice your like or dislike of something. Of course, age must always be dignified; I don't mean straight-backed dignity. I mean the sort of dignity that attracts all people, that makes them warm to you and imbues you with self-respect that in turn urges people to respect you.

I have two friends who will serve to explain what I mean in the above statement. One of these friends is a young fellow about twenty, who is so positive and so charming that he's really a fascinating fellow. Almost everyone likes him, principally because he is clearcut and definite in what he says and especially in his gestures. He never wastes motion. You might also think he was an actor, he's so deft and expressive when he speaks and moves. And because of his control, one never thinks of him as a juvenile--consideration of his age is never even made. Then there's my other friend--he's sixty-five and much the same mental and physical type as my young friend. He possesses the same dynamic quality of charm and precision. You never think of his age; in fact, I've had people tell me he was so delightful (they meant youthful) that they could never even call him "Mister Thomas." People usually call him "Tommy." Now Tommy isn't kiddish, far from it. He doesn't bubble or give vent to his enthusiasms in the same way my younger friend does. His



enthusiasm is a thing that radiates from him like a light. It brightens his white hair and pleasant face. It straightens him up, gives his walk a spring, his handshake a firmness. The quality he has is almost inexplicable, yet it is easily attained. He's become youthful.

Now one of the greatest tragedies for people who grow old in years is that some of them never grow up mentally. I know a lady nearly seventy who looks physically every bit her age. She is wrinkled and white-haired. She decks herself with gaudy clothes, clothes that would look attractive on a girl nineteen, but only serve to make her look ridiculous. She puts on obvious make-up when she'd look far better with very little. She moves with a group of youngsters, trying to be one with them, instead of being their guest. Consequently, she is really tragic. She's remained seventeen in mind when she's seventy in body. If this same woman would dress becomingly for her age, command respect by assuming dignity, learn to control her animated gestures, be a listener in a group of young people, only give advice when it was asked of her, then she could easily be a distinguished and respected personality. As it is, she lives in ignorance of the fact that her young friends get quite a laugh out of her and consider her merely a silly curiosity, some sort of amusing freak.

If you observe the people you know, and even yourself, you'll find that when people correct others for making certain gestures the corrected individual (if much over thirty) will excuse the bad habit by blaming it on age. That's so foolish. Age is not responsible for acquiring such gestures; personal laxity is the cause. Lack of control is the little demon who starts working to destroy the clarity and precision of your movements.

When you excuse your habits by blaming them on old age, you are admitting that you're becoming senile. Give anyone you know even an inkling of an idea that you're failing, and he'll soon go around shaking his head over you and saying: "Poor soul, he's not the competent, authoritative person he used to be. It won't be long now before he'll be ready to retire. He should do it soon, he needs the rest!" And you can imagine what that will do to the attitudes of everyone you know. Again I repeat that this is a modern world, and the veneration and respect that was once put upon age, in order to excuse its fussiness and childishness, is no longer in style. Grandma isn't coddled as she was once. Grand-daughter gives her a bright new hat and tells her to run out and see the town. Youth today knows the priceless importance of being youthful. It knows that age sets up its own barriers and builds its own casket. It also knows that three decades of life on this earth don't mean that an individual need be an old, decrepit personality.

One of the surest signs that old age has been admitted and accepted is in your posture. It's so easy for anyone past fifty to indulge a desire for personal comfort. "I'm not as young as I once was," you say to yourself, and so you slop about the house in a frowsy pair of slippers with an old bathrobe wrapped about you. You find the easiest chair in the living room and sprawl into it in an abandoned and highly unattractive attitude of relaxation. Actually,



you're not relaxing yourself; you're cramping and distorting your muscles, and often you feel far more tired when you're called to dinner an hour later than if you'd done eight hours of manual labor.

Love of comfort is all right. It's quite nice to desire luxury, but self-indulgence when it leads to an unkempt appearance and then to a relaxed mental state is seriously negative. Sitting on the end of your spine, hunching over your shoulders, easing yourself into a chair or pushing yourself out of it are all marked signs of old age. Unless you are physically ill and incapable of moving and acting in a youthful, positive manner, there is absolutely no excuse whatsoever for old age postures of any sort.

Here's a valuable little tip by which a great number of people have profited. You know, it's a curious thing, but young people, even when they're not especially good-looking, can generally wear clothes, dress, and appear in almost any fashion of facial or physical adornment without being offensive. Just as the young girl who pouts or the boy who rushes into the room suddenly are cute, and emanate a certain charm, so the young man or woman who dresses exclusively to suit his or her personality or comfort--in utter disregard to style or convention--is considered amusing. Seldom is comment made. But let anyone past thirty or forty appear overdressed and underdressed, over-lipsticked or undershaven, and the impression is anything but charming. If you are over thirty, you can't afford to dress unbecomingly or sloppily, and if you are a man, it's absolutely fatal to go longer than a single day without shaving. Adolescents, and even young men in their twenties, often look attractive with stubble on their chins, but no mature man looks even faintly so with a noticeable sprinkling of beard. Girls can wear beach pajamas haphazardly and look actually charming, but put a matronly woman in the same outfit--especially if she's been foolish enough to gain excess flesh--and she's a joke.

Keeping wide awake and fully alert will consciously control and eventually eliminate all of your ageing characteristics. Senility is synonymous with uncontrolled gestures, lolling of the head, sudden sweeping motions, spasmodic bursts of movement here and there about a room.

By maintaining an alertness you will find that it is easier to sustain conversations with people. You'll discover that you get more out of what people say, that in turn they more fully appreciate you. When you are talking to anyone, no matter how dull or boring, or how exciting and glamorous that person may be, give him your undivided attention. I had an engagement not long ago to meet a fashionable and middle-aged lecturer at luncheon. I arrived early at the smart hotel where the affair was to be held and happened to stroll through the lobby past a placard which told of this lecturer's forthcoming appearance at a local auditorium. Two attractive matrons were standing in front of the sign talking as I passed. I overheard their conversation and could not help noting it. One of them was saying: "Oh yes, his lectures are splendid, but you should meet him, my dear! He's captivating!" Rather naturally, the other woman was not convinced. "Why?" she asked. "He doesn't look handsome from his pictures!" "He's not," the first woman replied, "but if you ever have the pleas-



ure of meeting him you'll know what I mean. He makes you feel while you're talking with him that you're the one person on earth who really matters!" That was, without a doubt, the highest compliment anyone could possibly pay that lecturer. I told him of it later, when I knew him better, and he replied that it gave him more pleasure to know that about himself than all the newspaper praise he'd ever received.

Learning to control your gestures and posture, along with the other points I have mentioned, will all serve to make you youthful. But the most important thing in becoming youthful is your attitude. Everything else, no matter how diligently you practice it, is of no value unless you want to become young. So keep constantly before your mind the desire to be youthful. Let it suffuse you with its power--for it has great power--and soon you will find that it is making you a wonderfully youthful personality. You will find that a new self-respect is yours, that you are made a part of circles that previously you could not enter, that people admire and love you. All the deterring, unattractive characteristics of old age and even maturity will leave you. It is then that your emancipation is an achievement and an actuality.

#### Part Four

#### THE OUTER SELF--Your Voice

Millions of mature and older people yearly spend the better portions of their money to improve their physical appearances, to rejuvenate their sagging muscles and darken their graying hair, yet how many of these people stop to realize that all this is of but little value to them if they talk like old men and old women?

As I said previously, the scientific experts can do a great deal toward making your personal appearance a success, but they can only go so far superficially. You do make a first impression, either good or bad, by your apparel as well as by your physical appearance, but even before what you have to say is added up and put in balance as opinions of you are formed, your voice is noticed.

One of the greatest actresses on the American stage has been Margaret Anglin. For years she was the peeress of Greek tragedy, and some of her characterizations are immortal memories. Miss Anglin has never been considered a beauty, neither has she been considered particularly graceful. Her enormous appeal did not lie in the style of her movements or her visual attraction, it lay in her exquisite voice. She could reduce great audiences to tears with that voice of hers. I saw her the last time she visited the West coast. As far as her age is concerned, she would be considered an old lady, but on account of her voice, deportment and appearance she is in her early thirties. She is youthful and charming, and the most youthful thing about her is her voice. It has all the vitality and active interest of youth. And at the same time, it has dignity and control. Even if Miss Anglin had not been an actress I venture to say that, since she is a clever, intelligent woman, she would still be as youthful as one now sees her.

As I have said before, youth is not necessarily looking young; it is being young. Therefore, a voice to be youthful must not imitate



the tones and inflections of youth, it must be young. That really isn't as difficult as it may seem. If it is possible, one should take a few voice lessons to clear up faulty enunciation, general laxity in diction, etc. But even without this outside aid, a youthful voice is obtainable. One of the first things to do toward correcting your voice is not to let sorrow, suffering, hard luck, or discouragement show in it. If you can keep your voice filled with lightness and buoyancy, you can practically have the world at your feet, and that world will say of you: "He (or she) is peppy and stimulating. I like being with him. It makes me feel so well!" Which is just another way of saying that you are youthful.

How many times you've been irritated and eventually brought to dislike an individual who is really very fine, simply because his or her voice gets on your nerves. That's happened to all of us. I once knew a young woman whose beauty was unquestioned, and whose taste in dress and manners was impeccable, but she had a really terrible voice that seemed to jab pins into your cranium every time it uttered a word. She had no trouble making friends, but she simply couldn't keep them. In desperation she went to a psychologist for help. He didn't even bother to analyze her case, just sent her to a noted voice and diction teacher. In a few months' time the girl had so improved her voice that many of the friends who had drifted away from her drifted right back. I heard one of them say: "Marie's so changed. I used to find her terribly annoying, but now whenever I visit her I come away relaxed and rested." A voice can do more toward putting people at ease and gaining their friendship, respect and support than all the beauty aids on the market.

If you're downcast, dejected or having a bad time of it, that's the moment when you must watch your voice very carefully. Speak a little more clearly than usual, employ more emphasis and direction with your speech, strive to attract and hold people with your voice. One of the finest methods in the world for giving vitality to your voice is speaking over the telephone. Most of the things you say to people when you see them are governed by seeing them and reacting to their face and body movements. Therefore, in face to face conversation one is usually apt unconsciously to forget to watch the inflection, tempo and timbre of the voice. He is liable to let his voice run wild, up the scale and down. He overemphasizes many words that should not be accented. He does not accent other words strongly enough. The result is that conversation is slipshod and gives the impression of a bird cheeping. Americans, of all nationalities, have the poorest voices and consequently the poorest self-expression. We mumble our words, talk too fast or with too much deliberation, fade out on the ends of sentences. Because our language is one of the harshest of all languages, being less pure and more complicated since it was formed from dozens of foreign tongues, we have to be very careful of the manner in which we use it, both vocally and verbally.

By watching yourself when you speak on the telephone, by giving your voice cheeriness, color and life, you can gradually help to correct the major faults of speaking. You have an audience for your voice quite unable to see you, so you are not distracted by the visual aspect of conversation. You've undoubtedly known a friend or a relative who, at some time or other, has spoken over the radio.



Have you ever noticed how his or her voice is usually clearer and more effective, discounting nervousness, of course? Radio has done much to improve voice and diction throughout the world. When you cannot see your audience it is absolutely necessary that every word be made clear and distinct, and that your voice portray exactly the thought you want expressed. You cannot use your hands as a substitute for an incomplete sentence or a half-expressed thought. You've got to be precise, completely understandable and constantly clear.

It is the negative habit of older people to speak more slowly, to linger over syllables and leave gaps in their sentences. Avoid this pitfall. It marks you at once as being senile and on the way to decrepit old age, even if you're only thirty.

If you go to a voice and diction teacher, one of the most practical exercises he will give you will consist of reading aloud to yourself for a specified period each day. This you can do for yourself without the aid of lessons. Simply pick up a newspaper or magazine at random and select an article. Start reading it aloud, keeping consciously in mind all the time you are reading that each word must be clear, well-inflected, and spoken in keeping with its meaning. Read the article over twice--the second time correcting any faults made in the first reading. You'll find that most people who can't and don't use their voices correctly are unable to read a line of print without stumbling or muttering. People who speak well can nearly always read printed matter with the same authority and outstanding clarity as when they speak.

Possessing the pallid, faded voice of old age is completely unnecessary. If you don't do any more with your voice than to speak up clearly and with vitality you will make an improvement in it. A high, squeaky voice that quavers as it goes on, or a muffled, whining, monotonous voice--they are the marks of old age. They reveal age far more than white hair and wrinkles, far more than walking with a cane or wearing a shawl. For a voice that is weak suggests a hundred negative qualities in an individual. I don't care if he or she is the most sanguine or red-blooded looking individual alive, if the voice is pallid, weak, or unintelligible, the individual is considered senescent.

So whatever you do in your campaign toward turning back the years, never for a moment forget that the voice is one of your greatest handicaps unless you make it work for you, unless it draws people to you, gets them to like you, or lends you dignity. If it does those things, then it is a glorious asset, and you are lifted toward youth.

#### Part Five

#### THE INNER SELF--Controlling Yourself

In this day and age when almost every modern influence tends toward self-expression, it is often difficult for us to control ourselves. This feeling of extroverting one's self is all very well. It makes for a healthy race and for healthy thought and action, but at the same time, like almost anything that is completely unbounded, it has its faults. The fault of complete self-expression lies in its



ability to wear you down, make you old before your time, shatter your nerves. The acceptance and revealing of old age is nothing more than admitting to exhaustion. Now if we can conserve this vast drain of power from ourselves by controlling its forthpouring sensibly and consciously, then we will not grow old, and even if we are old, we can eliminate the signposts of age and become youthful.

The very greatest foe of controlling yourself consciously is emotion. Once you have let a situation or an emotional reaction completely possess you, then you have lost your conscious control. When you are angry, scared, contrite, or ill-at-ease, or in love, then you aren't consciously controlling yourself. You are surrendered to a host of moods and emotional encumbrances that serve only to disrupt your calm and ruffle your exterior.

Anger, of all emotions, serves the most to make you lose control of yourself. How many times each of us has, when angry, said and done things we were afterwards very sorry about. By using conscious control and thinking about what we are doing, we are saving ourselves a tremendous amount of emotional wear and tear on the nervous system.

I have a young lady friend who used to suffer to an abnormal degree from fear of the dark. It was a hangover from her childhood. She told me she couldn't go out of her house at nights without first leaving all the lights on. This fear was making an old woman out of her, it was keeping people away from her, because they considered her strange, eccentric. She afterwards told me she found she just had to do something about it. She purchased a little flashlight, purse size, and she was never without it. Whenever she was forced to go about the city where there were few street lights and a good many dark nooks and corners, she always had this little flashlight in her hand. It was a protective measure for her, she said, and gave her a self-assurance and control she had never before known. So much so that she never really used it. The assurance was all she wanted. It wasn't long until her fear began to subside. Today she even laughs about her previous condition, and she is completely cured. She is young again and happy. Of course, your particular fear may not be the same sort, but you can combat it in the same way. You can rely on something to help eliminate your fear, and substitute an aid for it. It won't be long before you'll find your fear fading and becoming quite unimportant.

Being in love is one of the strongest destroyers of self-control. Love usually extroverts--turns outward--so much of one's feeling that it is often almost impossible to control one's self. In courting days, you giggle with your loved one when you should smile wisely and sensibly, you twist and turn, grimace and contort your face, you mumble and drool--in short, you do more unattractive things when in love than you'd dream of doing when in a sober, detached state of mind. Whether you know it or not, this state of not bothering with the little points of behavior, etc., only serves to make you unpleasant and sometimes even old. Of course, if your love is reciprocated, then both of you are in a state of pretty blissful blindness to one another's shortcomings. But such isn't always the case. It is then that one must watch his self-control and exercise it to a strong degree.



If you are old in years, remember this: You'll automatically be forced to consciously control yourself if you substitute a newly conceived movement, action, etc. for a senile, old age fault you possess. Should you find yourself slouching over when you walk, try walking with an imaginary book on your head until the new action becomes a habit. If you mumble through your lips, try raising your voice when you speak and clarifying your tone. If you have a difficult time remembering peoples' names when you are freshly introduced to them, try repeating the name aloud as you take the person's hand. In short, to erase faults that tend to make you old, substitute a new habit that will make you young and keep your consciousness constantly trained on the success of the new habit.

Emily Post, the American authority on correct manners, tells us that good manners are entirely dependent upon control and repression. Now that doesn't mean one must run around all day as silent as an Indian or control himself to the point of asceticism, but it does mean that he should consciously watch everything he does. If you want to make a success of your meeting with a famous movie star who may be visiting your home town and to whom you are being introduced, you don't gush and say: "Oh, Miss Hollywood! I've seen every one of your pictures! I think you're simply grand! Can I have an autographed picture?" No, you stop and think and perhaps say something like this: "This is a great privilege for me, Miss Hollywood. I've admired your work so much." You have paved the way for the actress to thank you for your interest or else dismiss you with a pleasant smile. Good manners are indispensable at any age, and when you use them and are controlled in your responses to people they can never say, "That awful old Mrs. Jones!" or "That terrible old Mr. Smith!" When you leave they're apt to say, "Wasn't Mrs. Jones charming?" or "Mr. Smith is always such a gentleman!"

No matter whether you're thirty or seventy, you can't consciously control yourself unless you are able to take apart and analyze your actions. Once you see why you're doing something--why, for instance, you are always clearing your throat in the faces of strangers, or throwing your arms about when you laugh--then it is fairly easy to eliminate that fault. You probably clear your throat because of nervousness, and you laugh wildly to let the group you are with know you enjoyed what was said. Both are meaningless habits that make people uneasy and annoyed with you.

The pleasant thing about consciously controlling yourself and substituting new habits for old is that once you have come to understand and practice the new habits, you find their application requires increasingly less effort. You begin to do them automatically, and the first thing you know, they are a part of your daily actions and words.

Poise may be defined as a complete awareness of social and personal values and a complete (at least, external) assurance. Poise lends dignity, particularly to one along in years. It may be great fun to see an elderly woman storm at a grocery clerk, asserting herself to the point where she creates a scene, but stop and think what she is really doing. She's making people dislike her, she's showing she's old and irritable, that she's small and petty, and can't "take it." You can well imagine what the clerks in the store will say about her when they



get together after she's gone. And no matter how nice she is to them in the future, they will remember her previous unpleasantness and hold it against her. Old age often leads to irritability. But when poise is employed, there is no longer irritability. The older people who are respected are the ladies and the gentlemen who behave sensibly.

I know a little old man who hasn't a cent in the world. He had a great deal of money at one time, and he lost it almost overnight. Now he cleans windows for a living. But in the process of changing from a stockholder to a window cleaner, he hasn't lost a single friend. No one ever says about him as they do about so many people: "Old James Carter's lost everything he ever owned, and now he's forced to wash windows for a living. That's tragic--look what's happened to him." They don't say that about this little old man. In fact, they think he's one of the brightest moments of their day when he washes their windows or drops in for a visit on Sundays. That's because he has maintained a poise that is unmistakable and positive. He never whines about his change of position in life, he never makes his friends feel that they should help him now that he's no longer in a position to help them. In fact, he's as independent and delightful as anyone could be. He knows the value of poise.

The vivacity of youth, while it is all very well in youth, is not poise. It must never be carried into maturity, for then it is ridiculous. Vivacity, if only older people knew it, is rivalled and often far surpassed by the poise of middle years. Put a vivacious young upstart of a girl next to a dignified white-haired matron and see which one gets on your nerves first. The girl, of course. Just as any superficial emotional display burns itself out in a brief time, so does the girl burn herself out. Put the dignity and charm that radiate from within an individual shine with a never-failing light. They are always there to delight and draw people to you; they never repel or tire them after a few minutes. Once you have attained poise, you can maintain it forever.

Without poise, I have already told you how easily you may dissipate your natural energies and waste precious emotion. With poise you achieve power. Your poise becomes a dam that checks the raging torrent of lost energy and emotion. It stores power for a wise, sensible use and eliminates the prodigality of waste. You don't gush at a social gathering, you talk calmly and smile with restraint. At the end of the session you feel fresh, you can't possibly be tired because you've not thrown yourself at people or sought to keep up useless, rapid-fire conversation.

Of course, I'm not advocating slowness and deliberation. They're not always poise. Often they arise from a feeling of inferiority or from self-consciousness, or from the fear of making a blunder. However, once you have mastered poise, your words and actions will move with an even tempo exactly suited to your personality. You will gain dignity and command respect. And at the same time, people will love you. There is no one as lovable as the person, male or female, who possesses complete poise. Your self-control will be stretched to the breaking point sometimes, but it is up to you, if you wish to make a success of it, never to reveal the strain.

I know of a well-known authoress who is the quintessence of poise.



During an important luncheon in her house one day, she had as a house guest her sister's daughter who was a particularly silly and aggravating young woman. The hostess was wearing a very beautiful afternoon gown which was most becoming. The luncheon was served buffet style in her garden, and the daughter-in-law was assisting. The girl talked too much, laughed too loudly, made awkward gestures and walked poorly. In taking a plate of food to one of the guests she turned suddenly and walked directly into the hostess. The plate of food was mashed against the dress of the authoress and spilled messily down the front of it. The girl almost screamed, and a murmur of surprise ran through the group. For a second there was complete silence. Then the noted authoress smiled and said, "Millicent, we've achieved perfect slapstick comedy!" Everyone laughed. That was perfect poise. The gown must have been expensive, the girl was certainly distressing, and to most women, the party would have been ruined. But the authoress made such a joke out of the accident, and very wisely included both of them in it, that no one was upset by the affair. Most women would have said: "Millicent, my new dress! Oh, you stupid, awkward fool--you've ruined it!" And with that remark would have gone the hostess' reputation. Poise avoided what might have been a very unpleasant family crisis.

Someone said to me not so long ago: "You know, I never knew how many wonderful people I missed knowing and learning from until I began to control myself and direct my energies." Which is simply saying, this person had a wide world opened up to him the minute he perfected his personal poise. His eyes were opened, and he was able to see things that had always been there for him to see, but which he could not see because of his own blindness.

When you have achieved poise, you come to know exactly where you stand. That is, you become completely conscious of the objects and influences about you, of your environment, so to speak. You see, you are more detached with poise than you could ever be without it. And when you are detached you are blessed with more power for evaluating things than ever before. Once you have evaluated these things, then you can take advantage of their good points and eliminate or get away from the bad ones.

Emily Post offers notes about poise. Since poise is something everyone can possess, from the ditch-digger to the bank president, there is no excuse for not having it, she says. She's right. Anyone without poise does not deserve excuses. Of course, extreme youth often lacks poise because it has not come into a complete understanding of social and personal conduct. But anyone who is mature or past maturity and still not possessed of poise, that person's error is unforgivable.

Poise is the handmaiden to power and popularity. It makes friends for you like no other attribute on earth. It gives you power like no amount of wealth could ever do. With it you are rich in grace, dignity and appeal. I don't care if you are ninety, if you are poised you can be youthful, vital and constantly sought after. You may move in circles that were previously closed to you. You may meet people you have always wanted to meet. In brief, with poise you unlock the door to youth and friendship.



## Part Six

### The Golden Age

In ancient history, the time when Pericles lived was called The Golden Age. But in this section, I am referring to something far different. I am giving that state in life (which can be any age), where you have reached complete control of your personality, the name Golden Age. In past sections, you have been offered suggestions for improvement of yourself. Now let me give some finishing touches.

In order to remain young, it is most essential that the individual seeking youth be young. By that I mean, he or she must be adaptable. You should be able to pick up and dash off to a concert at a moment's notice, not hem and haw about how you're going to arrive late or that you're really too tired to go, or what you'll wear. You should have the facility to go away for week-ends the moment you get a sudden, unexpected invitation, or you should be able to adapt yourself immediately in event of a surprise meeting with some old friend.

Spontaneity is one of the prime points in being youthful. The minute you settle permanently into the same easy chair with the same newspaper, the same pair of slippers, the same lamp over your shoulder at the same time each evening, from that moment on you are doomed to old age just as surely as if all your friends had uttered the sentence themselves and as if Time were your executioner.

So be alive, be gay, and if you can't be happy, at least never show your unhappiness, or wear it like a bleeding heart on your sleeve. People don't want to hear your troubles any more than you want to hear theirs. Change your events in your social calendar from week to week. Try to see lots of different people, and never go the same places with the same faces week after week if you can possibly avoid it. Routine can soon get a strangle hold on your youth and is certain death for youngness.

I know an elderly gentleman who is retired, but only in the technical sense of the word. He has a moderate income, and at a time in life when most people have given up the ghost and settled into a petrified state of unchanging dullness, he's up and about, dignified and charming, interesting and delightful. And why? Because he knows the importance of change and spontaneous living. I called him up one afternoon, on a moment's notice, and asked him if he could come to dinner that evening. I started to apologize for giving him short notice, as it was a rather formal dinner and most people who attend formal dinner parties like to be warned several days in advance. But he cut me short in the middle of my apology saying: "Oh, don't apologize! I like short notice--it keeps me on my toes!" And it does. He can react to any situation with unlimited poise and assurance. Where most people would have arrived feeling sloppy and unprepared, he got there two hours later faultlessly dressed and radiant.

Adaptability is one of the least difficult qualities to achieve and one of the most important to possess. Success of any sort is so often dependent upon it that I wonder more people aren't prepared for sudden change. I myself have always believed in it thoroughly. I'm



constantly changing objects about in my house. I believe firmly in changes of all types.

Some time back I mentioned three distinguished qualities of youth--inquisitiveness, alertness, and anticipation. These characteristics are always identified with youth, they are almost inseparable, one might say. So if you want to be young, you must face youth with an active expression of these qualities. Where youth bubbles with questions, you must be calmly quizzical, just enough so to permit yourself dignity and at the same time lend you the effect of interest. Where youth is alert to the point of standing on its toes, ready to spring into the air or dart out of a room, you must give the impression of intellectual alertness. It wouldn't be sensible or wise to dance about and fling yourself in and out of rooms at seventy, but it is a stunning and positive attribute to be able to impress people favorably with your mental alertness, your alive interest, your abundant vitality.

One of the reasons youth succeeds as admirably as it does with as little practical experience as it has (while age has the experience and usually does nothing with it) is because youth is always filled with anticipation. It expects so many things to come to it, that it absolutely radiates the impression of anticipating experience. That anticipation is a thing natural to youth. In later years, it must be sought after. By your keenness of mind, your enthusiastic pursuit of information, your intelligent realization that a good many fine things are going to happen to you--by all these, anticipation is yours. It manifests itself in charm, in vitality, in radiant personality. Strive for it, and for all three of the qualities of youth. They are of priceless value to you, and they will send you into the thick of things, prepared and ready for life.

If you want to be a glorious example of the golden age of youth, then never take people for granted. Make them feel that they are new and interesting to you, even though you're sometimes so bored with them that you want to scream just to break the monotony of their talk.

People will almost always like you and be drawn to you if you make them feel that they are even slightly important, and if not important, then interesting to you. I know an old lady who is close to eighty. She's a semi-invalid, she hasn't been able to leave her house for almost ten years. Yet every day, every afternoon at teatime there is an almost constant stream of people, young and old, who come to visit her. She's one of the most vital people it has ever been my privilege to know. Her charm is not a physical thing, yet she has charm, a great charm. People come to see her not out of pity; they'd stop coming after very long if they only came for that reason. They come to see her because she is always vitally interested in what they have to say. Her condition, keeping her in as it does, nullifies her chance to get out among people. Long ago she told me in confidence that unless she had learned to draw people to her she would have no doubt ended her life. Now whosoever visits with her comes away bubbling with her praises. "I saw Miss Margaret this afternoon--she's such wonderful company!" They never think of her as eighty and an invalid. To them she is a friend ready to listen to them and charmingly grateful for their friendship.



To be one of the "Golden Aged" you've got to be malleable. You have to be as fresh in your viewpoints as youth. That doesn't mean you have to advocate cocktail parties or the latest college prom, or attend them, but it does mean that you've got to keep your opinions modernized. So it's up to you to keep in touch with what goes on in the world, and particularly, what goes on in the mind of youth.

If you haven't changed a major opinion in the last five years, then you're surely growing old. A young man in his late twenties came into my office the other day for some advice. I'm sure he hadn't changed a single idea of his since he was eighteen, and although his skin was fresh and his body young, he was old. He was settled and dead, even deader than if he were fifty. I dislike thinking about how aged he'll seem when he does get to be fifty unless he brightens up and moves with the times. If he remains as he is now, or gets even more solidified, he'll be a pretty sorry sight.

Elderly folks are always saying--you hear it on every hand and side--"Youngsters were different when I was young!" That's a very damaging piece of evidence that they're no longer young and haven't the least intention of trying to be. I tell you, you're not old unless you want to be. Today is your day, just as much as it is the day of young people. You're breathing, eating and sleeping, aren't you? Well then, you're alive, and it's your day!

When people retire from business and an active daily life, they usually relax their entire attitude. They fall into comfortable old age without a struggle; they drift into old age habits and senile behavior. And worst of all, they generally shut off the power of their minds. They say to themselves: "I've worked hard for fifty years. I've amassed a neat little sum. I'm tired of thinking and acting--I'm going to sit around and watch the rest of the world work." That's fatal. And what's more, it isn't intelligent.

The elderly people who retire and who get right to work on some pleasurable hobby--travel, write, paint, or something like that, even collect stamps--those are the folks who have the secret of remaining young near and dear to them.

Scientists tell us that the most productive and fertile time in a man's spiritual and mental life is the time when the passions, the hatreds and the ecstasies of earthly life are at an end.

It is then that the brain is powerful, potent and ready to perform wonderful feats, to electrify the world by its brilliance. Look at the great men and women who have done their best work--often the work that has made them immortal--when they were past fifty. People such as Thomas A. Edison and Charles Darwin, Gladstone, the statesman and Sir Isaac Newton. All of these were past what we commonly call the "prime of life" when they did their best work.

Edison developed the "talking machine" after most men have stopped living and are merely existing. Luther Burbank was an old man in years when he performed some wonderful work in plant experimentation. One of the most sensational novels in the last decade, *Europa*, was written by an Englishman, Robert Briffault, at the age of



sixty. He has just recently published another book that has met with similar success.

Sarah Bernhardt and Eleanora Duse, two of the greatest actresses who ever lived, both achieved their greatest and most immortal triumphs when they were far past the prime of their lives.

George Bernard Shaw is an example of elderly genius. His literary output has been steadily increasing since the age of fifty-five. Today he is still publishing in all the current, up-to-the-minute magazines.

Old age's magnificent and wonderful reward is a greatly enlarged stimulation of the intellect. I tell you truthfully, you have unlimited vistas before you. This marvelous assurance is something very definitely worth working for.

While people hoard and save up money against the time when they will be too old to work actively, I always wonder why they don't save up their youthfulness as a security against the onslaughts of old age. It's the best investment in all the world.

Today is a Golden Age of opportunity. You can just about do anything you want to with your life. So why not make the Golden Age your Age of Gold? Make your years a glorious asset instead of a negative liability.

Make your quest for youthfulness a successful one. You'll never achieve it, of course, if you sit around and do a lot of wishful thinking, saying to yourself: "Tomorrow's another day. I'll begin then to think about all the things I should do to make my life what I want it to be." That's almost tragically absurd.

You have all the potentialities for youthfulness within yourself. You have the mistakes and successes of past years behind you. All you need to do is to wipe the slate clean and start all over again. Most of the sources of youth will begin to flow freely within you then and radiate from you in all you say and do. It is up to you to draw them forth, to court them, to put them to work for you in making you into an individual who truly is young.

## Part Seven

### Farewell To Age!

In most manuscripts of this type, it is both conventional and necessary to conclude with a precise summary of all of the highlights of past sections. I'm not going to be conventional, however, because I sincerely feel that if you are as interested in being youthful as I think you are, then you most certainly won't need a summary. You'll be remembering and applying the principles I have offered you here. Therefore, what I want to discuss with you will merely be a few final points.

All of us in our lives have little personal peculiarities which



may be either pleasant or unpleasant to those about us. Some of these little mannerisms lend charm and grace to our movements because they enhance certain positive characteristics in ourselves. But more often than not, others of them--a majority--tend to make us caricatures of the people we might be.

If you will watch mimics who entertain at parties and imitate your friends, or others mimics who are on the professional stage and who imitate famous personalities, you will see that the good or bad peculiarities in people are the basis for their successful imitation. How often at a party or a theatre you've heard people remark with surprise and often delight after someone has done a good imitation: "Why, it's exactly like John!" And most often it was like John because it exaggerated and satirized some negative point in John's personality that most everyone overlooked but which nevertheless served to detract from some of his more positive points.

No matter where you are, what you do, or with whom you live, work or play, you are constantly being noticed and observed by all types of people in all walks of life. These people form definite (either positive or negative, that is) impressions of you, depending entirely upon what you say and do. They cannot help it--you give them the material with which they form these opinions by the way you talk, walk, act, or merely remain silent.

If you do not try to correct your faults, if you let them so control and motivate your life that they eventually outweigh and overshadow all your good points, then what possible chance is there for you to become young or to be well-liked? There is none.

Therefore, it is up to you to go about carefully and conscientiously and start to eliminate, first of all, the major character and personality faults, and then the minor ones, from your being.

Of course, if you have any organic disorders, any nervous trouble that does not appear in your exterior and yet controls and motivates your movements far differently from the way you would do were you in complete control, then they must first be attended to. It is impossible to go ahead and be youthful unless the body is in good, average health. Of course, there are exceptions, but as a rule, it is necessary to have the body at least responsive to the will before the process of becoming young is made fully successful.

If you find that you have difficulty in correcting your gestures and your posture, for instance, then just try imagining that all the bad faults in gestures and posture have suddenly become compulsory, that you are bidden to do them. You will soon learn well enough exactly what these outer self behavior faults are, you won't be able to miss them. And then you will be able to set about quite simply in eradicating them from yourself.

Sorrow, hard luck, even the death of a friend or a loved one, is no excuse whatsoever for letting negative or upsetting emotion reveal itself in your face. Remember that your face is the very first thing anyone sees when he or she meets you. Even before you speak



or even before your clothes or body are noticed, your face is remarked upon emphatically by rapid mental summary by the other person. Therefore, it is imperative that you keep your face fresh, alive, vital and radiant at all times. Removing the wrinkles by scientific cosmetology isn't one-tenth as important as removing the marks of negative or upsetting emotion by control.

Always remember that anyone is as old as his habits. If you have old habits, even though you may be only thirty years old chronologically speaking, nevertheless, you are already an old man or an old woman. The moment you let petrifying or solidifying habits get the better of you, then you are unmistakably growing old.

I cannot stress too often the fact that youth is really a state of mind. Every suggestion or bit of information given in this entire manuscript has been for the express purpose of making you realize that you are as young as you feel, or as old as you feel. When you go about hunched over, make your voice into a whine, squint up your eyes, mumble, or do any of the things that tend to age you, then you are thinking like an old man or an old woman. The moment you throw off these confining and ageing habits, that is the moment in which you begin to accept and court youthfulness.

I haven't pretended that the information here given will make you look exactly like a young man or a young woman. No information, treatment, or scientific device known to man could possibly do that. What I do say is this: This information, if you apply it conscientiously and without cessation to your own life, will make you youthful, will make you dynamic, attractive and radiant.

Because youth is always looking forward and ahead, it is natural that youth progresses. On the other hand, youthfulness is also the state of looking forward and of progress--so youthfulness is growth.

As long as an individual grows he remains young. Once he stops growing he admits to old age and all its accompanying infirmities. Naturally, no one wants to keep on growing physically, but there isn't a person alive who doesn't want to keep on growing mentally. All of you know now, if you didn't know before, that unless you grow, change, replace your bad habits with good ones, strive constantly to improve yourself, you are doomed to stagnation and a very unpleasant living death.

In closing, let me say that it is only when you keep on improving and developing continuously, never stopping for a moment, that you can ever hope to be youthful. Youthfulness is yours, remember! All you have to do is to be young!

FINIS







